

# TASMANIAN SCREEN INDUSTRY

Workforce Development Plan

2017 – 2018



*SIMPLIFYING GOVERNMENT*

Prepared for:

**Skills Tasmania**

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## Disclaimer

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# Foreword

There is no issue more important to the future of Tasmania than how best to incubate talent and give rein to the creative energy of its people. This Workforce Development Plan addresses, in part, the capacity development required for the screen industry to contribute further to the cultural and economic development of the state.

Like audiences everywhere, Tasmanians are keen to see on screen their stories and their homeland. Increasingly, they have done so through high profile feature films and television series. Often the settings and local character of Tasmania are as distinctive and expressive as the particular stories being told. Together – often indirectly – they provide a symbolic representation of local identity and culture in a highly mediated world.

But there is much more to ‘screen’ than high profile dramas and comedy. The growing, yet still small-scale, Tasmanian industry also consists of production houses specialising in animation, documentaries and multimedia, educational content, interactive games, advertising and corporate video production. In addition to cultural value, they generate substantial economic benefits.

Apart from the creative inspiration essential to the production of content, the screen industry operates according to a familiar manufacturing model. It has two essential requirements: access to capital and the availability of a skilled and multi-disciplinary workforce.

The state government’s industry development body, Screen Tasmania, accordingly aims not only to attract increasing levels of overall production investment in Tasmania-related projects, but also to attract an increasing share of that investment to be spent within Tasmania and on Tasmanian practitioners. The local base of skills, capacity and reputation must therefore grow, aligned with levels of production investment.

The multi-disciplinary skills required to support a growing screen industry may also be transferable to other sectors increasingly dependent on screen-based technology and communications. This is likely to be of increasing significance. According to research by PricewaterhouseCoopers (PwC), nearly half of all Australian [so-called white collar] jobs are ‘at risk’ of being disrupted by automation over the next two decades. What forms of employment will replace them?

We cannot accurately predict the future. But the state government through Skills Tasmania and Screen Tasmania, and the Tasmanian Creative Industries Council, recognise that the community’s future wellbeing will depend on the creative energy and capacity of its people. Such creativity typifies the screen industry across its various dynamic forms.

Geoff Heriot  
Steering Committee Co-Chair

# Executive Summary

## What is the Plan?

The Tasmanian Screen Industry Workforce Development Plan (the Plan) has been created to help facilitate the growth of the talented and creative screen industry workforce in Tasmania. This Plan has been developed in a response to the growing production of screen industry content happening in Tasmania. The past few years have seen several successful television dramas, feature films, documentaries and interactive games produced in Tasmania.

Supporting the growth of the screen industry workforce will enable this already burgeoning industry to further flourish, and to increase the screen industry's economic and social contribution to Tasmania.

Skills Tasmania, in conjunction with Screen Tasmania Advisory Board and Tasmanian Creative Industries Limited, commissioned Stenning & Associates to develop this practical, solutions-focused Plan.

The Workforce Development Plan provides a snapshot of the industry and its workforce, identifies the challenges currently facing the screen industry workforce in Tasmania, and proposes actions to address these challenges.

## Growing the Workforce

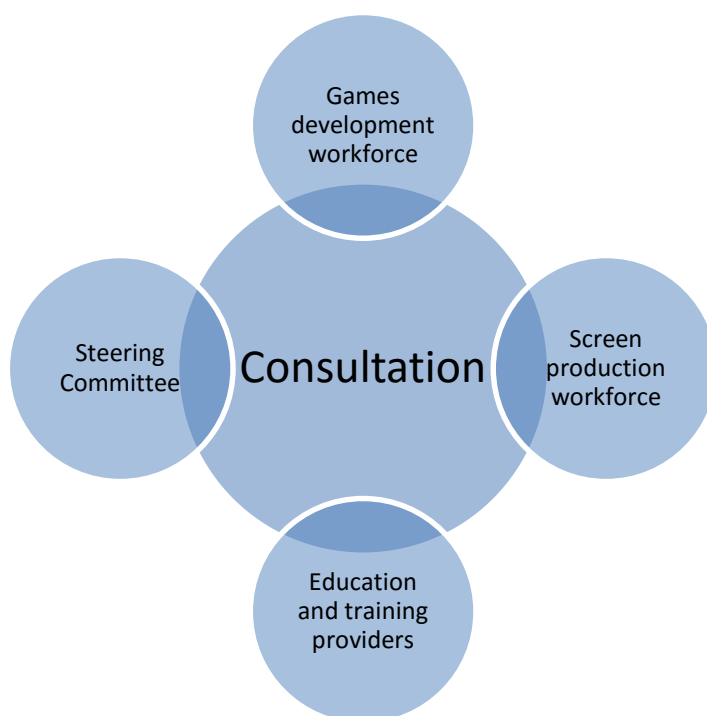
The challenge of maintaining and growing the industry workforce involves a range of solutions and key stakeholders. The Plan provides a framework for identifying and resolving both current and future workforce challenges.

