

The AUSFILM logo features a stylized red bird-like icon to the left of the word "AUSFILM" in a bold, red, sans-serif font.

AUSFILM

A photograph of a cinematographer in silhouette, operating a camera on a dolly in a studio setting. The scene is lit with bright, warm lights, creating a hazy atmosphere. Other crew members and equipment are visible in the background.

**AUSTRALIAN
SCREEN WORKFORCE
DEVELOPMENT
FRAMEWORK**

A decorative graphic consisting of a grid of overlapping white-outlined squares of various sizes, set against a dark blue background.

March

2023

AUSTRALIAN SCREEN WORKFORCE DEVELOPMENT FRAMEWORK

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Acknowledgement of Country

In the spirit of reconciliation, the Ausfilm Workforce Capacity Working Group members acknowledge the Traditional Custodians of country throughout Australia and their connections to land, sea and community. We pay our respects to ancestors and Elders, past and present. Members of this Working Group are committed to building a screen workforce that honours Australian Aboriginal and Torres Strait Islander peoples' unique cultural and spiritual relationship to storytelling by welcoming their rich contribution across all areas of the screen sector.

Acknowledgements

This framework has been developed through extensive research and informal consultations with stakeholders in the screen industry, and representatives from government, education sectors, First Nations organisations and For-Purpose organisations. Thank you to all the contributors to this document who generously gave us their time and wisdom. A very big thank you goes to all the Working Group members: Stephen Arnott PSM (Chair), Rebecca Rush (Chair), Jason Potkins, Anne-Louise Dawes, Susan Hoch, Leila Bieleny, Sarah Campbell, Graeme Mason, Angela Bates, Grainne Brunson, Monica Penders, Kyas Hepworth, Kylie Munnich, Alex Sangston, Jennie Hughes, Rikki-Lea Bestall, Kate Croser, Caroline Pitcher, Nell Greenwood, Romaine Moreton, Liz Hughes, Kate Marks, Nick Herd and Susan Danta.



A Message from Ausfilm's CEO

A sustainable Australian screen sector requires a robust and healthy ecosystem. A strong flow of domestic and international production provides a pipeline of work and critical on-the-job skills development opportunities to the entire sector. The strong jobs and wage growth in the industry are evidence of a thriving sector and a growth industry that delivers a strong return on investment. Our strong ecosystem of talent, facilities, infrastructure, and skills development is vital for a healthy and sustainable industry.

Australia is currently experiencing record levels of production activity which is being driven by an increase in demand for content globally. The 2021/22 financial year saw AU\$2.29b in drama production spend across the country from a combination of domestic and international physical and post production activity.

The unprecedented level of activity in Australia's screen sector provides a once-in-a-generation opportunity to develop a workforce pipeline through critical on-the-job training and upskilling opportunities, and to collaborate across sectors to futureproof the industry's workforce. Australia has been home to the world's best A-grade crew for the past thirty years and continues to deliver a strong slate of locally created scripted and unscripted content as well as attract large international productions.

The current volume of screen production in Australia presents a unique opportunity to deepen our talent pool through national coordination of existing levers to activate and track critical on-the-job training and upskilling opportunities for crew at all levels – from emerging practitioners to Heads of Departments – as well as providing development support to employers. This will drive the development of our next generation of A-grade crew and industry. The challenge will be in supercharging the workforce pipeline to ensure that workforce supply sustainability meets the increasing demand in all areas of our industry.

The volume and consistent pipeline of work in the Australian screen sector presents a unique opportunity for critical on-the-job training across domestic and international productions, which is critical to building a talent pool of A-grade crew, for which Australia is famous. A nationally coordinated approach to maximising skilling and training opportunities to ensure the future prosperity of our sector.

An outcome of Ausfilm's Workforce Capacity Working Group is the National Below-the-Line Workforce Development Framework. This framework has been informed by extensive research and stakeholder consultations, including representatives from Australian production companies, international studios, Australian Head of Departments, Australian For-Purpose organisations, Australian First Nations organisations and producers, and education & skills providers. It also includes potential actions for consideration identified through the research and consultation process. The national coordination needed to drive the work arising from the framework will involve ongoing discussions between industry, education providers, State and Territory Screen Agencies, National Training Institutions (who are responsible for the delivery of skills and training), and federal government agencies (who have funding oversight).

I would like to thank each member organisation of Ausfilm's Workforce Capacity Working Group: Australian Government Office for the Arts (Chair), Screen Australia, AFTRS, NIDA, Screen Canberra, Screen NSW,

Screen Queensland, Screen Tasmania, Screen Territory, Screenwest, South Australian Film Corporation and VicScreen for their continued engagement with and support of the Australian screen industry and their commitment to addressing below the line capacity issues across the country.

Kate Marks
CEO, Ausfilm

List of Abbreviations

BTL	Below-the-Line
ATL	Above-the-Line
HOD	Head of Department
DITRCA	Department of Industry, Transportation, Regional Development, Communications and the Arts
AFTRS	Australian Film Television and Radio School
NIDA	National Institute of the Dramatic Arts
ABC	Australian Broadcasting Corporation
SBS	Special Broadcasting Service
NITV	National Indigenous Television
VFX	Visual Effects
HR	Human Resources
ADG	Australian Directors Guild
APDG	Australian Production Design Guild
ACS	Australian Cinematographers Society
ASE	Australian Screen Editors (Guild)
ASSG	Australian Screen Sound Guild
AGSC	Australian Guild of Screen Composers
AWG	Australian Writers' Guild
SPA	Screen Producers Australia
MEAA	Media, Entertainment & Arts Alliance
VES	Visual Effects Society
AMPAS®	Academy of Motion Picture Arts and Sciences
SDIN	Screen Diversity and Inclusion Network
PDV	Post, Digital, and Visual Effects

About Ausfilm's Workforce Capacity Working Group

In December 2021, in anticipation of increased production activity across Australia, Ausfilm convened a national working group in response to their commissioned Production Infrastructure and Capacity Audit (PICA) of Australia conducted by Olsberg SPI. Members of Ausfilm's Workforce Capacity Working Group are the Australian Government Office for the Arts, Ausfilm, Screen Australia, AFTRS, NIDA, Screen Canberra, Screen NSW, Screen Queensland, Screen Tasmania, Screen Territory, Screenwest, South Australian Film Corporation, and VicScreen.

The PICA report confirmed Australia's solid position as a production destination and had the potential to be a strong platform for growth, with the report predicting an increase of between 5-10% each year.¹ The report noted that areas experiencing the most significant workforce capacity constraints were those in BTL crew and leadership roles including Line Producers, Production Managers Production Accountants, Location Managers, Art Directors, Special Effects, Prosthetics, Hair & Makeup, Sound Effects & Editing, Post Production Supervisors, as well as specialist roles within visual effects and animation. The unprecedented level of activity in Australia's screen sector provides a once-in-a-generation opportunity to supercharge the workforce through the consistent pipeline of work and futureproof the industry.

Throughout 2022, Ausfilm undertook desktop research and engaged with industry representatives, state and federal government agencies, broadcasters, streamers, education providers, and screen diversity and inclusion groups, to develop a National BTL Workforce Capacity Development Framework to strategise and streamline capacity-building strategies and resources. The Framework is set to deliver best-practice in sector workforce development through maximising on-the-job experience, mentoring, and networking opportunities, which are critical to capability-building in the screen industry, and committing to long-term cultural change to ensure that the screen industry is a destination of choice for people from all backgrounds and stages of life. In addition to the Framework, Working Group members are working on several immediate actions to address critical and current skills gaps for the BTL workforce. These actions will address issues raised in the Framework, however, will be rolled out separately.

The resulting Below-the-Line Screen Workforce Development Framework will be delivered to the government in the first instance to review as part of the whole-of-government approach to workforce participation in the creative industries.

About Australia's Below-the-Line Screen Workforce

Australia's screen workforce is amongst the best in the world, reflecting the quality and strength of the screen industry and culture in Australia. With a long history of innovation and government investment in the Australian screen industry, our screen practitioners have been recognised by leading international industry organisations

¹ Production Infrastructure and Capacity Analysis: Australia (Commissioned by Ausfilm)— Olsberg SPI. (2020). Retrieved 3 June 2022, from <https://www.o-spi.com/pica-audit> Retrieved 3/6/2022.

including the Academy of Motion Picture Arts and Sciences (OSCARS®) and the Visual Effects Society (VES), and leading international film festivals such as Cannes Film Festival, Venice Film Festival, and the Berlinale.

The screen workforce that underpins this success often goes unrecognised. For each Australian talent that is recognised through awards and nominations, there are hundreds of crew members working behind the scenes. The crew make up the majority of the screen workforce and are referred to as “below-the-line” (BTL) crew members. Unlike their “above the line” (ATL) counterparts who are involved in the development process, BTL crew work on the practical realisation of a screen production from preproduction through to post to ensure that each production is delivered on time, on budget, and to the highest quality.

Each film and television production in Australia employs on average 50 to 150 crew members across a range of departments. On international productions, crew numbers can range from 500 to over 1000. Animation and VFX companies employ anywhere from 10 to 500 specialist crew per project. As no two productions are alike, the industry relies on the experience of its workforce to adapt to each new production’s creative and technical needs. These production and post-production periods range from one to nine months on average, although large international projects can run for up to eighteen months. There is often short notice before the commencement of work and scheduling challenges add further complexity to developing a workforce pipeline to increase the talent pool.

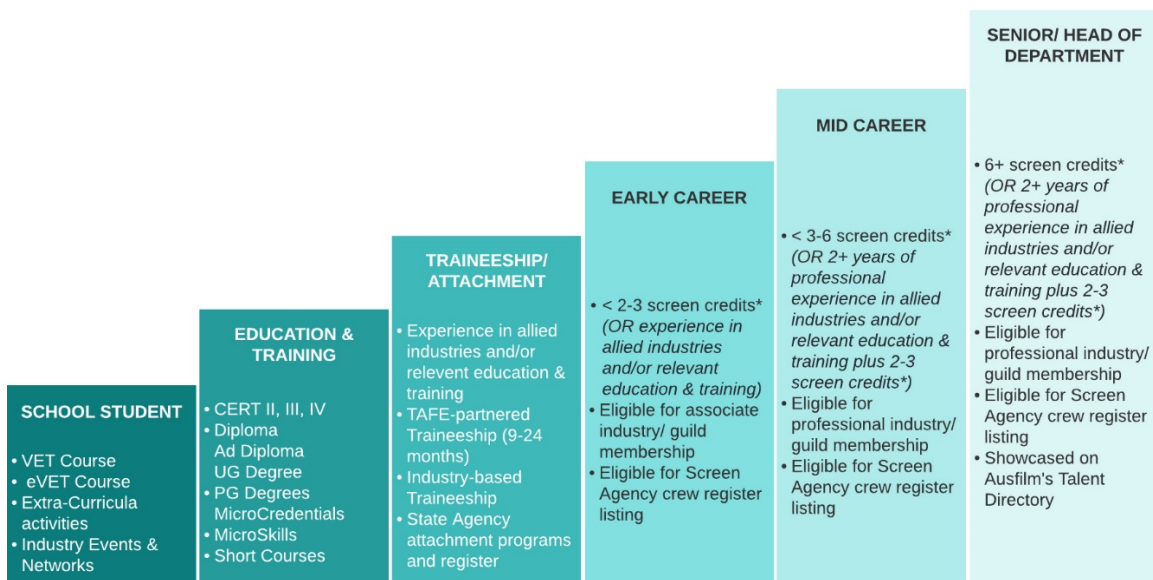
The standard work week is 50 hours (or 60 hours for international productions), and work often requires travel. Each department follows a strict hierarchy and protocols due to the production-line nature of the work, with each stage impacting the flow of work, and ultimately schedules and budgets. There are high rates of burnout due to work pressures which existed well before COVID, and work practices after COVIDSafe protocols were adopted in Australia have increased the level of responsibility for already stretched managers, who are experts in their craft, but do not necessarily have formal management training to equip them with the additional management capabilities. The result can impact workplace culture overall in addition to burnout.

The types of people working in the industry are not representative of the Australian population as crew tends to be attached through word-of-mouth or trusted networks due to the last-minute, high-stakes nature of the work involved. Large Visual Effects (VFX) and Animation companies have stronger Human Resources (HR) practices because they are bricks-and-mortar businesses that can offer permanent or long-term employment. Physical Production companies and smaller VFX and Animation companies, which make up the majority of employers in the screen sector, do not have the HR infrastructure that is critical to improving workplace culture, continuous professional development, cultural and psychological safety, diversity, equity & inclusion workforce planning, succession planning and other workforce capacity and capacity-building strategies.

Inherent skills for working in the screen sector include decision-making and problem-solving skills under pressure, strong interpersonal skills, punctuality, reliability, and the ability to network. These inherent skills apply to over 200 BTL crew roles that make up the screen workforce. Pathways into the industry are primarily through networks and highly competitive attachments and traineeships, as these provide critical on-the-job experience required to work in the industry. The workforce is predominantly contracted project-to-project, and continuous professional development (and promotion) opportunities tend to be ad-hoc and difficult to access.

These factors contribute to the high levels of attrition in the workforce, leading to skills gaps in mid-level to senior-level crew roles.

According to the AFTRS Career Pathways Survey 2022, respondents cited mentoring and their first career opportunity to be the most significant factor in the direction of a career. The industry has an aging industry, and many Heads of Department (HoD) and senior crew members are planning to retire within the next 5 years. The senior members of the workforce (i.e., those with 30+ years of experience) had different pathways into the industry, primarily through on-the-job training and formal training pathways (traineeships, cadetships). On-the-job training including traineeships remains the primary pathway into the film and television industry. However, in recent years, there has been an increased trend in high school graduates undertaking higher education qualifications before entering the industry, producing a more agile and multi-skilled workforce that can readily adapt to the rapidly changing industry once they become job ready. Work Integrated Learning, traineeships, or Placements are often opportunities to network and gain an understanding of departments and hierarchies. However, these programs are not always compatible models for the industry due to the long hours of work and the last-minute nature of recruitment.



* Expected years of experience varies across roles
 Figure 1. Screen Career Ladder

Executive Summary

The framework aims to unpack the complex factors contributing to sector-wide workforce capacity constraints and present an evidence-based, nationally coordinated approach to screen workforce development and ensure the future prosperity of the sector. The framework design has been informed by desktop research, stakeholder consultations, discussions, data analysis, and literature reviews, which were deliberated by the working group.

Urgent skills gap areas include Line Producers, Production Managers, Production Accountants, Art Directors, 1st Assistant Directors, Makeup and Hair, Prosthetics, Postproduction Producers, Special Effects, and all roles in Visual Effects and Animation. There are high levels of attrition due to a range of factors including long working hours and challenging conditions causing burnout and relationship breakdowns, lack of clear career pathways, lack of leadership training, and an aging workforce resulting in large portions of the workforce in all departments needing to be replenished over the next 5 years.

The majority of BTL support mechanisms focus on emerging and entry-level crew roles, with far fewer support mechanisms being available for mid- to senior-level crew where there is an urgent need.

The Australian BTL skills development ecosystem

Australia's BTL skills development ecosystem spans the federal, state, and local government jurisdictions, formal education institutions including national training institutions, and involves industry, community, skills development, and for-purpose organisations. The Australian Government Office for the Arts fund screen incentives and a range of Australian institutions including Australia's national screen and broadcast training institution, the Australian Film Television and Radio School (AFTRS), the National Institute of Dramatic Arts (NIDA), Screen Australia, Australian Broadcasting Corporation (ABC), the Special Broadcasting Service (SBS). These organisations provide a range of education, training, and skills development programs.

Industry-led skills development initiatives include industry-partnered training, and in-house training (state-based traineeships, industry scholarships, and traineeships). Other industry skills development organisations include guilds, unions, festivals, and non-government for-purpose organisations.

There is currently no national coordination or tracking of BTL skills development.

Potential actions for consideration:

- Identify ways of increasing leadership and step-up opportunities and initiatives, to improve career progression outcomes, and reduce skills gaps in mid- to senior- roles
- Track outcomes of investments in early-career development, to analyse the long-term effectiveness of existing programs/initiatives
- Work with training institutions to collaborate on work-based and graduate programs to maximise on-the-job training opportunities through an opportunistic approach to production schedules on below-the-line roles

- Ensure coursework includes nationally recognised training in cultural competency, industry code-of-conduct, mental health first aid, and financial resilience
- Work with industry practitioners to promote knowledge exchange between industry (contemporary practice) and education (professional development and life-long-learning skills)
- Provide information and training for below-the-line talent across all departments in the screen sector to maximise employment opportunities and offer diverse career pathways
- Promote opportunities made available via the Australian Government Locations Incentive

International Best Practice and Benchmarking

A comparative study of international screen workforce ecosystems was undertaken to benchmark screen skills development approaches. The territories explored in this study include the UK, Canada, and New Zealand due to being English-language speaking territories that offer internationally competitive screen industry incentives. These countries' incentives² are non-time-limited, which enables long-term workforce strategies through the ongoing pipeline of work. The UK and Canada are amongst the largest screen ecosystems in the world. Australia has a decentralised approach to BTL skills development through different levels of government, without a central tracking and reporting process, whereas other comparable territories have adopted modern data-gathering processes to track the health of their BTL screen workforce and provide forecasts on workforce requirements.

Potential Actions for Consideration:

- Continue national coordination between federal and state agencies, with industry, to identify priority skills areas
- Ensure that there is a continuous pipeline of work through non-time-limited production incentives and clarify the training requirements for recipients of production incentives
- Regularly track the effectiveness of initiatives and outcomes
- Design and launch an online gateway for the sector's workforce, including information about career pathways to open pathways for existing and future workforce; including links to all industry skills and training initiatives
- Provide regularly updated workforce data to support screen business intelligence and confidence
- Collaborate with industry to administer targeted on-the-job training programs to maximise opportunity through the continuous pipeline of work, and streamline administrative costs to the industry, including the above scoping program
- Data analysis and forecasting of the industry's workforce are needed, at all levels of government

² Olsberg SPI, Global Incentives Index 2022 <https://www.o-spi.com/projects/blog-global-incentives-index>

A study of workforce development strategies in comparable industries in Australia

This study found that many industries are currently experiencing skills shortages, which has resulted in some industry peak bodies developing industry-wide workforce capacity-building strategies. The industry-wide workforce strategies reviewed in this research were selected as they were project-based industries employing predominantly contract workers, on a project-by-project basis. Key findings include significant workforce attrition issues due to the lack of job stability, requirements for travel, long hours, lack of concentrated diversity, equity and inclusion practices, and lack of job flexibility.

Potential Actions for Consideration:

- Establishment of an industry-based advisory body/group
- A mechanism for forecasting workforce needs (eg. 3-yearly audits/surveys)
- A systemic approach involving long-term sector-wide collaboration with government, education and industry through partnerships with government, and education sectors to improve the visibility of career opportunities in the sector across a diverse range of skills and roles, and improve opportunities for First Nations, remote and diverse workforce.

First Nations BTL Screen Workforce Development

This framework acknowledges that there are existing and developing workforce strategies designed by communities and organisations around Australia, and further work is needed to nationally coordinate and support efforts to increase the representation of First Nations people in Head of Department roles in all departments. Individual and in-country support will be needed to ensure career continuity and success of First Nations talent throughout the pipeline.

Potential Actions for Consideration:

- Establish a First Nations steering committee to design and drive BTL screen workforce development initiatives
- Articulate baseline industry standards for cultural competency with a focus on First Nations protocols and knowledges
- Establish best-practice guidelines for providing opportunities for First Nations BTL crew, particularly in mid- to senior-level roles, to increase First Nations representation in leadership roles in the sector

Diversity, Equity, and Inclusion in the Screen Workforce Best-Practice

The Screen Diversity and Inclusion Network's 2022 report, *Everyone Counts*³ indicates First Nations, Culturally and Linguistically Diverse (CALD) people, and people with disabilities are heavily underrepresented in crew roles.

³ SDIN website. <https://www.sdin.com.au/wp-content/uploads/2022/10/SDIN-Everyone-Counts-Report.pdf>. Accessed 22/11/2022.

The Association of Film Commissioners International's 2020 Diversity Report⁴ makes a number of recommendations to increase diversity and inclusion in the screen workforce, including setting diversity targets and facilitating access to resources to improve diversity, equity, and inclusion in the BTL screen workforce.

Potential Actions for Consideration:

- Set national DEI targets including metrics for targets
- Ensure programs, information and workplaces are disability accessible
- Articulate baseline industry standards for cultural competency and inclusive practice

A literature review of publications pertaining to training and education.

A literature review was undertaken as background reading for the workforce capacity-building framework. Common themes in these publications include the lack of diversity, equity, and inclusion strategies to ensure a safe and diverse workplace in the screen sector; the need for deeper industry-partnered training; the need for production activity to enable career pathways; lack of continuity of work and working hours/conditions having a significant negative impact on workforce health and safety, and causing high attrition in the workforce, significant barriers to people with children and families being able to remain in the industry due to long hours and lack of job security; lack of opportunities and infrastructure in regional areas; lack of information about the industry. Overall, there has not been a nationwide study or detailed tracking of the BTL workforce in Australia.

Potential Actions for Consideration:

- Need for predictability through continuity of work to increase workforce attraction, retention, and skills-building, whilst reducing stress and barriers
- Build a database through paid attachments and a nationally agreed evaluation process for attachments
- Significant and ongoing research is needed to provide high-level analysis and recommendations for the future prosperity of the Australian screen workforce
- Support the development and distribution of resources to support the industry in adopting industry approved/accredited onboarding practices, develop professional development plans, and access to the industry code of conduct and mental health and wellbeing services
- Support flexible, remote, and online employment opportunities to improve retention and attract talent
- Amplify the work of existing industry support organisations such as The Everyone Project, Media Mentors, Guilds, and Unions to ensure equitable access to opportunity and success for all crew

⁴ Tara Halloran.

AFCI + TIME'S UP FOUNDATION Diversity Report 2020: *A Study of AFCI Member and Partner Diversity Initiative*. <https://afci.org/wp-content/uploads/2020/06/AFCI-TIME%E2%80%99S-UP-Diversity-Report-2020 Master final.pdf> Retrieved 6/6/2022

Informal Consultation with industry stakeholders

Industry stakeholders provided insights on key challenges relating to workforce capacity and the existing skills & training ecosystem. Stakeholders stated that core competencies required for BTL crew roles include: an ability to make decisions and remain calm in stressful situations; strong teamwork and communication skills; ability to work collaboratively in a horizontal and vertical hierarchy; listening and problem-solving skills; punctuality and showing initiative. Additionally, conflict-resolution skills and people management skills were essential in coordination and leadership roles. Stakeholders noted that existing pathways to working in the screen industry could involve formal and/or informal training. On-the-job training remained the dominant pathway for a range of trade roles in the industry, with or without prior formal training. However, access to on-the-job training tends to be via word-of-mouth, limiting opportunities. Traditional pathways involved entry-level roles as “assistants,” but these roles have generally been removed from production budgets due to budgetary constraints resulting from inflationary factors. Stakeholders noted the following sources for acquiring new workers: AFTRS, NIDA, UTS Animal Logic Academy, Enmore TAFE, Bond University, WA Screen Academy (Edith Cowan University), Victorian College of the Arts (University of Melbourne), word-of-mouth, specialist Facebook groups, and State/Territory screen agencies. Due to high rates of attrition in the workforce, it is very challenging to find mid- to senior-level crew, with productions often waiting for senior-level crew to become available before commencing production, and even paying for senior-level crew for some time before the commencement of production to secure them. Poaching crew has become more prevalent due to skills shortages in mid- to senior-level roles. The lack of succession planning is an ongoing issue that perpetuates the low levels of senior-level crew.

Potential Actions for Consideration:

- Prioritise funded or part-funded “assistant” roles.
- Prioritise talent retention and step-up programs to increase the talent pool of mid- to senior-level crew.
- A database of experienced crew or an equivalent system is needed by the industry
- Mentorship programs are critical to talent development in the screen industry
- Industry-based training and mentoring programs need scaffolding, such as formalised structures and management
- Leadership, Cultural Competency, and Management training are urgently needed across the industry
- For training opportunities to have meaningful outcomes, initiatives need to be flexible and bespoke to maximise career outcomes

Australian BTL Screen Workforce SWOT analysis

Strengths	Weaknesses
<p>OPPORTUNITY: Strong domestic and international pipeline of work with positive outlook on sector and wages growth</p>	<p>CAPACITY AND CAPABILITY: Demand for workforce outstripping supply, resulting in crew being promoted to senior roles without sufficient experience or scaffolding</p>
<p>A-GRADE CREW: Strong domestic and international reputation of A-Grade Crew</p>	<p>ATTRITION: High levels of attrition and lack of leadership training to strategically develop workforce pipeline</p>
<p>STAKEHOLDER SUPPORT: Strong industry, Government, Education and For-Purpose Sector engagement</p>	<p>AWARENESS: Fragmented information about the industry results in low levels of awareness of BTL crew roles, careers, and networks</p>
<p>FUNDING: Strong support for BTL development through federal and state government, screen agencies, industry guilds, for-purpose organisations and the education sector</p>	<p>COORDINATION: Many sources of funding and training make it difficult to navigate. No single source of workforce data, and no nationally agreed approaches to analysis, forecasting and planning</p>
<p>DIVERSITY, EQUITY & INCLUSION (DEI): A range of support structures exist to nurture emerging talent and support career development</p>	<p>RECRUITMENT: BTL crew do not represent the diverse population of Australia; closed hiring practices</p>
Opportunities	Threats
<p>SECTOR GROWTH: 5-10% increase in global screen production predicted over the next 5 years offering continuity of work and on-the-job training opportunities</p>	<p>SCALE: Significant workforce shortages needing strategies being developed at scale to meet demand; lack of awareness about the industry to attract workers</p>
<p>ATTRACTING TALENT: Leveraging industry experience/ adjacent sector experience to retrain into a higher level in a BTL crew role</p>	<p>SYSTEMIC BARRIERS: Lack of coordinated BTL inclusion schemes from entry-level crew to managers impacts level of participation in under-represented groups</p>
<p>NATIONAL STANDARD: opportunity for structured an accredited onboarding program, mentoring models, national longer-term paid apprenticeships; establishing national standards with the support of guilds</p>	<p>COORDINATION: Lack of ongoing coordinated approached to BTL workforce capacity development; lack of definition of skills standards and continuity of work to develop skills and knowledge</p>
<p>WORKFORCE PLANNING: Synchronise crew databases for simultaneous large productions and support producers to accurately forecast crew budgets</p>	<p>WORKING CONDITIONS: Long hours, requirements for travel, inflexible and difficult working conditions, and stress has resulted in high levels of attrition</p>
<p>LEADERSHIP DEVELOPMENT: Develop leadership training (succession training/ 2iC development/ staff retention incentives) to improve workforce pipeline integrity</p>	<p>WORKPLACE CULTURE: lack of leadership and management training, and lack of baseline professional workplace standards for the industry causes systemic issues in workplace culture</p>
<p>INTERNATIONAL PARTNERSHIPS: Workforce Capacity Development is a key international issue and there are opportunities to partner with other territories to share the load</p>	<p>CHANGE: Training/education not matching the speed of change within the sector including new/emerging roles</p>

National framework for scaling up the BTL screen workforce

The current levels of production in Australia provide a unique opportunity to boost the BTL workforce and skills development through a consistent pipeline of work, and to nationally coordinate efforts towards long-term systemic change to the sector to make it a workplace destination of choice. This framework is underpinned by six pillars, with a “people first” approach at the core.



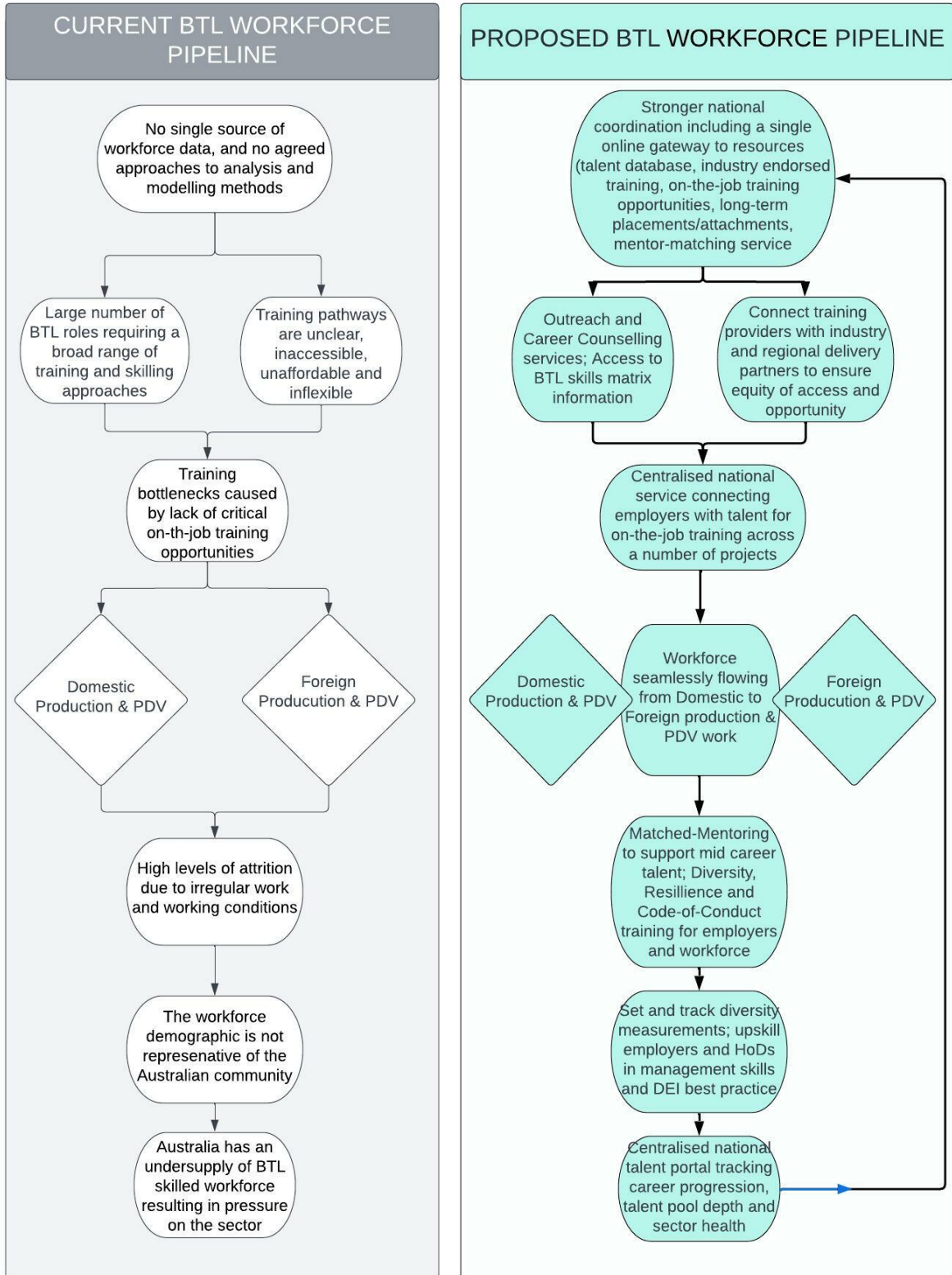
Figure 2. BTL Screen Workforce Development Framework Pillars