Understanding industry needs is central to the Plan's success. It was developed with guidance from a representative Steering Committee and through wide consultation with industry participants.

The identified workforce challenges fell into two themes:

1. Entering the industry – challenges that have implications for students or aspiring industry participants.
2. Increasing industry participation – challenges that have implications for those already working in the industry.

The priority workforce challenges facing the Tasmanian screen industry workforce were:



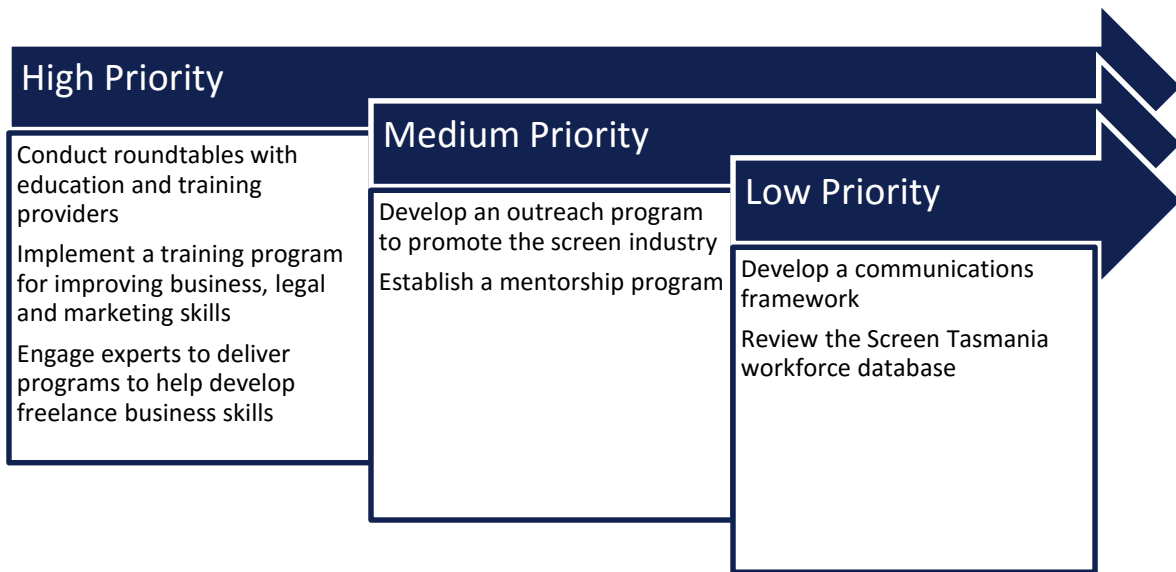
### Entering the industry

- |    |   |
|----|---|
| 1. | Aligning education and training programs to screen industry needs                   |
| 2. | Developing and disseminating information on careers pathways in the screen industry |

Increasing industry participation	
3.	Improving the connection between employers and employees
4.	Improving the business, legal and marketing skills of business owners
5.	Improving the industry approach to learning opportunities
6.	Improving industry knowledge transfer within the workforce

## Action Plan

An action plan was developed to address the priority challenges. The action plan proposes what needs to be done, by whom and by when.



## Ongoing Application

The Plan includes a proposal for ongoing governance. An expert Screen Industry Workforce Working Group will be responsible for the ongoing implementation of the Plan, as well as the periodic review of the industry workforce skill needs. This ensures that the Plan remains a living document that reflects the current Tasmanian screen industry.