Framework Pillars

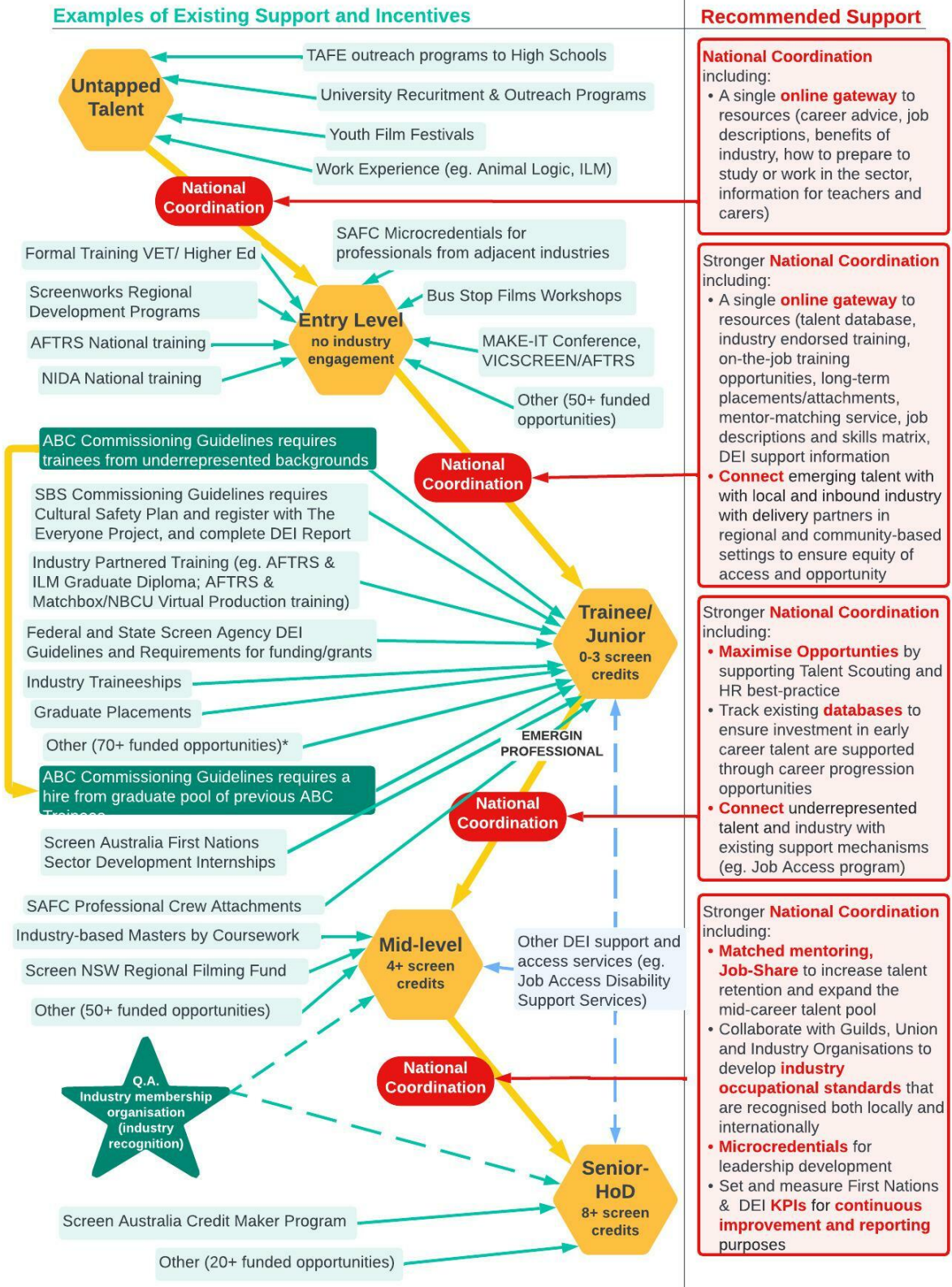
PILLAR	PRIORITIES
1. Talent Attraction	<ul style="list-style-type: none"> • Clear career pathway information and career guidance • Fast-track career transition programs bridging skilled professionals from adjacent industries • Awareness building campaigns • Outreach to tertiary students and graduates in adjacent industries
2. Connecting Industry, Education & Government	<ul style="list-style-type: none"> • Industry-partnered education & training • Flexible placements/apprenticeships for continuous on-the-job training • Connecting education with jobs • Support the industry to target and coordinate training funds to maximise outcomes • Current and trusted talent database

<p>3. Clear Career Pipeline & Progression</p>	<ul style="list-style-type: none"> • Ongoing professional development opportunities • Mentoring & Step-up Programs • Ease of access to Industry endorsed courses with a centralised accreditation process • Central database of talent at all levels for mentor/mentee matching • Leadership development & succession planning capability-building activities
<p>4. Embedding First Nations Protocols and Perspectives</p>	<ul style="list-style-type: none"> • Ensure that First Nations- people are at the centre of decision-making on matters relating to workforce capacity strategy • Increase the number of First Nations decision-makers and Head of Departments in the screen industry • Foster partnerships between industry, education, and First Nations organisations and communities through hubs across Australia. • Awareness building strategies for the reconciliation process • Professional Development for all industry employers and Heads of Department
<p>5. Inclusive and Cultural Safe Workplaces</p>	<ul style="list-style-type: none"> • Competency in inclusive practice • Mental Health support • Active community outreach
<p>6. Tracking and Forecasting Workforce Data</p>	<ul style="list-style-type: none"> • Evidence-based approach to strategic decision-making • Identifying trends and training needs • Ability to identify emerging skills gaps ahead of time • A cycle of continuous improvement involving <ul style="list-style-type: none"> ○ Collaboration and consultation with industry ○ Accountability ○ Tracking and measuring impact

Current vs Proposed BTL Workforce Pipeline

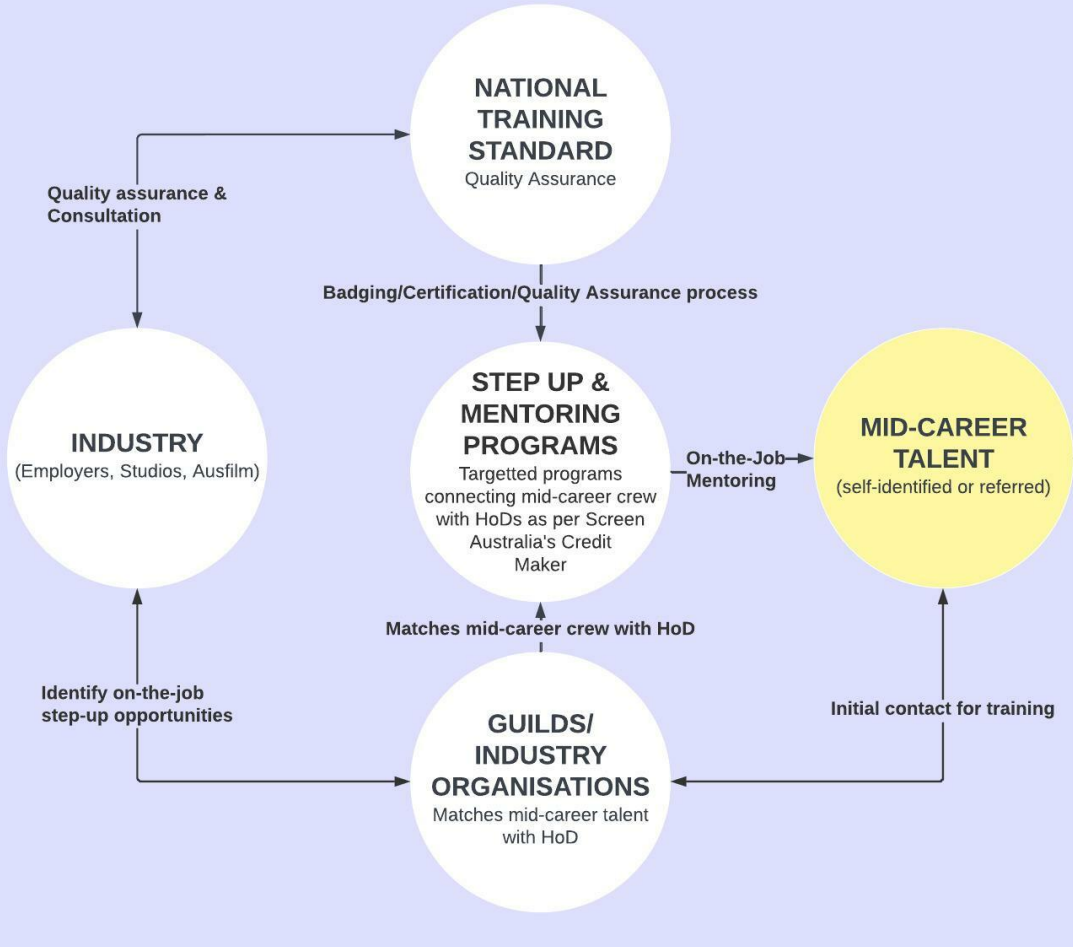


Existing BTL Workforce Development Pathways



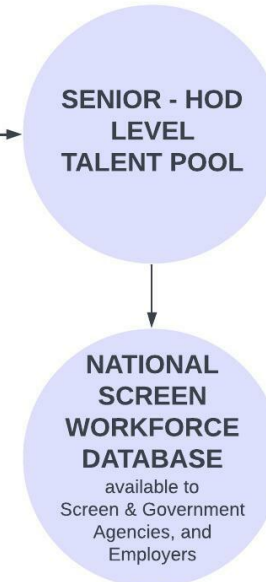
Workforce Pipeline Design: Developing Senior-Level Crew at Scale

MID to SENIOR/HOD LEVEL BTL PATHWAY

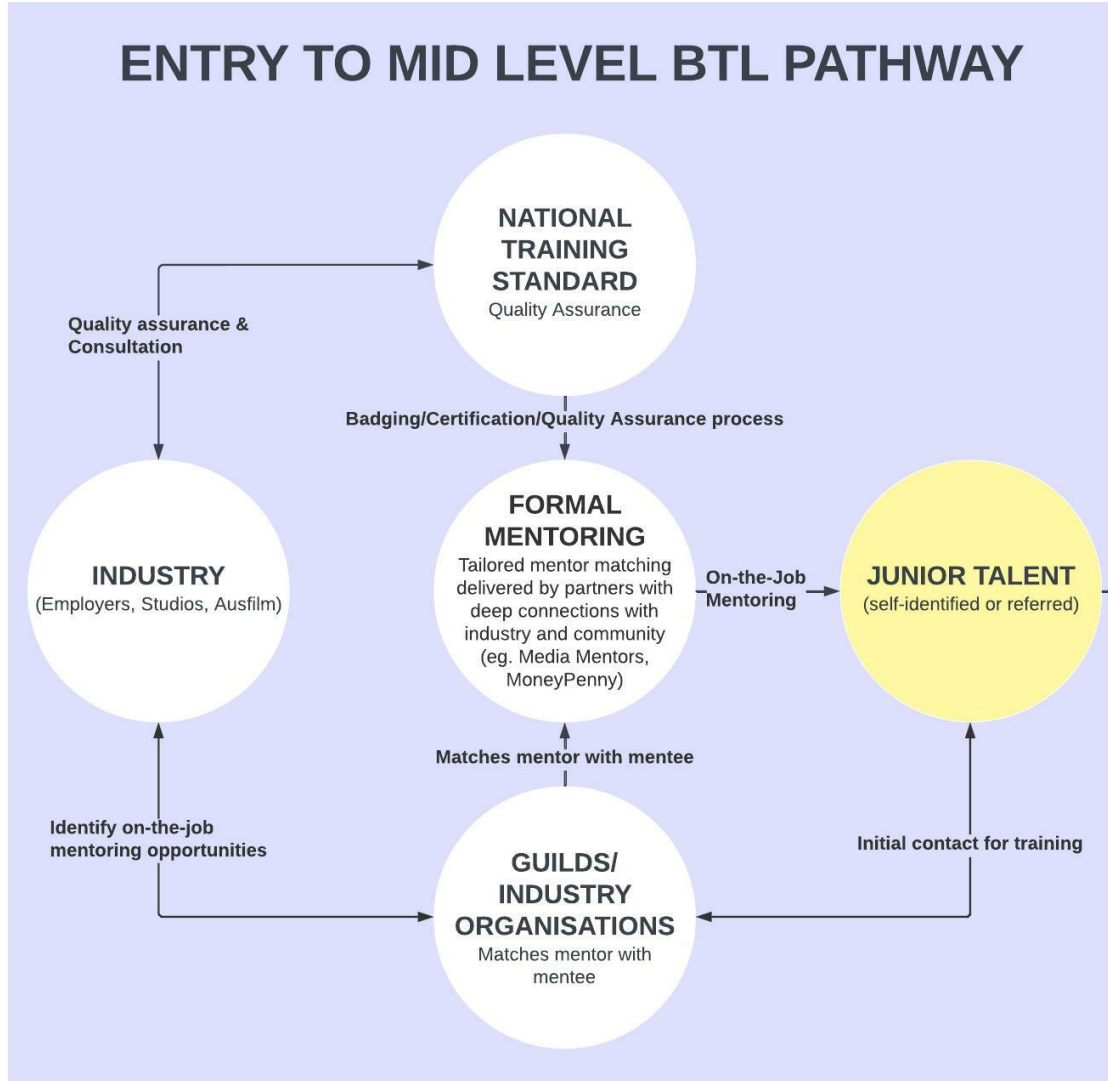


SCALING UP THE SENIOR-HOD LEVEL TALENT POOL

- Nationally coordinated approach to retaining mid-level crew in the industry by supporting their individual career journey
- Scaling up the national senior/HOD-level talent pool of BTL crew by supporting mid-career crew step up to senior-HoD roles in a safe and supported manner
- Ease the burden of talent sourcing and training management for employers
- Efficient use of training budgets through tapping into a scaffolded training journey
- Long-term tracking of talent and career progression through a national register