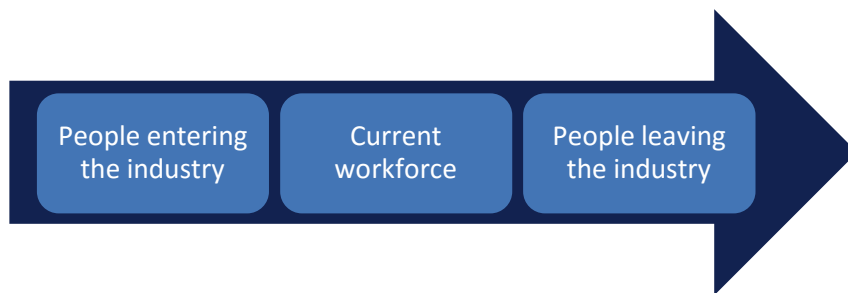
# 1 A Workforce to Support Industry Growth

The screen industry plays an important role in showcasing Tasmanian creative talent and local stories. With the global availability of screen content through an increasing variety of devices and distribution methods used for screen content, the Tasmanian screen industry plays a key role in promoting Tasmania across Australia and the world.

The Tasmanian screen industry produces a wide range of high profile and successful content, including dramas, video games, documentaries, advertisements and mobile applications. The screen industry is poised to build upon this solid foundation and spotlight Tasmania as a location for building a screen industry career.

It is critical that the screen industry has a strong workforce to support its growth potential. The following three elements are key to any industry workforce:

Figure 1: Workforce supply dynamics



In working to build a strong workforce, the screen industry needs to ensure the people entering the workforce are appropriately skilled, and that the current workforce has the support it needs to compete with the larger screen industry workforces in Australia.

Skills Tasmania, in conjunction with Screen Tasmania Advisory Board and Tasmanian Creative Industries Limited, commissioned Stenning & Associates to develop this practical, solutions-focused Tasmanian Screen Industry Workforce Development Plan (the Plan).

The Plan will play an important part in supporting the growth of the screen industry in Tasmania. It provides a snapshot of the current industry workforce, identifies the challenges currently facing the Tasmanian screen industry workforce, and proposes actions to address these challenges. The Plan also outlines ongoing industry governance arrangements to ensure that it is a living document that can address future workforce challenges.

The research and industry consultation undertaken during the development of the Plan identified two sectors within the workforce, at different stages of their industry evolution. These two sectors, along with examples of the content they produce, are shown in Figure 2.

Figure 2: Screen industry sectors and content examples



The games development sector has recently emerged in Tasmania and is currently establishing its identity. The screen production sector is more established, with a larger production value and workforce.

The diversity of content produced across the games development and screen production sectors means that a large range of occupations are engaged in the screen industry. For the purposes of this Plan, a whole screen industry workforce definition was developed:

*Anybody who identifies as an aspirant or professional creator of games or screen content, or who facilitates the production or distribution of such content and who has their principle residence in Tasmania.*

The Workforce Development Plan was developed using the following methodology:



The Plan acknowledges that there are important factors influencing the screen industry in Tasmania that is not possible to address through this Plan. These include:

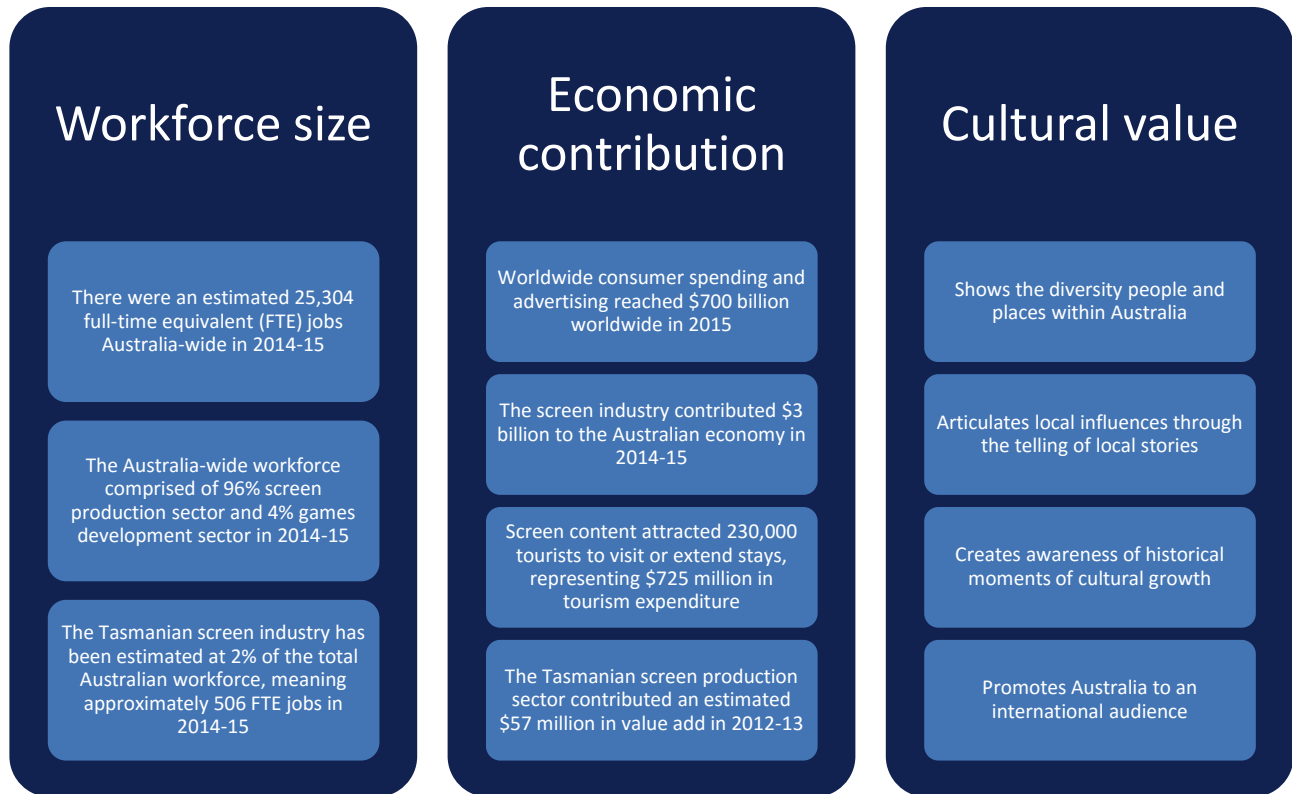
- Fewer screen industry work opportunities in Tasmania than elsewhere in Australia;
- The limited resources available to the Tasmanian screen industry; and
- The small population of Tasmania.

## 2 The Screen Scene

### 2.1 A Valuable Asset

The screen industry is important in providing employment opportunities, contributing to the economy, and promoting culture.

Figure 3: The value of the screen industry to Australia<sup>1</sup>



The estimated size of the workforce may not accurately reflect the true size of the industry, as workers from other industries may undertake screen related activities as part of their job roles.

#### The Workforce: Craig Dow Sainter

I am one of the founding directors of Roar Film. I have worked at Roar Film as managing director for the past 17 years. Roar Film employs 6 full-time personnel but on average accounts for 20 FTE jobs through a large selection of contractors across multiple jobs in all areas of development up to final production.

I have seen the Tasmanian workforce develop over the past ten years and I believe there is a strong future for the Tasmanian screen industry. I recognise the difficulties relating to workforce development in Tasmania given that the continuity of production in Tasmania is still problematic. However, in many areas of digital production there are opportunities to work on national and international projects from a Tasmanian base.

<sup>1</sup> Deloitte: Economic Contribution of the Film and Television Industry in Australia (2015)  
PwC: Entertainment and Media Outlook 2016-2020 (2016)  
Screen Australia: Managing the Cultural Value of Australia's Screen Sector (2016)  
Screen Australia: Screen Currency – Valuing our Screen Industry (2016)



## 2.2 The Role You Play

The screen industry has a diverse workforce that crosses numerous occupations and job roles. For example, Creative Skillset, a company that works with the screen industry in the United Kingdom, lists 287 job roles that directly relate to the industry.<sup>2</sup>

Consultation with Tasmanian screen industry participants provided insight that allows job roles to be grouped into two broad classifications: Key creative and technical jobs.

Most roles in the screen industry have both creative and technical aspects. This classification is about the balance of those elements. For example, writers are highly creative but still need to understand the craft, technical and budgetary limitations relevant to their work. A game programmer is a highly technical role, but it is recognised that the best programmers understand and work with the artistic assets.

Figure 4 provides examples of the types of jobs that fall under each job classification.

Figure 4: Job classifications



### The Workforce: Andy Del Vecchio

I work as an editor, cinematographer, director, writer and producer for Doublesee Media Pty Ltd. I have worked in Tasmania for 7 years and I make documentary and documentary style films and dramas.