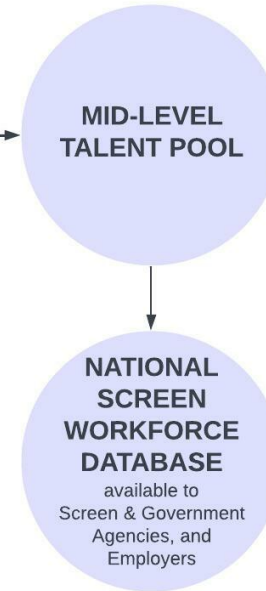


Workforce Pipeline Design: Developing Mid-Level Crew at Scale

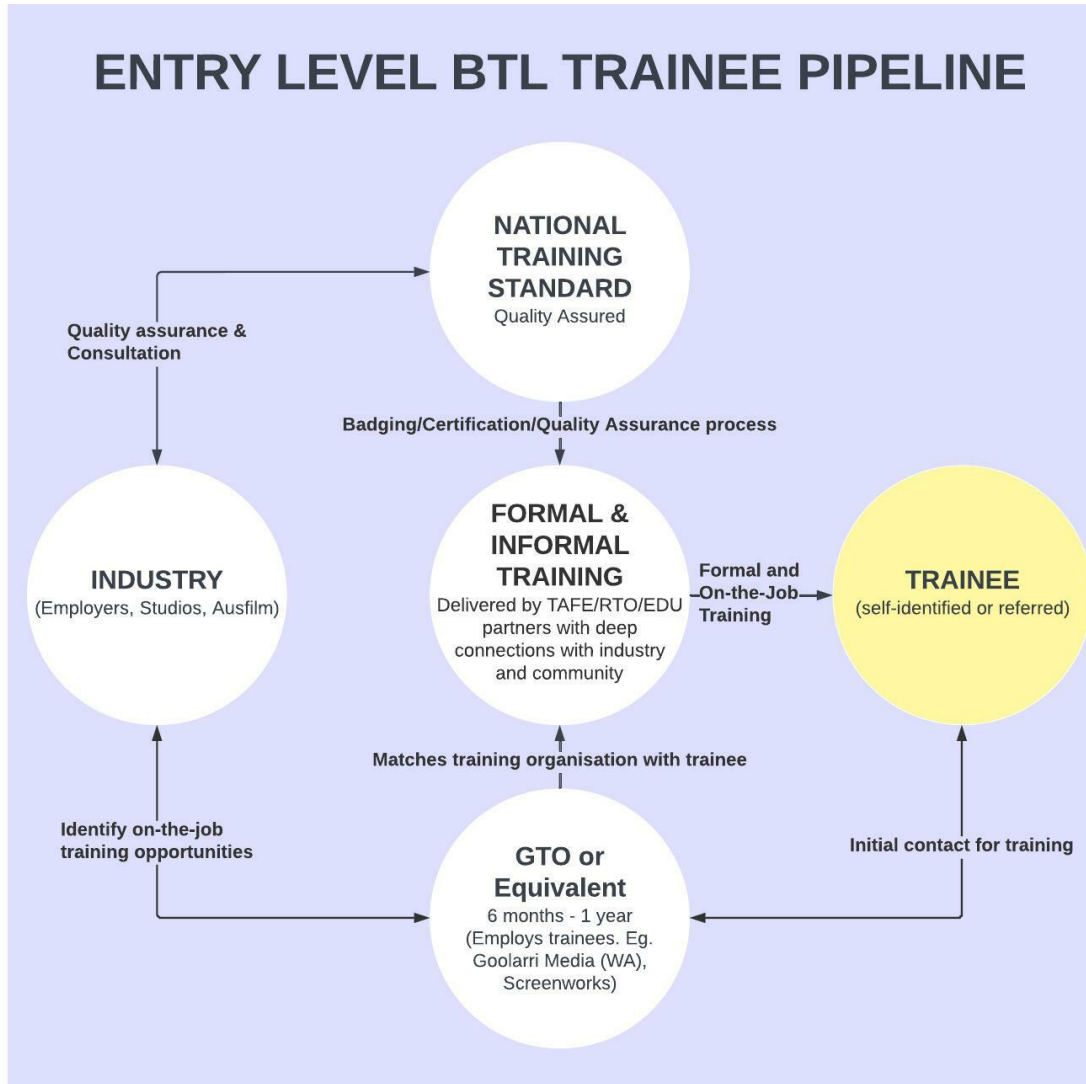


SCALING UP THE MID-LEVEL TALENT POOL

- Nationally coordinated approach to retaining junior crew in the industry by supporting their individual career journey
- Scaling up the national mid-level talent pool of BTL crew by supporting junior crew across a number of projects to ensure they can safely step up to mid-level roles
- Ease the burden of talent sourcing and training management for employers
- Efficient use of training budgets through tapping into a scaffolded training journey
- Long-term tracking of talent and career progression through a national register



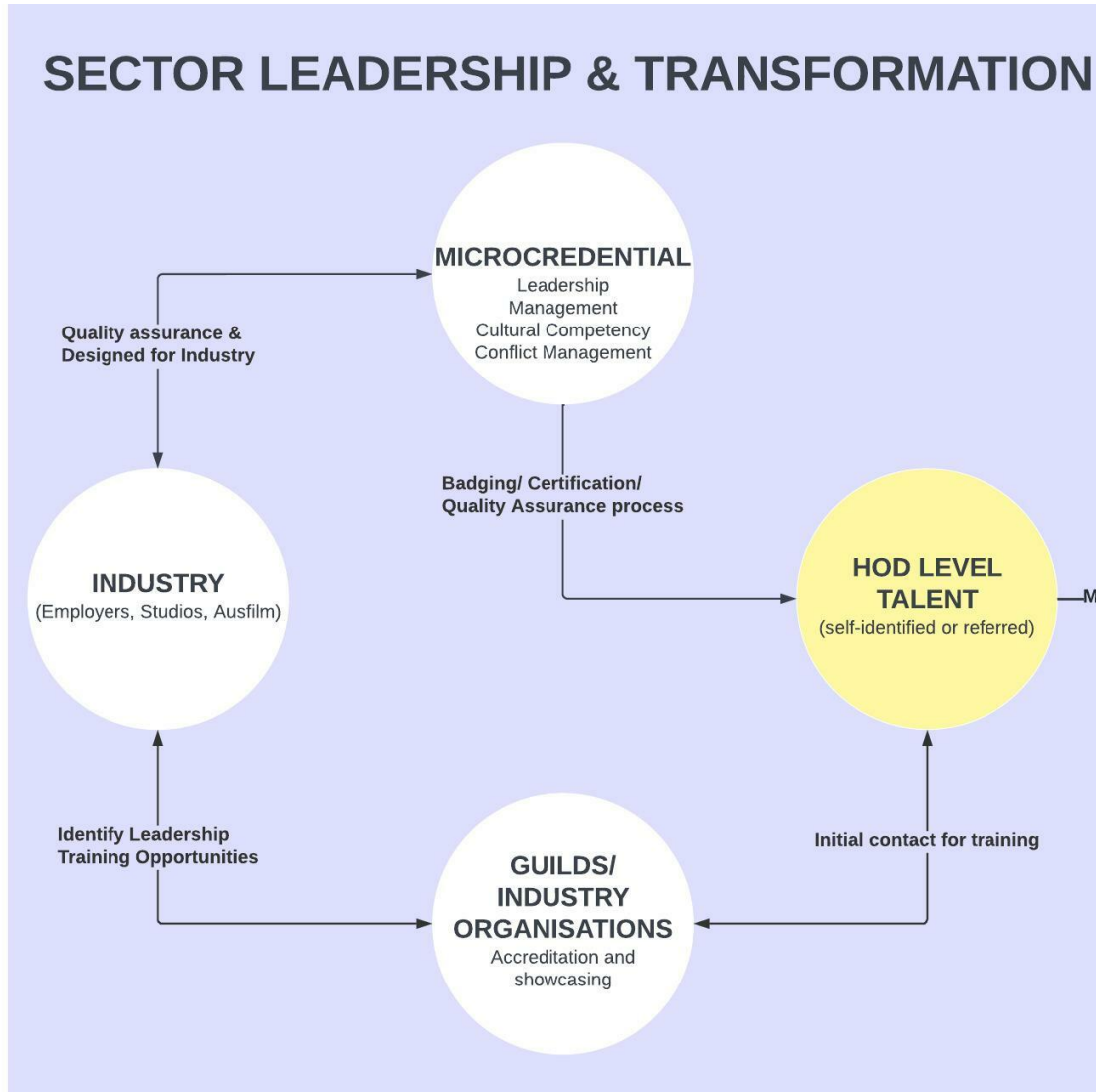
Workforce Pipeline Design: Developing Junior-Level Crew at Scale



SCALING UP THE ENTRY-LEVEL TALENT POOL

- Nationally coordinated approach to attracting trainees and on-the-job training opportunities
- Scaling up the national talent pool of BTL with industry endorsed and/or accredited on-the-job training, with quality assurance from the national film & TV training institutions
- Ease the burden of talent sourcing and training management for employers
- Efficient use of training budgets through tapping into a scaffolded training journey
- Long-term tracking of talent and career progression through a national register

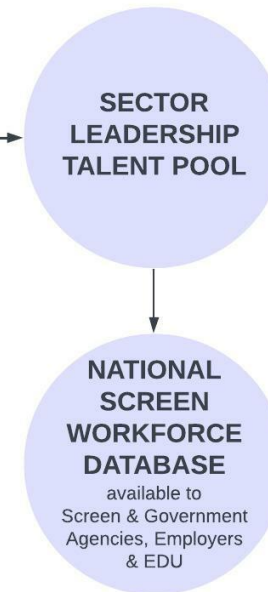
Sector Leadership Transformation Model



SECTOR LEADERSHIP & TRANSFORMATION

TALENT POOL

- Nationally coordinated approach to retaining senior-level crew in the industry by supporting their leadership journey
- Scaling up the national senior/HOD-level talent pool of BTL crew by supporting leadership development in a safe and supported manner
- Long-term impact on workplace culture and systemic change, by increasing leadership capability and planning in the sector
- Long-term tracking of talent and career progression through a national register



Training and Career Pathway Persona Maps for BTL Crew in Australia

Examples of interventions to fast-track careers

	Phillip Make-Up Artist	Jane UPM/Line Producer	Talia Production Accountant	Asha Location Manager	Malik Post production Producer	Erin 1st AD
Education/ Experience	Certificate III Screen & Media (1 calendar year)	High School Leaver Talent Camp (2 weeks) Other professional experience (6 months)	CPA Qualified from adjacent industry + AFTRS short course (4 calendar years)	Defence Force experience + Location Mngmt short course (10 calendar years)	Bachelor of Arts (Screen media) + Mastser of Arts (Screen media) (5 calendar years)	High School Outreach program; Work experience on-set
Internship/ Placement/ Attachment	<ul style="list-style-type: none"> 6 month internship 6 months of job-seeking (1 calendar year) 	<ul style="list-style-type: none"> 2 month internship 4 months of job-seeking (6 calendar months) 	<ul style="list-style-type: none"> 6 month placement (1 calendar year) 	<ul style="list-style-type: none"> n/a 	<ul style="list-style-type: none"> 3 month placement. 18 months of job-seeking. (2 calendar years) 	<ul style="list-style-type: none"> 6 months as runner
Junior	<ul style="list-style-type: none"> 1 year equivalent junior level roles on four productions. (2 calendar years) 	<ul style="list-style-type: none"> 3 years equivalent junior level roles on 5 productions. (4 calendar years) 	<ul style="list-style-type: none"> 1 year equivalent junior level roles on 3 productions. Leave industry due to culture of sector (2 calendar years) 	<ul style="list-style-type: none"> 2 years equivalent junior level roles on 6 productions. (4 calendar years) 	<ul style="list-style-type: none"> 1 year equivalent junior level roles on four productions. (2 calendar years) 	<ul style="list-style-type: none"> 2 years equivalent junior level roles on four productions. (3 calendar years)
Mid Career	<ul style="list-style-type: none"> 4 years equivalent mid-level roles on 10 productions. Parental Leave (5 calendar years) 	<ul style="list-style-type: none"> 4 years equivalent mid-level roles on 10 productions. Illness leave 1 years equivalent of career break (5 calendar years) 	<ul style="list-style-type: none"> Return to industry through networks. 3 years equivalent mid-level roles on 5 productions. (5 calendar years) Career break 	<ul style="list-style-type: none"> 3 years equivalent mid-level roles on 6 productions. Career break due to burnout. (5 calendar years) Career break 	<ul style="list-style-type: none"> 4 years equivalent mid-level roles on 8 productions. Parental leave to raise family. (6 calendar years) Parental Leave 	<ul style="list-style-type: none"> 5 years equivalent 3rd AD & 2nd AD roles on 9 productions. (6 calendar years)
Total Calendar Years to HOD role	9	10.5	8.5 (+ 4 from adjacent industry)	9 (+ 10 from adjacent industry)	15	9.5
How to fast-track career to HoD	<ul style="list-style-type: none"> National coordination for job continuity to reduce career breaks. Childcare support and family-friendly hours or job-sharing arrangement. Opportunities to teach during down times so as to receive an income and upskill during quiet periods 	<ul style="list-style-type: none"> National coordination for job continuity to reduce career breaks. Childcare support and family-friendly hours or job-sharing arrangement. Opportunities to teach during down times so as to receive an income and upskill during quiet periods 	<ul style="list-style-type: none"> National coordination for job continuity to reduce career breaks. Childcare support and family-friendly hours or job-sharing arrangement. Opportunities to teach during down times so as to receive an income and upskill during quiet periods 	<ul style="list-style-type: none"> Program to attract mid-career professionals from adjacent industries. Management training and wellbeing support. Opportunities to teach during down times so as to receive an income and upskill during quiet periods 	<ul style="list-style-type: none"> Microcredentials to move faster up the ladder. Childcare support and family-friendly hours or job-sharing arrangement. 	<ul style="list-style-type: none"> National coordination for job continuity to reduce career breaks. Opportunities to teach during down times so as to receive an income and upskill during quiet periods Microcredentials to move faster up the ladder.
Total Calendar Years Fastracked to HOD role	7.5	7.5	4.5 (+ 4 from adjacent industry)	5 (+ 10 from adjacent industry)	8.25	7.5

Research and Consultation Findings

Key issues impacting screen workforce capacity

Desktop research and industry consultations have uncovered key issues that have impacted workforce capacity. The squeeze in budgets in recent years have resulted in the removal of “assistant” roles, which have traditionally been a vital pathway into the industry. Skills gap areas largely exist in senior roles that are not directly represented by industry guilds. Urgent skills gap areas include Line Producers, Production Managers/UPMs, Production Accountants, Art Directors, 1st Assistant Directors, Makeup and Hair, Prosthetics, Postproduction Producers, Special Effects, and all roles in Visual Effects and Animation. Many senior-level roles within the workforce across all departments will need to be replenished over the next 5 years due to a combination of an aging workforce high levels of attrition and increased global demand. Lack of awareness about screen careers – particularly in diverse and remote communities - coupled with the lack of clear career pathways, contribute to barriers to entry. The last-minute nature of “crewing up” (i.e., sourcing and hiring crew) results in an over-dependency on trusted networks instead of casting a wider net for talent. This in turn results in a workforce that is not representative of the Australian population, and instead reflects the types of people who already work in the industry. Lack of formal management skills and succession planning due to limited bandwidth for continuous professional development. High levels of workforce attrition due to burnout, mental health issues and relationship breakdowns due to work pressures including long working hours (50 hours per week as standard), often requiring travel, lack of job security due to project-based work, lack of awareness of types of roles and career progression opportunities in the industry, and the general lack of HR infrastructure to support recruitment activities and workforce development. The majority of BTL support mechanisms focus on emerging and entry-level crew roles, with far fewer support mechanisms being available for mid- to senior-level crew where there is urgent need.

The Australian BTL skills development ecosystem

Australia's BTL skills development ecosystem spans the federal, state, and local government jurisdictions, formal education institutions including national training institutions, and involves industry, community and for-purpose organisations. The Australian Government Office for the Arts fund screen incentives and to attract international production to Australia. As a condition of the funding, inbound productions are required to provide training opportunities to contribute to Australian screen workforce development. The Office for the Arts provides funding to Australia's national screen and broadcast training institution, the Australian Film Television and Radio School (AFTRS), and partially funds the National Institute of Dramatic Arts (NIDA). AFTRS provides industry-based education and training across all levels of expertise and screen industry roles. NIDA delivers training for the dramatic arts, covering cross-over skills for a range of below-the-line crew roles in the screen industry, Both AFTRS and NIDA produce jobs-ready graduates with high industry employment rates. The Office for the Arts provides funding to Screen Australia, the national screen agency. Screen Australia works collaboratively with State and Territory screen agencies that have jurisdiction over skills development. The Office for the Arts funds the Australian Broadcasting Corporation (ABC) and the Special Broadcasting Service

(SBS), which provide diverse training opportunities and capacity-building initiatives. National Indigenous Television (NITV), a part of the SBS network, delivers a range of initiatives to support First Nations storytellers and screen skills development.

Industry-led skills development initiatives include industry-partnered training (e.g., University of South Australia (UniSA) & Matchbox Pictures' Bachelor of Film & Television, and Rising Sun Pictures Graduate Certificates; AFTRS & Industrial Light and Magic's Graduate Diploma in Visual Effects; UTS Animal Logic Academy's Master of Animation & Visualisation, Endemol Shine & TAFE NSW Editing, etc.), in-house training initiatives, state-based traineeships, industry scholarship and traineeships (e.g. Netflix First Nations Scholarship administered through AFTRS). For-purpose organisations – including guilds, unions, festivals, and non-government organisations - deliver targeted skills and training initiatives to remote, regional, First Nations and underrepresented communities (e.g., Netflix Regional Crew Development Program delivered by Screenworks; ASCG and ACS *Credit Maker* programs supported by Screen Australia). The majority of skills development initiatives are aimed at entry-level candidates. A list of Australian BTL workforce training, education, skills & DEI support organisations is available in Appendix C.

Audit of national and state/local BTL skills and training support mechanisms in Australia

This audit captured existing government funding, education and training courses and opportunities, informal training and industry training in Australia, by level (entry/mid/senior), location, and qualification. “Training opportunities” captured in the audit include accredited courses, non-accredited courses, government-funded placements, traineeships, attachments and industry development initiatives, in-house training, industry mentorships, industry scholarships, guild and screen agency training initiatives, for-purpose sector initiatives related to industry training, talent development funds and other skills development initiatives. The data from the initial audit demonstrated that there was strong support for ATL roles and entry-level BTL roles (approx. 129 informal training opportunities per annum). Mid-level BTL professionals also received support to a lesser degree (approx. 55 informal training opportunities per annum), and senior-level BTL professionals and Head of Departments had the least number of development opportunities (approx. 23 informal training opportunities per annum). Australia's national screen and dramatic arts training institutions, AFTRS and NIDA, are internationally acclaimed with exceptionally high employment rates in the industry. AFTRS has consistently been listed in Hollywood Reporters' top 20 film schools in the world with world-class teaching facilities including two sound stages and sound mixing theatres. AFTRS works closely with industry to deliver a range of education and training across all levels of expertise and industry roles. Their industry-partnered education and training include the Industrial Light and Magic Graduate Diploma in Visual Effects and Production Accounting short courses with Money Penny. NIDA delivers industry-based training in cross-over skills for a range of below-the-line crew roles. As Australia's national screen agency, Screen Australia works collaboratively with state and territory screen agencies, who have jurisdiction over skills development.

A number of education providers have formed partnerships with industry including scaled opportunities on features and large-scale productions including the Marvel Traineeship in partnership with AFTRS and the NSW Government, and the upcoming Victorian College of the Arts' Virtual Production training partnership with the Victorian Government, Matchbox Pictures and NBC Universal's forthcoming series *Metropolis*.

International Best Practice and Benchmarking

A comparative study of international screen workforce ecosystems was undertaken to benchmark screen skills development approaches. The territories explored in this study include the UK, Canada, and New Zealand. Like Australia, these English-language speaking territories offer internationally competitive screen industry incentives and have well-established BTL screen workforces. However, unlike Australia, these countries' incentives⁵ are non-time-limited, so long-term workforce strategies have been developed through the certainty of an ongoing pipeline of continuous work. The UK and Canada are amongst the largest screen ecosystems in the world. Australia and Canada have a decentralised approach to BTL skills development through different levels of government, without a central tracking and reporting process UK has adopted modern data-gathering processes to track the health of their BTL screen workforce and provide forecasts on workforce requirements.

This study found that many industries are currently experiencing skills shortages, which has resulted in a number of industry peak bodies developing industry-wide workforce capacity-building strategies. The industry-wide workforce strategies reviewed in this research were selected as they were project based industries employing predominantly contract workers, project by project. Key findings include significant workforce attrition issues due to the lack of job stability, requirements for travel, long hours, lack of concentrated diversity, equity and inclusion practices, and lack of job flexibility.

The Osberg SPI report, *Best Practice in Screen Sector Development: A Study from the Association of Film Commissioners International* by Olsberg SPI⁶ summarised findings on workforce capacity development. These include undertaking gap analyses to strategise skills audits based on the needs of national and international productions; coordination between multiple stakeholders across public and private spheres; workforce development strategies to be informed by the fact that international productions use standard structures and crew roles across borders; strategies targeting a wide range of trainees in different department positions and in senior-level skills-gap areas, and national and regional in reach; tracking of industry on an ongoing basis to ensure a sufficient pipeline of skills and workers as the sector grows and develops.⁷

First Nations BTL Screen Workforce Development

First Nations stories crafted by First Nations talent – both in front of and behind the screen – is a priority of this framework. This framework acknowledges that there are existing and developing workforce strategies designed by communities and organisations around Australia, and further work is needed to nationally coordinate and support efforts to increase the representation of First Nations people in Head of Department

⁵ Olsberg SPI, Global Incentives Index 2022 <https://www.o-spi.com/projects/blog-global-incentives-index>

⁶ *Best Practice in Screen Sector Development: A Study from the Association of Film Commissioners International* by Olsberg•SPI <https://static1.squarespace.com/static/5f7708077cf66e15c7de89ee/t/602a5d97da388b185d66d688/1613389210265/AFCI-Best-Practice-Study-2019-09-13-Final-Cover+%282%29.pdf>. Accessed 6/6/2022

⁷ Ibid⁸ SDIN website. <https://www.sdin.com.au/wp-content/uploads/2022/10/SDIN-Everyone-Counts-Report.pdf>. Accessed 22/11/2022.

roles in all departments. Individual and in-country support will be needed to ensure career continuity and success of First Nations talent throughout the pipeline.

Baseline standards for cultural competency, including a demonstrated understanding of First Nations protocols and perspectives, should be a prerequisite for anyone engaging in cultural production in Australia. Professional Development for all industry employers and Heads of Department to embed First Nations knowledges and values in our industry will have significant impact on transforming the screen sector as a destination for First Nations talent.

Diversity, Equity, and Inclusion in the Screen Workforce

The first substantial study of diversity, equity and inclusive practice in the Australian screen industry as a whole was published by the Screen Diversity and Inclusion Network (SDIN) in 2022. The SDIN consists of a network of broadcasters, screen funding agencies, business associations, guilds and industry-aligned education and training organisations who have committed to work together towards a more inclusive and diverse screen industry.

Their 2022 report, *Everyone Counts*⁸ provides data on diversity in the Australian screen workforce including BTL roles, including “responses from 2,811 cast and crew across 70 TV and film productions completed in 2021–22 and registered with The Everyone Project.”⁹ This preliminary data indicates First Nations, Culturally and Linguistically Diverse (CALD) people, and people with disabilities are heavily underrepresented in crew roles.

The Association of Film Commissioners International's 2020 Diversity Report¹⁰ makes a number of recommendations to increase diversity and inclusion in the screen workforce, including setting diversity targets facilitating access to resources to improve diversity, equity and inclusion in the BTL screen workforce.

⁸ SDIN website. <https://www.sdin.com.au/wp-content/uploads/2022/10/SDIN-Everyone-Counts-Report.pdf>. Accessed 22/11/2022.

⁹ Ibid

¹⁰ Tara Halloran.

AFCI + TIME'S UP FOUNDATION Diversity Report 2020: *A Study of AFCI Member and Partner Diversity Initiative*. <https://afci.org/wp-content/uploads/2020/06/AFCI-TIME%E2%80%99S-UP-Diversity-Report-2020-Master-final.pdf> Retrieved 6/6/2022

Research Methodology

The desktop research undertaken included an environmental scan of below-the-line (BTL) support mechanisms in Australia involving:

- an audit of BTL skills and training support mechanisms in Australia;
- a comparative study of BTL skills and training ecosystems in comparative territories;
- a comparative study of workforce development strategies in comparable industries in Australia
- a literature review of publications pertaining to screen skills, training and education.

The audit of BTL skills and training support mechanisms in Australia included initiatives, education and training provided by national screen agencies including Screen Australia and the Australian Film Television and Radio School (AFTRS), as well as the National Institute of Dramatic Arts (NIDA). The Australian Government's Office for the Arts also supports training and skills development through screen production incentives and offsets by requiring recipients to deliver training and/or skills development opportunities to strengthen Australia's screen workforce. State and Territory screen agency support mechanisms include industry-partnered training initiatives, attachments, and placements, as well as partnered training initiatives with government, for-purpose and education & training organisations. Formal education & training support mechanisms included accredited courses and Work Integrated Learning programs (WIL) delivered through TAFEs and other Vocational Education & Training (VET), private education providers, and higher education providers etc. For-Purpose organisations and local government and community initiatives were also included. Industry-led skills and training programs in Australia – including guild-based programs, traineeships and continuous professional development programs – were included.

A comparative study of screen workforce ecosystems in different territories involved identifying similar territories. These territories were either similar in terms of the volume and types of domestic and foreign production investment and related government production incentives, a workforce that is "shared" across these territories (ie. crew have credits in two or more of the selected territories), being an English-language based territory, and territories with infrastructure to support large-scale production.

A literature review¹¹ was undertaken as background reading for the workforce capacity-building framework. Common themes in these publications include: lack of diversity, equity and inclusion strategies to ensure safe and diverse workplace in the screen sector; need for deeper industry-partnered training; need for production activity to enable career pathways; lack of continuity of work and working hours/conditions having significant negative impact on workforce health and safety, and causing high attrition in the workforce, significant barriers to people with children and families being able to remain in the industry due to long hours and lack of job security; lack of opportunities and infrastructure in regional areas; lack of information about the industry. Overall, there has not been a nationwide study or detailed tracking of the BTL workforce in Australia.

¹¹ References are available at the end of this document.

The informal consultation process involved 30-minute online interviews with approximately 70 people between February to July 2022. The top 15 issues relating to workforce capacity as articulated by stakeholders were the lack of qualified and experienced freelance pool resulting in significant skills shortages and poaching practices; gaps between non-industry-based education and job-readiness; the importance of long-term on-the-job training for skills development; crew shortages in mid- to senior-level roles across the board; need for more flexible and resourced attachments to lead to meaningful outcomes; significant inflation impacting production budgets; need for more meaningful and well-structured mentorship programs; need for leadership and management training; individuals without sufficient experience or screen credits being elevated to senior roles due to high levels of attrition; need for an awareness campaign to attract talent; importance of diversity, equity and inclusion support and strategies; and issues related to an aging sector without a workforce replenishment plan. All interviewed stakeholders expressed strong desire to work more collaboratively within the industry and across sectors, in a coordinated manner, to maximise outcomes for the industry.

A Common Approach to Adopting the Framework

Actions required to scale up our national BTL screen workforce pipeline require a nationally coordinated approach between industry, government and education sectors, skills development organisations and community groups. This Framework outlines pillars that can inform what industry, government and education sectors can do to support workforce capacity growth and boost the screen workforce pipeline. The following pages list Potential Actions for Consideration identified through research and consultations undertaken for the Working Group.

To assist in the process, a list of Australian ATL and BTL crew roles and their approximate pay levels is available in Appendix A. A list of Australian Below-the-Line Workforce Training, Education, Skills & DEI Support Organisations is available in Appendix B. A list of existing Training requirements attached to Screen Incentives 2022 is available in Appendix C.

Potential Actions for Consideration

Pillar & Strategy	Activities	Industry	Government	Education
<p>1. Talent Attraction:</p> <p><i>Provide up to date centralized information about BTL career pathways and opportunities;</i></p> <p><i>Talent attraction through awareness building from high school, and across adjacent sectors</i></p>	<ul style="list-style-type: none"> • Create and maintain an online gateway for industry recognized crew skills & training information to disseminate information including: <ul style="list-style-type: none"> ○ Funding sources (Federal/State/Departments) ○ Crew skills & career information (eg. Skills Matrix, visualisation of career pathways) ○ Industry recognised courses ○ News and updates ○ Salaries levels ○ List of Industry Unions, Guilds and specialist groups ○ Worker’s rights and Code of Conduct ○ Safety and support organisations ○ First nations organisation and contacts ○ Accessible screen/arts organizations ○ Diversity screen/arts organizations ○ Health and safety screen organisations ○ Accessible and inclusive information supported by active outreach to regional and remote communities ○ Encourage ALL employers to advertise widely through mainstream outlets to widen reach, and build awareness of roles ○ Brand the sector and Australia an employment destination of choice both locally and internationally • Attract candidates from allied industries via outreach activities in education programs (eg. Accounting, Law, Nursing, Computer Science) into roles in film 		√	
	<ul style="list-style-type: none"> • Provide career guidance through <ul style="list-style-type: none"> ○ Interactive tool matching the user to potential crew roles ○ Moderated online career pathways forum 	√	√	√
	<ul style="list-style-type: none"> • Attending School Fairs/ Yr 12 Career Days/ Expos – having stalls with showbags to convince students and parents/carers that the screen sector offers viable and attractive career pathways (Example: Essential Crew’s Gateway initiative with QLD Department of Education; TAFE NSW Careers 	√	√	√
			√	