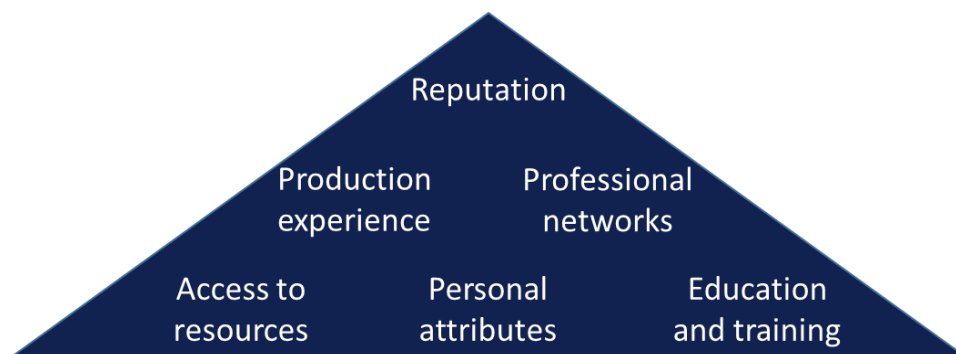
I have seen the Tasmanian screen industry workforce struggle to find an identity over the years, with little thought to new business paradigms other than the traditional television and film ideas, and is sometimes a follower of fashions. I believe the Tasmanian screen industry will need to think outside of the square and be more entrepreneurial in the future to survive.

## 2.3 Career Stage

There are a number of factors that influence the success a person has in carving out a successful career in one of the many job roles that characterised the screen industry. Figure 5 lists these success factors, starting with those that help propel a person into the industry (bottom) and moving up to those that build a person's screen industry career (top).

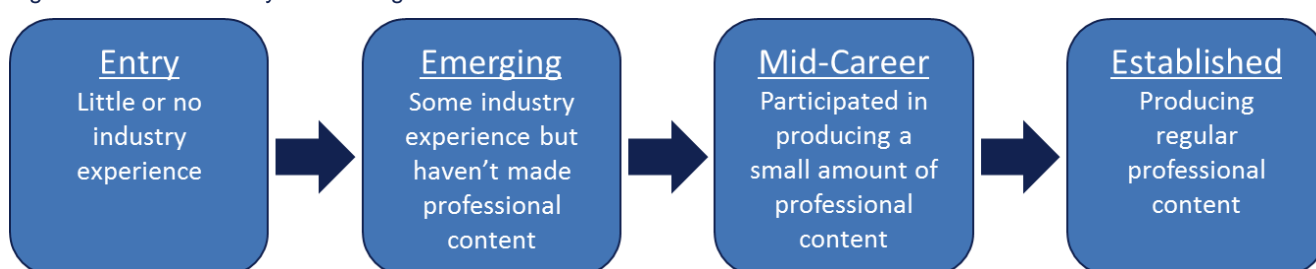
<sup>2</sup> Creative Skillset: Creative industries: [http://creativeskillset.org/creative\\_industries](http://creativeskillset.org/creative_industries)

Figure 5: Screen industry success factors<sup>3</sup>



These success factors allow a person to pass through the broad career stages of the screen industry outlined in Figure 6.

Figure 6: Screen industry career stages<sup>4</sup>



### The Workforce: Peter Curtis

I work as a cinematographer for ABC Television, and am also the State President of the Australian Cinematographers Society. I have worked in Tasmania for the majority of the last 33 years. I primarily shoot news, current affairs, lifestyle, TV magazine and documentary material.

I have seen the Tasmanian screen industry grow and mature in recent years. While some sectors of the industry have shrunk and simplified its presence significantly within Tasmania, the emerging film industry has blossomed, as have some very small but specialised sectors of the screen industry.

I believe the comparatively small Tasmanian screen industry will continue to grow in the medium term. The exposure and positive outcomes of recent productions will further encourage others to come to Tasmania. I believe the Tasmanian screen industry will need to think outside of the square and be more entrepreneurial in the future to survive.

## 2.4 Education and Training

The role that education and training plays within the screen industry depends upon the career stage of the screen participant.

For a person in the entry or emerging career stages, education and training provides an understanding of how the screen industry operates and the diversity of potential job roles, within a safe and explorative environment. Professionals in the mid-career or established career stages use education and training to increase or update existing skillsets.

<sup>3</sup> Metro Screen: Emerging Visions (2015)

<sup>4</sup> Metro Screen: Emerging Visions (2015)

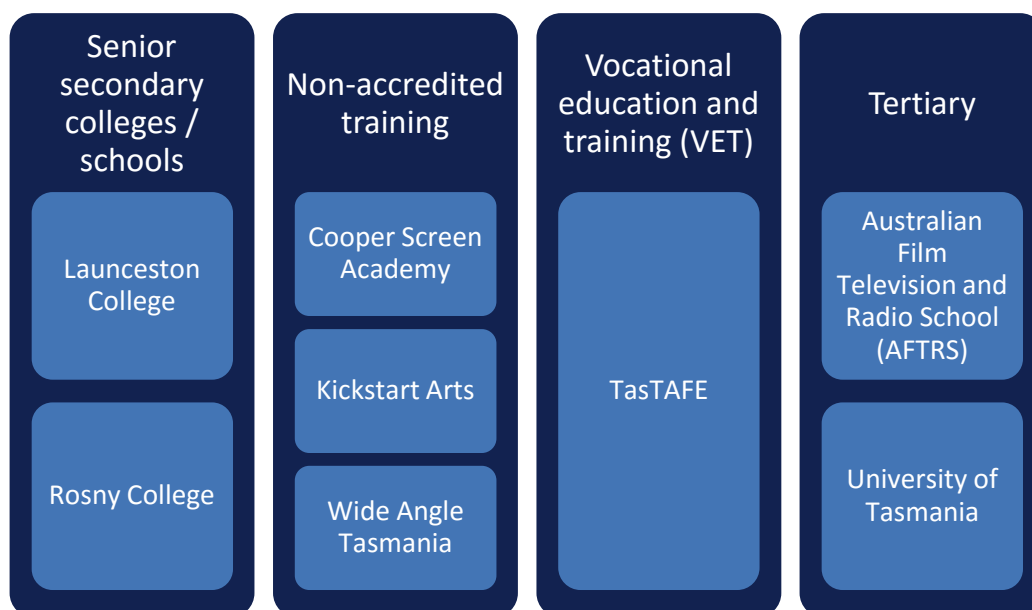
Industry consultation revealed that on-the-job training is highly valued, as it provides an opportunity to gain practical industry experience. This is seen to be particularly the case in the screen production sector.

There are three broad groups that provide screen industry education and training development:

- Formal education and training providers;
- Industry bodies; and
- Screen industry businesses.

There are four primary streams of formal education and training available to the industry in Tasmania. Figure 7 illustrates these streams and provides examples of significant education and training providers.

Figure 7: Formal education and training providers in Tasmania



The screen industry-related VET courses available in Tasmania and completion figures for 2014-15 can be found in [Attachment D](#). The screen industry-related tertiary courses offered by the University of Tasmania are also listed in [Attachment D](#).

Industry bodies also provide skills development opportunities for industry participants to increase specific skillsets. The Australian and Tasmanian industry bodies who provide skills development opportunities includes:

- Australian Cinematographers Society;
- Australian Directors Guild;
- Australian Interactive Media Industry Association;
- Australian Screen Editors Guild;
- Australian Writer's Guild;
- Games Developers Association of Australia;
- Media, Entertainment and Arts Alliance;
- Screen Producers Guild;
- Tasmanian Filmmakers Alliance;

- Tasmanian Game Development Society; and
- TasICT.