	<ul style="list-style-type: none"> • Provide information sessions and video interview presentations to schools • Work with state-based Department of Education to give lectures/run competitions for schools in: <ul style="list-style-type: none"> ○ English subjects where film texts are being taught ○ TAS subjects where technology & creative industries are being taught ○ Eg. Working with the NSW Teacher’s Association to educate teachers through talks/workshops ○ Coordinating Yr 10 Student Work Experience opportunities where available through TAS teachers 	√	√	√
<p>2. Connecting Education with Industry</p> <p><i>Connect the dots across state, national and cross-sector collaboration to maximise outcomes</i></p>	<ul style="list-style-type: none"> • Career Counselling/Matching service to post-secondary students • Work with key learning institutions to provide “best practice” guidelines for teaching including: <ul style="list-style-type: none"> • Hands-on learning guidelines/on-set protocols/professional conduct and resilience • Flexible Work Integrated Learning Opportunities • Guest lecture opportunities • Federal/State level Skills/Education departments to build stronger interdepartmental communication and connection to deliver and track traineeships 	√	√	√
<p>3. Clear Career Pipeline & Progression; Talent Retention in the Sector</p> <p><i>Strengthen inclusive pathways from entry, mid-career to HoD roles, to increase workforce retention in the sector and foster a culture of life-long-learning</i></p>	<ul style="list-style-type: none"> • Website with information including <ul style="list-style-type: none"> ○ Links to existing funding initiatives across national and state levels & inter-state opportunities ○ Links to national and state level “industry recognised” courses for entry level roles for life-long learning • 3rd party employer to deliver Traineeships running for 1-2 years by coordinating employment opportunities from preproduction through to post/delivery • Provide administrative support to enable the pooling of industry’s private and public training funds to deliver quick-turnaround programs to develop capacity in key skills gap areas • Career Counselling/Matching service • Provide a national noticeboard for opportunities with both local and international reach • Develop and maintain an active national talent database in collaboration with state agencies • Website with information including <ul style="list-style-type: none"> ○ Links to skills and training initiatives across national and state levels, liaising with states to identify inter-state opportunities ○ Links to national and state level “industry recognised” courses for entry, mid and senior roles for upskilling • Management/Leadership training for all HoDs to retain talent and improve workplace culture 	√	√	√

	<ul style="list-style-type: none"> • Coordinate and provide guidelines for structured mentoring and leadership development opportunities/ partnerships • Liaise with HoDs & Guilds to match shadowing initiatives on local and international productions, (eg. Credit Maker) • MOU between states to engage and develop experienced HoDs mentor and manage teams, irrespective of their location • Onboarding program (online and/or in person) for productions and their teams 	√	√	√
<p>4. Embedding First Nations Values</p> <p><i>Maximize opportunities for influence and success of First Nations people in the industry</i></p>	<ul style="list-style-type: none"> • Collaborate with First Nations Organisations and industry to support industry to begin or continue the reconciliation process, and adopt screen sector protocols that embed FN knowledges and values • Work to KPIs for First Nations skills, training and employment targets for all stages in the workforce pipeline • Nurture partnerships with First Nations screen agencies and training service providers with industry 	√	√	√
<p>5. Inclusive Practice and Cultural Safety</p> <p><i>Ensure that the industry's workforce population reflect the Australian population by providing culturally safe and inclusive workplaces</i></p>	<ul style="list-style-type: none"> • Ensure that competency in inclusive practice is covered in a national Onboarding program (online and/or in person) for productions and their teams • Ensure that all employers have access to Mental Health support resources and contacts • Ensure that all employers understand their obligations to provide a safe and accessible workplace by providing resources and contact information • Cross-sector collaboration to actively engage in targeted community outreach • Set and track DEI targets in partnership with DEI organisations and community groups • Work with philanthropic bodies and community groups to ensure equitable representation and access to the industry 	√	√	√
<p>6. Data, Analytics and Forecasting</p> <p><i>Build business confidence to support all screen businesses flourish in Australia</i></p>	<ul style="list-style-type: none"> • Centralised website information to educate and update stakeholders about sector health including: yearly employment trends across different roles and demographic information of workforce • Track and measure success of traineeships and graduates over time • Track and measure talent pool depth and breadth on a biannual basis • Track and report on employment levels and trends in the sector a biannual basis • Track and report on workforce wellbeing in partnership with Screenwell • Communicate benefits of the sector to the Australian community and economy • Expand partnerships with The Everyone Project to track DEI data and adapt initiatives accordingly • Build business confidence • Provide industry intelligence to government to inform policy 	√	√	√

Appendix A: Australian Screen Sector Roles

The list of crew roles is constantly being updated by industry organisations. Ausfilm has published two career resources to raise awareness of the multitude of opportunities for rewarding careers in the Australian screen industry and to support capacity building strategies in below-the-line crew:

- ***Australian Screen Sector Roles: Physical & Post Production***
 - A PDF document available on the Ausfilm website listing over 230 roles
- ***Australian Screen Sector Roles: Visual Effects (VFX), Animation and Virtual Production (VP)***
 - A PDF document available on the Ausfilm website listing over 180 roles

These resources list descriptions of over 400 industry roles and provide more than 20 department hierarchy maps to demonstrate career progression opportunities in the sector. The resources are available on Ausfilm's Factsheets & Resources website: <https://www.ausfilm.com.au/factsheets/>

The resources have been developed with Australia's Screen Craft Guilds and senior members of the Below-the-Line Workforce. The resources have been developed by Ausfilm in response to key findings from research undertaken on behalf of the Workforce Capacity Working Group. We would like to thank all the expert contributors to these important resources.

Appendix B: Australian Screen Guilds

Australian Directors' Guild	https://www.adg.org.au
Australian Cinematography Society	https://cinematographer.org.au
Australian Guild of Screen Composers	https://agsc.org.au
Australian Production Design Guild	https://apdg.org.au
Australian Screen Editors	https://www.screeneditors.com.au
Australian Screen Sound Guild	https://assg.org.au
Australian Writers' Guild	https://www.awg.com.au
Screen Producers Australia	https://www.screenproducers.org.au
Media Entertainment and Arts Alliance	https://www.meaa.org/
AFI Australian Film Institute	https://www.aacta.org/
Visual Effects Society (VES) Title Definitions	https://www.vesglobal.org/ves-titles/

Appendix C: Australian Below-the-Line Workforce Training, Education, Skills & DEI Support Organisations

Edited August 2022

This section lists Australian below-the-Line workforce training, skills, and diversity, equity and inclusion organisations. Description of the listed organisations are listed on the following pages.

1. Australian Government Organisations (summary)

CATEGORY	Organisation Name
Australian Government	Office for the Arts (Department of Infrastructure, Transport, Regional Development, Communications and the Arts)
National Screen Agency	Screen Australia
National Training Institution	Australian Film Television and Radio School (AFTRS)
National Training Institution	National Institute of the Dramatic Arts (NIDA)
National Broadcaster	Australian Broadcasting Corporation (ABC)
National Broadcaster	Special Broadcasting Services (SBS) Australia
National Broadcaster	National Indigenous Television (NITV) Australia

2. State and Territory Screen Organisations (summary)

CATEGORY	Organisation Name
State/Territory Screen Agency	Screen Canberra (Internship Program, Workplace Learning, Talent Register)
State/Territory Screen Agency	Screen NSW (Attachment Register; Placement and Inclusion initiatives)
State/Territory Screen Agency	Screen Queensland (Training and placement initiatives; Talent Register)
State/Territory Screen Agency	Screen Tasmania (Skills and Training funding; Talent Register)
State/Territory Screen Agency	Screen Territory (Skills and Training funding, Talent Register)
State/Territory Screen Agency	Screenwest (Skills and Training funding, Talent Register)
State/Territory Screen Agency	South Australian Film Corporation (Skills and Training funding, Talent Register)
State/Territory Screen Agency	VicScreen (Skills and Training funding, Talent Register)
State/Territory Training Inst.	Batchelor Institute of Indigenous Tertiary Education

3. Not for Profit and Private Organisations (summary)

CATEGORY	Organisation Name
National, Not for Profit	First Nations Media Australia (FNMA) Member services
National, Not for Profit	Bus Stop Films (screen skills programs)
National, Not for Profit	Show Me The Way
National, Not for Profit	Diversity Arts Australia (DARTS)
National, Not for Profit	Diversity Council of Australia
National, Not for Profit	Screen Diversity Inclusion Network (SDIN)
National, Not for Profit	Screenworks (Regional Crew Development Programs)
National, Not for Profit	Women in Film and Television (WIFT) Mentoring program
National, Not for Profit	MAV
National, Guild	Australian Directors Guild (training programs)
National, Guild	Screen Producers Australia (mentoring and training)
National, Guild	Australian Production Design Guild (member resources and links to courses)
National, Guild	Australian Cinematography Society (member resources/mentoring)
National, Guild	Australian Screen Editors (member resources: mentorship, accreditation)
National, Guild	Australian Guild Of Screen Composers (webinars and links to courses)
National, Guild	Australian Screen Sound Guild (member education events and resources)
National, Association	Ausfilm Inc.

National, Association	<u>AFI AACTA</u>
National, Association	<u>Women in Film and Television (WIFT) Mentoring program</u>
National, Private Enterprise	<u>A2K Media</u>
National, Private Enterprise	<u>The Everyone Project (managed by the Screen Diversity Inclusion Network)</u>
National, Private Enterprise	<u>Screenwell</u>
National, Private Enterprise	<u>Media Mentors Australia</u>
NSW, Not for Profit	<u>Arts and Cultural Exchange (ACE)</u>
VIC, NFP	<u>Cinespace Inc.</u>

ORGANISATION DESCRIPTIONS

A) AUSTRALIAN GOVERNMENT-FUNDED FIRST NATIONS AND DIVERSITY, EQUITY AND INCLUSION SCREEN INITIATIVES (DESCRIPTIONS)

Type of Support	Institution	About
First Nations and DEI Training, skills, attachments	<u>Australian Film Television and Radio School (AFTRS)</u>	AFTRS is the national screen and broadcast school – the only Australian education institution to consistently make The Hollywood Reporter’s prestigious annual list of the top film schools in the world. AFTRS empower Australian talent to shape and share their stories by delivering world-leading future-focused education, research and training.. AFTRS developed the <u>INCLUSIVE PATHWAYS FRAMEWORK</u> and run a number of DEI programs including <u>Talent Camp</u> , a skills development program for creatives from diverse backgrounds. The AFTRS <u>First Nations & Outreach</u> department overseas First Nations and Diversity scholarships, short courses and outreach initiatives.
First Nations funding, skills development, attachments	<u>Screen Australia (First Nations)</u>	Our First Nations programs support creatively ambitious projects and people, and imaginative, resonant stories authored by Australian Aboriginal and Torres Strait Islander practitioners. Funding information for First Nations storytellers can be viewed <u>here</u> . <u>First Nations: Industry Support</u> is an invitation only program that will assist state agencies, and professional development organisations, with a focus on regional and remote based screen practitioners. The intention of the fund is to provide workshops with a focus on up-skilling First Nations Australian writers, directors and producers. <u>First Nations Internships</u> assist practitioners whose careers would benefit from an attachment to a person, production or organisation. This program is designed to assist the career development of talented filmmakers who can demonstrate a strong commitment to a career in the film industry. This is not an entry-level scheme.
DEI funding, skills and industry development, attachments	<u>Screen Australia (Gender Matters)</u>	Screen Australia is a Federal Government agency charged with supporting Australian screen development, production and promotion. As a condition of Screen Australia production support an <u>above or below the line attachment</u> must be allocated to each project: for example an attachment to a Director, Producer, DOP, Editor or Composer. The attachment should reflect the theme or content of the project. <u>Gender Matters</u> is the umbrella name of Screen Australia’s efforts to address the underutilisation of female talent in key creative roles in the Australian screen industry. The <u>Credit Maker program</u> partners with industry guilds to provide a high calibre initiative that

		<p>will support 12 female practitioners across directing, cinematography and composing to attain a career defining credit on a scripted production; to elevate their career trajectory; and, to bring change in female HoD representation in the sector.</p>
<p>First Nations and DEI funding, skills development, attachments</p>	<p><u>Special Broadcasting Service (SBS) and National Indigenous Television (NITV) Australia (national broadcaster)</u></p>	<p>Across SBS and NITV, there are a range of career pathway initiatives and content opportunities for creatives from under-represented backgrounds, across Unscripted and Scripted. They are part of SBS's commitment and investment in ensuring everyone has a pathway in our sector, improving representation on and off screen, and seeing more stories on our screens reflecting and exploring the diversity of contemporary Australia. Initiatives include <u>Diversity Talent Escalator</u>, <u>SBS UNSCRIPTED</u>, <u>AFTRS Graduate Program</u>, <u>Createability Internship Program</u>, <u>Screen Producers Australia Practitioner Program (Early Career)</u>, <u>AIDC Leading Lights</u>, <u>Curious Australia</u>, <u>SBS Voices Writers' Initiatives and Partnerships</u>, <u>SBS Emerging Writers' Competition</u>, <u>SBS SCRIPTED Emerging Writers' Incubator</u>, <u>Digital Originals</u>, <u>R.I.D.E Feature Film Fund</u>, <u>ORIGINATE</u>, <u>NITV</u>, <u>Centralised Documentary Australia Foundation Indigenous Fellowship</u>, <u>No Ordinary Black - NITV short film initiative (scripted)</u></p>
<p>First Nations and DEI funding, skills development, attachments</p>	<p><u>Australian Broadcasting Corporation</u></p>	<p>ABC offers traineeships and opportunities for First Nations people, people with disabilities and people from underrepresented communities. The ABC also has an <u>Independent Production</u> arm and pathways for employment through Bus Stop Films.</p>
<p>Federal Government</p>	<p><u>Office for the Arts (Department of Infrastructure, Transport, Regional Development, Communications and the Arts)</u></p>	<p>The Office for the Arts (OFTA) develops policies and deliver programs that encourage excellence in the arts, help to protect our cultural heritage and support public access to and participation in, arts and culture in Australia. This is done through delivering strategic advice and policy development, effective program and grants management, regulatory management and collaborative stakeholder engagement. The OFTA advises the Australian Government about how to support Australia's screen industry and oversees the <u>Australian Screen Production Incentive</u>.</p>

B) STATE/TERRITORY FUNDED FIRST NATIONS AND DIVERSITY, EQUITY AND INCLUSION SCREEN INITIATIVES (DESCRIPTIONS)

CATEGORY	Institution	About
Screen Agency (Canberra)	<u>Screen Canberra (Internship Program, Workplace Learning, Talent Register)</u>	Screen Canberra Talent Register information is available on their website. The applicant is required to take on ACT Project Attachments. Attachments provide emerging local film practitioners with valuable, paid experience on the Fund supported projects. Applicants will liaise with Screen Canberra to determine the appropriate areas for attachments. Talent register information is available by contacting the agency.
Registered Training Organisation	<u>Batchelor Institute of Indigenous Tertiary Education</u>	Batchelor Institute is the only First Nations dual sector tertiary education provider in Australia. The Institute gives precedence to its philosophy of Both Ways: positioning First Nations peoples as knowledge holders in all educational transactions with Western knowledge systems as well as privileging First Nations ways of learning and teaching to underpin our engagement with mainstream education systems and society more broadly.
Screen Agency (New South Wales)	<u>Screen NSW (Attachment Register; Placement and Inclusion initiatives)</u>	The Screen NSW Industry Development Program The 2022-2023 Industry Development funding round is currently open. The Industry Development Program provides funds to organisations that create professional development opportunities for NSW screen practitioners at various stages of their career. Talent register information is available by contacting the agency.
Screen Agency (Queensland)	<u>Screen Queensland (Training and placement initiatives; Talent Register)</u>	Screen Queensland initiatives are one-off programs that aim to up-skill Queensland screen practitioners and provide development and production opportunities including attachments. Initiatives are often run in partnership with renowned industry organisations and experts. Talent register information is available by contacting the agency.
Screen Agency (Tasmania)	<u>Screen Tasmania (Skills and Training funding; Talent Register)</u>	Tasmanian lead* attachments, Tasmanian crew attachments, Tasmania crew trainees and Interstate placements are available on their website. Talent register information is available by contacting the agency.
Screen Agency (Northern Territory)	<u>Screen Territory (Skills and Training funding, Talent Register)</u>	Launched in 2019 CENTRALISED is a ground-breaking initiative to boost First Nations filmmakers and screen creatives in South Australia and Northern Territory with specialised funding, support and development opportunities. Developed by Screen Territory and the South Australian Film Corporation together with collaborating partners Screen Australia's First Nations Department, Documentary Australia, AFTRS Indigenous (Australian Film, Television and Radio School), ABC Indigenous and NITV, the initiative delivers a range of opportunities for First Nations screen creatives, creating clear pathways for emerging talent including mentoring, workshops, attachments and internships. Past initiatives include the Centralised Web Series initiative and the Centralised Documentary Australia

		First Nations Fellowship. Internship funding is available at Screen Territory. Talent register information is available by contacting the agency.
Screen Agency (Western Australia)	<u>Screenwest (Skills and Training funding, Talent Register)</u>	Internship funding is available at Screenwest. Talent register information is available by contacting the agency.
Screen Agency (South Australia)	<u>South Australian Film Corporation (Skills and Training funding, Talent Register)</u>	The SAFC is committed to improving diversity and inclusion in the South Australian screen sector, championing diverse storytellers and authentic representation in screen productions. The SAFC's Diversity and Inclusion Strategy 2022-2032 breaks new ground nationally by setting out comprehensive, quantifiable 10-year targets for the representation of diversity both on and off screen in the South Australian screen sector that are reflective of the state's population. The aim of the strategy is to grow and support a screen industry which reflects the diversity and vibrancy of the South Australian community, which will require a long-term commitment to systemic change. The SAFC is committed to engaging with communities in a process of two-way learning. The SAFC Disability Equality Plan and First Nations Screen Strategy information is available on their website. Talent register information is available by contacting the agency.
Screen Agency (Victoria)	<u>VicScreen (Skills and Training funding, Talent Register)</u>	VicScreen expects all applicants to consider disability access arrangements for their projects and activities, including any obligations under relevant legislation including the Disability Discrimination Act 1992 Our Skills Development programs support Victorian key creatives and crew to develop and increase their practical skills and industry knowledge and experience, helping to build and maintain a skilled and professional screen industry workforce. Talent register information is available by contacting the agency.

C) NOT-FOR-PROFIT/FOR-PURPOSE AND PRIVATE FIRST NATIONS AND DIVERSITY, EQUITY AND INCLUSION SCREEN INITIATIVES AND SUPPORT ORGANISATIONS

CATEGORY	Institution	About
National First Nations	First Nations Media Australia	First Nations Media Australia is the peak body for First Nations not-for-profit broadcasting, media and communications. First Nations managed media and communications are an essential service in our communities. They provide access to locally relevant information services, support health and wellbeing, provide meaningful employment and skills, strengthen cultural identity and support social and economic development. First Nations Media Australia commissioned the Jumbunna Institute for Indigenous Education and Research (with funding support from the CBF) to develop an employment and skills development strategy for our sector.
National Accessibility	Bus Stop Film	Bus Stops Films has been in operation since 2009, teaching adults with disabilities and others from marginalised communities film studies. Initiatives include Inclusion in Action training workshop for production companies, screen industry practitioners, policy makers, producers and industry services with a focus on gaining a better understanding of the rights and capacity of people living with disability, Inclusive Filmmaking Toolkit which outlines best practice principles to provide the most appropriate support and achieve greater and more meaningful inclusion of people living with disability on both sides of the camera. and Accessible Film Studies Programs , delivered by talented filmmakers and support workers in Sydney, Parramatta, Wollongong, Canberra, Brisbane, Melbourne, Adelaide and Online
National First Nations	Show Me the Way	Show Me the Way, through custom designed film workshops and mentoring, creates the space for students to appreciate the relevance of formal education and thrive. With the help of industry professionals, the students make short documentary films capturing life experiences and achievements of local heroes who are inspiring people from Aboriginal and Torres Strait Islander and refugee backgrounds. These films are shown at special film screenings at different venues such as the State Library of NSW and the Whitlam Institute, as well as being distributed across Australia. Over 100 broadcast quality films have been produced since 2008. Over 70 schools across Australia have participated in our film workshops and mentoring programs.
National, Not for Profit	Diversity Arts Australia (DARTS)	Diversity Arts Australia (DARTS) is Australia's national voice for ethno-cultural and migrant racial equity in the arts, cultural and creative industries. Our work is underpinned by a human-rights ethic, social justice principles, and the belief that a truly diverse spectrum of creative expression and participation is fundamental to a democratic, inclusive and sustainable creative sector, and society. DARTS have developed the Creative Equity Tool Kit in partnership with the British Council, Creative Victoria, Create NSW and Western Sydney University (WSU) on the project. Diversity Arts Australia's 21 Trailblazing

		Case Studies For Racial Equity In The Arts In The <u>'Imagine Australia Project'</u> (2022) includes national case studies provide inspiration and clear steps for creative cultural equity in a range of areas, with the case studies focusing on culturally and linguistically diverse, migrant, ethnic minority, refugee, humanitarian entrant, and people of colour (POC) contexts in the arts.
National, Not for Profit	<u>Diversity Council of Australia</u>	Diversity Council Australia (DCA) is the independent not-for-profit peak body leading diversity and inclusion in the workplace. We provide unique research, inspiring events and programs, curated resources and expert advice across all diversity dimensions to a community of member organisations. Our Knowledge Programs continue to be extremely popular with Australian organisations. DCA's range of D&I Knowledge Program workshops continue to be extremely popular with Australian organisations. Experienced DCA Facilitators can deliver these programs face-to-face or online. <ul style="list-style-type: none"> • Diversity & Inclusion 101 – Understanding workplace diversity and inclusion • Inclusion 101 – Understanding workplace diversity, inclusion, and unconscious bias • Unconscious Bias – Understanding unconscious bias and how to counter it • #WordsAtWork – Building inclusion through the power of language.
National, Not for Profit	<u>Screen Diversity Inclusion Network (SDIN)</u>	The Screen Diversity and Inclusion Network (SDIN) is a network of broadcasters, screen funding agencies, business associations, guilds and industry-aligned education and training organisations who have committed to working together towards an inclusive and diverse screen industry. The Network offers a forum for sharing ideas on initiatives and approaches; encourages partnerships between members; and will set targets and evaluate progress via on-going data collection. The SDIN leads <u>The Everyone Project</u> to measure and report on its diversity.
National, Not for Profit	<u>Screenworks</u>	Screenworks is a national member-based non-profit committed to supporting and empowering screen creatives and crew across regional Australia. We offer professional industry programs and activities for people at every career stage to develop their skills and help build a diverse and thriving regional screen sector. Initiatives include the <u>NETFLIX Regional Crew training program</u> and the <u>Far North Queensland regional industry development program</u> .
National, Not for Profit	<u>MAV</u>	MAV provides services to support the diversity arts sector, catering for culturally, ethnically and linguistically diverse creatives and their communities.
National, Guild	<u>Australian Directors Guild (training programs)</u>	The ADG offers various professional development programs throughout the year. For full selection criteria, and information regarding current opportunities, please subscribe to the ADG Newsletter and follow us on social media. Alternatively, please contact Belinda Button via email at development@adg.org.au .
National, Guild	<u>Screen Producers Australia (mentoring and training)</u>	Ones to Watch is a professional development and mentoring program for emerging screen producers looking to accelerate their careers to the next level. Over the course of six months, the selected participants are profiled to the industry, matched with an experienced Australian screen practitioner for

		1-on-1 mentoring, granted exclusive access to a series of webinars and industry opportunities to develop their creative slate and business skills in the lead up to SCREEN FOREVER.
National, Guild	Australian Production Design Guild (member resources and links to courses)	The MENTORAPDG Program matches and connects mentees with potential mentors, provides a flexible structure to set clear goals and inspires interconnectivity between generations of designers. This program runs yearly.
National, Guild	Australian Cinematography Society (member resources/mentoring)	The ACS provides mentoring opportunities and resources to members. They have partnered with Screen Australia's Gender Matters initiative, Credit Maker, to provide step-up opportunities for female cinematographers. They published " A WIDER LENS: Australian Camera Workforce Development and Diversity report " in 2022 with key recommendations.
National, Guild	Australian Screen Editors (member resources: mentorship, accreditation)	The ASE Mentor Scheme was created in 2004 as a way to provide Mentorship for Members of the Guild who may be starting a new career in the editorial world, or seeking to change their genre. It aims to pair an aspiring Mentee with a more experienced Editor who can advise and guide them in their work as an Editor or Assistant Editor. Our Mentors work in the fields of Commercials, Television Drama, Feature Films, Documentary, Reality and Factual TV.
National, Guild	Australian Guild Of Screen Composers (webinars and links to courses)	The Education Committee (EC) seeks to nurture the development of emerging screen composers, build relationships with education institutions, and instigate learning opportunities for emerging composers from all backgrounds. All while encouraging established composers to share industry knowledge and experience. They have partnered with Screen Australia's Gender Matters initiative, Credit Maker, to provide step-up opportunities for female screen composers.
National, Guild	Australian Screen Sound Guild (member education events and resources)	The ASSG regularly hosts panels, seminars and round tables focusing on issues of importance to the sound for screen community. ASSG members may attend these presentations free of charge. ASSG records and then archives these presentations on www.assg.org.au where members may review.
National, Association	Ausfilm Inc.	Ausfilm connects the international film community with Australia's screen incentives, talent and facilities, and works hard to help filmmakers and studios find what they need in Australia to bring their stories to life, not to mention on budget and on time. Ausfilm runs annual outreach programs in international markets to connect with filmmakers and to promote Australia's federal and state screen production incentives and grants. Ausfilm has an Anti-Sexual Harassment Code of Conduct which applies to the companies that are members of Ausfilm, as well as the individuals that do business with such companies and/or Ausfilm. Ausfilm's national working group combines government, industry and educators to harness and develop key skills within the Australian screen industry.
National, Association	AFI AACTA	AACTA's mission is to provide an inclusive, engaging forum to create, shape, share, discuss and recognise outstanding screen content, valuing the unique role it plays in entertaining us and expanding

		our minds to worlds beyond our own. The primary role of the Australian Academy of Cinema and Television Arts (AACTA), a not-for-profit organisation, is to recognise, encourage, promote and celebrate film and television excellence in Australia, connecting Australian and international audiences with great Australian screen content. The Academy serves as Australia's most prestigious film and television membership body, bringing together and representing screen professionals from a cross-section of the screen industry in order to further screen excellence in Australia.
National, Association	<u>Women in Film and Television (WIFT) Mentoring program</u>	At WIFT Australia our mission is to achieve gender equality in the film and television industry by supporting female identifying and non-binary individuals as they navigate the screen industry. Through education, networking and advocacy, we support all women and non-binary individuals in all areas of the screen industry from beginners to professionals.
National, Private Enterprise	<u>A2K Media</u>	A2K Media will launch Disability Justice Lens, an online disability equity and inclusion training program focusing on solutions to the intersectional experience of disability within the screen industry. Developed and delivered by disabled screen practitioners and their non-disabled allies, the program will provide participants with an understanding of the marginalisation faced by people with disability in the screen industry, and help them develop practical skills to embed access and inclusion in the sector.
National, NFP	<u>The Everyone Project (managed by the Screen Diversity Inclusion Network)</u>	The Everyone Project is being used by the Australian film and television industry as a simple but comprehensive way of measuring and reporting on its diversity. This initiative is led by the Screen Diversity and Inclusion Network (SDIN) - a group of the major Australian broadcasters, screen funding agencies and trade organisations. " <u>Everyone Counts: Preliminary data on diversity in the Australian screen industry</u> " is their first report, published in 2022.
National, Social Enterprise	<u>Screenwell</u>	Screen Well is a social enterprise established in 2022 to deliver a range of best practice industry specific resources, initiatives, and workshops that are designed to help improve mental health outcomes for the Australian screen industry.
VIC, Private Enterprise	<u>Media Mentors Australia</u>	Media Mentors helps creatives find their way in this sometimes difficult, mostly vibrant, always exciting industry. They mentor projects, run skills-based workshops and help businesses get a foothold in Australia. Media Mentors work with employers who want to assist their employees and with funding agencies like VicScreen and ScreenWorks to deliver confidential services to where they are needed.
NSW Accessibility	<u>Accessible Arts</u>	Accessible Arts is the peak arts and disability organisation in New South Wales. Established in 1986, we work with and for our community to accelerate and celebrate the diverse professional, cultural and social impacts of arts and disability in NSW and works collaboratively with Screen NSW on shared initiatives including placement opportunities for people with disabilities through the <u>Createability</u> program. Other programs include <u>Front & Centre: Arts Leadership Program for Women with Disability</u> , produced by Accessible Arts with support from the Department of the Prime Minister and Cabinet's Office for Women, and is a professional development program for women with disability and/or who are

		d/Deaf working in the arts, creative and cultural sectors across NSW, the ACT and VIC. This is made possible with the support of Arts Access Victoria.
NSW DEI	<u>Arts and Cultural Exchange (A.C.E.)</u>	Established in 1984, A.C.E. is a community-based contemporary arts organisation working with emerging and under-represented Western Sydney communities, artists and creative producers. We engage artists of various disciplines to work with communities to address identified needs, build community capacity and enhance cultural vibrancy. A.C.E.'s artistic practices transform and enrich Australian cultures by creating quality, locally made art that resonates globally. A.C.E.'s <u>Screen program</u> focuses on professional development for emerging and established Western Sydney filmmakers and video artists. The activities include specialised training, mentorship, networking events, and production and presentation of new work.
VIC DEI	<u>Cinespace Inc.</u>	Cinespace inc. is a non-profit arts organisation that supports the Victorian screen industry and Australian screen culture to ensure that it is representative of our broader intercultural community. Established in the western suburbs in 2016, we collaborate with people from First Nations and culturally diverse communities across Victoria through a variety of programs to develop skills, produce work, and build communities. Our community initiatives help to build creative capacities, while our industry initiatives are designed to build creative careers.

D) SCREEN PRODUCTION EDUCATION AND TRAINING ORGANISATIONS

*Location Key: ACT (Canberra); NSW (New South Wales); NT (Northern Territory); QLD (Queensland); SA (South Australia); TAS (Tasmania); VIC (Victoria); WA (Western Australia)

CATEGORY	Organisation Name	Course	Location*
National Institute	<u>Australian Film Television and Radio School (AFTRS)</u>	Bachelors; Masters; Short courses	NSW/ Online/ National Partners
National Institute	<u>National Institute of the Dramatic Arts (NIDA)</u>	Certificates, Diplomas, Bachelors, Masters, Short courses	NSW/ Online/ National Partners
Private Online Provider	<u>CG Spectrum College</u>	Unaccredited	Online
Registered Training Organisation	<u>Academy of Information Technology (AIT)</u>	Diplomas, Bachelors	NSW/ VIC
Registered Training Organisation	<u>Academy of Interactive Entertainment (AIE)</u>	Certificates, Diplomas, Bachelors	NSW/ VIC/ ACT/ SA/ Online/ USA
Registered Training Organisation	<u>Australian College of Information Technology (ACIT), INSTITUTE OF FILM & TV</u>	Diplomas	QLD
Registered Training Organisation	<u>Australian College of the Arts (Collarts)</u>	Diplomas, Bachelors	NSW/ VIC/ Online
Registered Training Organisation	<u>Batchelor Institute of Indigenous Tertiary Education</u>	Certificates	NT
Registered Training Organisation	<u>Billy Blue College of Design (Torrens University)</u>	Diplomas, Bachelors	NSW/ VIC/ QLD/ Online
Registered Training Organisation	<u>Chisholm Institute</u>	Certificates	VIC
Registered Training Organisation	<u>Excelsia College</u>	Bachelors	NSW
Registered Training Organisation	<u>Institute of Film and Television (IFTV)</u>	Certificates, Diplomas	QLD
Registered Training Organisation	<u>JMC Academy</u>	Diplomas, Bachelors	NSW/ VIC/ QLD
Registered Training Organisation	<u>MAPS FILM SCHOOL (owned by AIE)</u>	Certificates, Diplomas	SA
Registered Training Organisation	<u>Melbourne Polytechnic</u>	Certificates, Diplomas	VIC
Registered Training Organisation	<u>Queensland School of Film and Television</u>	Certificates, Diplomas	QLD
Registered Training Organisation	<u>SAE Institute Australia (SAE)</u>	Certificates, Diplomas, Bachelors, Masters	NSW/ VIC/ QLD/ WA/ SA/ Online
Registered Training Organisation	<u>Sydney Film School</u>	Diplomas, Bachelors	NSW

National Accredited Vocational Education and Training	Various locations. Please see the current list on the MySkills website.	Certificate III in Screen and Media	All States & Territories
National Accredited Vocational Education and Training	Various Locations. Please see the current list on the MySkills website	Certificate IV in Screen and Media CUA41220	All States & Territories
TAFE ACT	Canberra Institute of Technology	Certificates, Diplomas, Short Courses	ACT
TAFE WA	North Metropolitan TAFE	Certificates, Diplomas	WA
TAFE WA	South Metropolitan TAFE	Certificates, Diplomas	WA
TAFE NSW	TAFE NSW	Certificates, Diplomas, Short Courses	NSW
TAFE QLD	TAFE QLD	Certificates, Diplomas, Bachelors, Short Courses	QLD
TAFE SA	TAFE SA	Certificates, Diplomas	SA
TAFE TAS	TasTAFE	Certificates, Short Courses	TAS
University	Australian Catholic University (ACU)	Bachelors	NSW/ QLD / VIC
University	Bond University	Bachelors	QLD
University	Central Queensland University	Certificates, Bachelors, Graduate Certificates	QLD
University	Charles Darwin University	Bachelors	NT
University	Curtin University	Bachelors	WA
University	CWD Studios (partnered with Flinders University)	Bachelors, Short Courses	SA/ Online
University	Deakin University	Bachelors, Graduate Certificate, Masters	VIC
University	Edith Cowan University (WA Screen Academy)	Bachelors, Graduate Certificate, Masters	WA
University	Flinders University	Bachelors, Graduate Certificate, Masters	SA
University	Griffith University	Bachelors, Masters	QLD
University	La Trobe University	Bachelors	VIC
University	Macquarie University	Bachelors, Masters	NSW
University	Monash University	Bachelors, Masters	VIC
University	Murdoch University	Bachelors	WA
University	New York Film Academy Australia	Diplomas, Short Courses	QLD
University	Queensland University of Technology	Bachelors	QLD

University	<u>RMIT University</u>	Certificates, Diplomas, Bachelors, Masters	VIC
University	<u>Southern Cross University (SCU)</u>	Bachelors	NSW/ QLD
University	<u>Swinburne University of Technology</u>	Diplomas, Bachelors, Masters	VIC
University	<u>University of Adelaide</u>	Certificates, Diplomas, Bachelors, Graduate Diplomas, Masters	SA
University	<u>University of Canberra</u>	Bachelors	ACT
University	<u>University of Melbourne, Victorian College of the Arts</u>	Bachelors, Graduate Certificate, Short Courses	VIC
University	<u>University of Newcastle</u>	Bachelors, Graduate Certificate, Masters	NSW
University	<u>University of Notre Dame</u>	Certificates, Bachelors	NSW/ WA
University	<u>University of NSW</u>	Bachelors	NSW
University	<u>University of Queensland</u>	Bachelors, Graduate Diploma, Masters	QLD
University	<u>University of South Australia</u>	Diplomas, Bachelors	SA
University	<u>University of Southern Queensland</u>	Bachelors	QLD
University	<u>University of Tasmania</u>	Bachelors	TAS
University	<u>University of Technology (UTS)</u>	Bachelors, Masters	NSW
University	<u>University of the Sunshine Coast</u>	Bachelors	QLD
University	<u>University of Wollongong</u>	Bachelors	NSW
University	<u>University of Western Australia</u>	Bachelors	WA
University	<u>Victoria University</u>	Bachelors, Graduate Certificates, Masters	VIC
University	<u>Western Sydney University (WSU)</u>	Diplomas, Bachelors	NSW

Appendix D: Existing Training requirements attached to Screen Incentives 2022*

Incentive/Grant	Administrator	Training/Diversity requirements
LOCATION INCENTIVE GRANT	OFTA	Funded projects must commit to undertaking training and skills development activities
POST, DIGITAL & VFX OFFSET	OFTA	n/a
NSW PDV REBATE	Screen NSW	Program objectives includes promoting investment in infrastructure, skills development, and jobs of the future
VICTORIAN SCREEN INCENTIVE (VSI) – VFX ONLY	VicScreen	The Committee will assess the value-add considerations / preferences including: <ul style="list-style-type: none"> the pipeline of production activity in Victoria, demands on crew and infrastructure skills development opportunities for Victorian screen industry practitioners, how a project promotes diversity and inclusion. Applicants are encouraged to refer to Film Victoria's Gender & Diversity Statement
VICTORIAN SCREEN INCENTIVE (VSI) POSTPRODUCTION	VicScreen	As per above
VICTORIAN PRODUCTION FUND (VPF)	VicScreen	If your funding application is for \$150,000 or more, you must allow in your budget for at least one Professional Attachment for a minimum of five weeks, plus an additional week for every \$50,000 over the \$150,000 threshold.
QLD PDV ATTRACTION REBATE	Screen Queensland	The objectives of the incentive include: <ul style="list-style-type: none"> increasing skills development and employment opportunities for Queenslanders working in the PDV sector; As a member of the Screen Diversity and Inclusion Network (SDIN), Screen Queensland uses The Everyone Project to benchmark and track the diversity of the Australian screen industry.
SA PDV REBATE	South Australian Film Corporation (SAFC)	n/a
WA PDV INCENTIVE	Screenwest	Production Budget Requirements: Crew Attachment Program <ul style="list-style-type: none"> Productions that receive Screenwest production or WASF funding over \$100,000 are required to budget for and engage a Western Australian attachment/s in consultation with Screenwest. <ul style="list-style-type: none"> \$299,000 and less in combined Screenwest production & WASF funding – the production must budget for 1 attachment at \$1,000/50-hour week for 6 weeks (\$6,000) \$300,000 and greater in combined Screenwest production & WASF funding – the production must budget for 2 attachments at \$1,000/50-hour week for 6 weeks (\$12,000) Screenwest is committed to reflecting the broad diversity of Western Australia's community on screen and behind the camera, through stories funded and practitioners supported.
PRODUCER OFFSET FEATURES	Screen Australia	n/a
PRODUCER OFFSET TV/NONFEATURES	Screen Australia	n/a
REGIONAL LOCATION ASSISTANCE FUND (RLAF)	VicScreen	n/a



MADE IN NSW – INTERNATIONAL FOOTLOOSE PRODUCTION	Screen NSW	<p>Program requirement includes:</p> <ul style="list-style-type: none"> ▪ creating new opportunities in western Sydney and regional NSW ▪ building the skills and capacity of established and emerging practitioners. <p>Screen NSW will make an assessment of each application on its merits including:</p> <ul style="list-style-type: none"> ▪ Projected production expenditure in western Sydney and regional NSW ▪ Opportunities for skills development for NSW emerging and established practitioners ▪ capacity of the project to offer an equity position to NSW Government
SCREEN QUEENSLAND PRODUCTION ATTRACTION PROGRAM	Screen Queensland	<p>The objectives of the incentive include:</p> <ul style="list-style-type: none"> * increasing skills development and employment opportunities for Queenslanders working in the screen sector; and <p>As a member of the Screen Diversity and Inclusion Network (SDIN), Screen Queensland uses The Everyone Project to benchmark and track the diversity of the Australian screen industry. Productions supported through Screen Queensland must register with The Everyone Project</p>
STATE PAYROLL TAX REBATE	Screen Queensland	n/a
REGIONAL STATEWIDE INCENTIVE GRANTS	Screen Queensland	<p>The Regional Incentive aims to: attract production to regional Queensland; showcase diverse regional stories and locations across Queensland; give the 33% of Queenslanders who live outside the major cities the opportunity to see themselves and their perspectives on screen; create employment opportunities for creatives, cast and crew living in regional areas, and from 2022; target Cairns and North Queensland with a view to supporting the region’s new production facility, Screen Queensland Studios Cairns.</p> <p>Projects will be assessed using the criteria including:</p> <p>What will the project deliver to regional Queensland in terms of:</p> <ul style="list-style-type: none"> Skills development Levels of regional production
DEVELOPMENT AND PRODUCTION INVESTMENT GRANT	Screen Queensland	<p>The assessment criteria applies to all applications for investment in screen production includes:</p> <ul style="list-style-type: none"> ▪ The commercial, career-building and cultural benefits to the Queensland screen, including an assessment of the levels of Queensland Production Expenditure (QPE), key Queensland-based key creatives, heads of department, crew, cast upskilling opportunities offered through meaningful attachments and any broader commercial or cultural benefits to the industry. <p>Queensland attachment requirements: Screen production budgets must include allowances for early to mid-career professional attachment opportunities. Applicants can contact the SQ Content team for details of current talent seeking attachment opportunities and to ensure their attachments are targeted at filling specific roles and skills shortages.</p> <p>Attachments should be engaged for a minimum of 5 weeks full time, be compensated at least level 1 award minimum rates for their time and receive appropriate credits for their work.</p> <ul style="list-style-type: none"> ▪ Projects applying for under \$200,000 must budget for at least 1 attachment ▪ Projects applying for between \$200,000 up to \$299,999 must budget for at least 2 attachments ▪ Projects applying for \$300,000 or more must budget for at least 3 attachments <p>Where Screen Queensland is the principal state investor, applicants are also expected to utilise Queensland talent for attachments through Screen Australia’s ‘Inclusive Attachment Scheme.’</p>
LOCATION AND SCOUTING ASSISTANCE	Screen Queensland	n/a



FILM ATTRACTION PROGRAM	City of the Gold Coast	n/a
SCRIPTED PRODUCTION FUND	Screenwest	All productions that receive Screenwest production funding over \$100,000 are required to budget for and engage a Western Australian through the Crew Attachment Program in consultation with Screenwest.
FOOTLOOSE PRODUCTION FUND	Screenwest	All productions that receive Screenwest production funding over \$100,000 are required to budget for and engage a Western Australian through the Crew Attachment Program in consultation with Screenwest.
WESTERN AUSTRALIAN SCREEN FUND (WASF)	Screenwest	<p>Production Budget Requirements: Crew Attachment Program</p> <ul style="list-style-type: none"> ▪ Productions that receive Screenwest production or WASF funding over \$100,000 are required to budget for and engage a Western Australian attachment/s in consultation with Screenwest. <ul style="list-style-type: none"> o \$299,000 and less in combined Screenwest production & WASF funding – the production must budget for 1 attachment at \$1,000/50-hour week for 6 weeks (\$6,000) o \$300,000 and greater in combined Screenwest production & WASF funding – the production must budget for 2 attachments at \$1,000/50-hour week for 6 weeks (\$12,000) <p>Screenwest is committed to reflecting the broad diversity of Western Australia's community on screen and behind the camera, through stories funded and practitioners supported.</p>
SCREEN PRODUCTION GRANT	SAFC	<p>Projects seeking SAFC Production Funding are required to engage South Australian Professional Crew Attachments. The number of attachments required is guided by the level of SAFC production grant funding:</p> <ul style="list-style-type: none"> ▪ Over \$150,000 are required to budget for one paid attachment; ▪ Over \$300,000 required to budget for two paid attachments; <p>Producers applying for SAFC Production Funding must budget for the required number of attachments at the time of application and consult with the SAFC Production Executive as to the proposed attachment positions. The cost for attachments must be detailed as a separate line in the budget against the proposed role. Funds for attachments are to be drawn from the overall SAFC production grant. Professional Crew Attachments cannot be used to substitute a paid crew role on any production.</p> <p>Targeted Diversity Attachments: The SAFC is committed to supporting increased participation by people from groups underrepresented in the South Australian screen industry including; female and female-identifying, First Nations, Deaf and disabled, practitioners from Culturally and Linguistically Diverse backgrounds, practitioners from LGBTQIA+ communities and practitioners from regional and remote areas. The Targeted Diversity Attachment scheme supports the SAFC's mission to build a more inclusive screen industry in South Australia, by providing paid on-set experience for diverse key creatives and crew. SAFC will fund up to three Targeted Diversity Attachments per financial year. These attachments are for emerging crew to gain general experience on a production and cannot be used to substitute a paid crew role. Production companies with the capacity to support a Targeted Diversity Attachment should speak with SAFC prior to applying for Production Funding.</p>



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PRODUCTION INVESTMENT	Screen Tasmania	<p>The following project personnel are mandatory:</p> <ul style="list-style-type: none">▪ Mandatory attachments must be engaged by the production company for no less than \$800 in gross wages per five-day week plus relevant fringes including workers compensation and superannuation for a minimum of 20 days. These costs can be included in eligible Tasmanian expenditure.▪ Funding for other (non-mandatory) attachment places or traineeships is available under Screen Tasmania's Traineeships and attachments program, except when a production uses attachments to make up a Tasmanian spend shortfall.▪ If additional Tasmanian attachments are the applicant's cost (i.e. not through the Screen Tasmania's Traineeships and attachments program), they will count double towards Tasmanian spend. Attachment places provided at the applicant's cost of at least:<ul style="list-style-type: none">▪ one Tasmanian attachment to a key creative position and at least one Tasmanian attachment to another crew position on drama productions (including dramatised documentary)▪ one key creative Tasmanian attachment on documentary and animation productions.
PRODUCTION ATTRACTION INCENTIVE PROGRAM	Screen Territory	<p>Aims to attract and increase screen productions in the Territory providing social and economic benefits to the NT along with employment and upskilling opportunities for the NT screen practitioners.</p>
CBR SCREEN ATTRACTION FUND	Screen Canberra	<p>The applicant is required to take on ACT Project Attachments. Attachments provide emerging local film practitioners with valuable, paid experience on the Fund supported projects. Applicants will liaise with Screen Canberra to determine the appropriate areas for attachments.</p>

** The listed screen incentives are based on the AUSFILM Australian Screen Incentives resource (published in Dec21)*

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