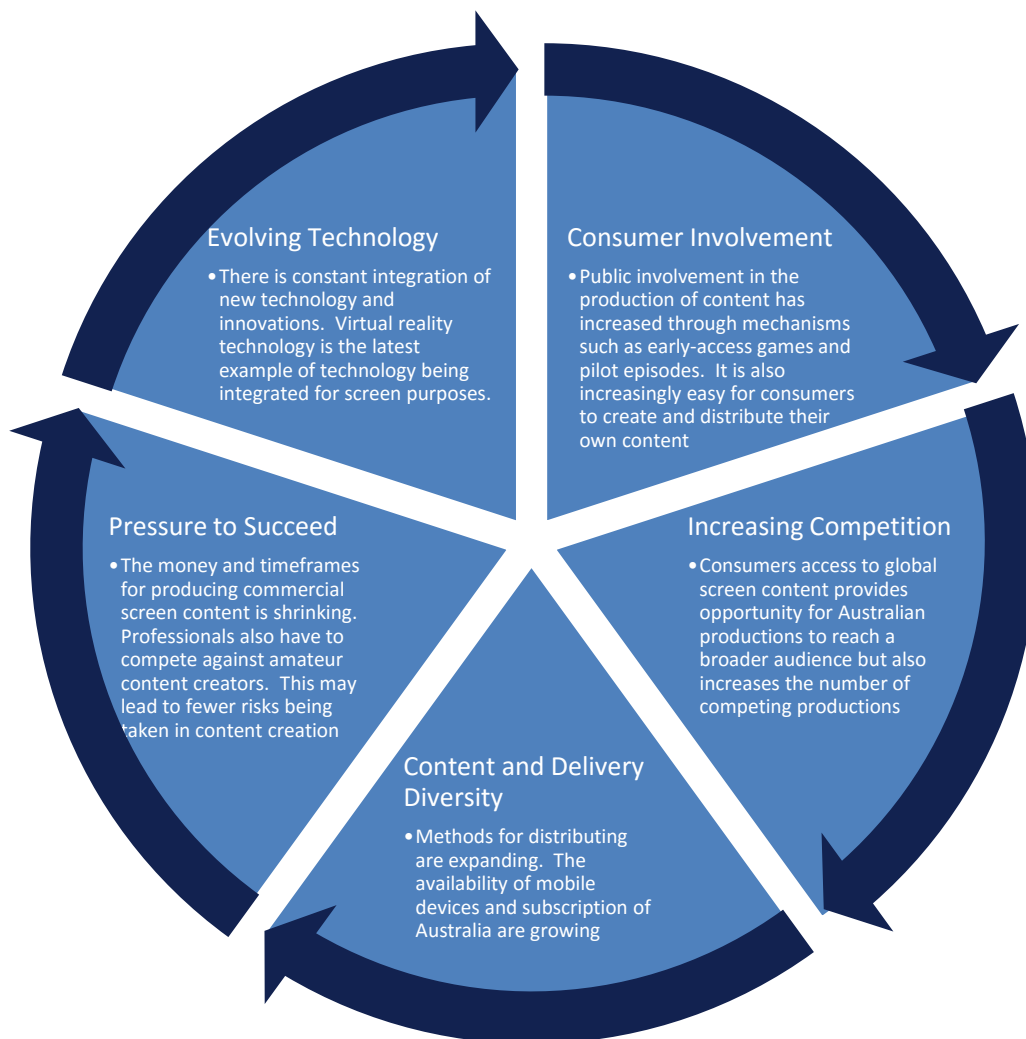
In addition, large screen industry businesses provide training in specific products or technologies that have been developed for use in the industry.

## 2.5 Future Direction

The screen industry is constantly evolving in terms of how, why and what content is produced. The workforce has to be able to adapt to the changing industry environment. This requires the identification of potential future trends and having a workforce that is adaptable.

Consultation and research identified five major trends that will have an increasing impact on the Australian screen industry moving into the future.

Figure 8: Identified screen industry trends<sup>5</sup>



<sup>5</sup> Australian Film Television and Radio School: Future Vision 2021 (2016)  
 Deloitte: Technology, Media and Telecommunications Predictions 2016 (2016)  
 IBISWorld: Motion Picture and Video Production in Australia (2016)  
 Motion Picture Association of America: Technology and Innovation (2016)  
 PwC: Entertainment and Media Outlook 2016-2020 (2016)

### 3 Priority Workforce Challenges

Consultation identified workforce challenges facing the screen industry. Across all of these challenges, two common themes emerged:

1. Entering the industry – workforce challenges that have implications for students or aspiring industry participants.
2. Increasing industry participation – workforce challenges that have implications for those already working in the industry.

The six workforce challenges in Table 1 are considered to be a priority to workforce growth (they are not listed in order of importance).

Table 1: Priority screen industry workforce challenges

Entering the industry	
1.	Aligning education and training programs to screen industry needs
2.	Developing and disseminating information on careers pathways in the screen industry
Increasing industry participation	
3.	Improving the connection between employers and employees
4.	Improving the business, legal and marketing skills of business owners
5.	Improving the industry approach to learning opportunities
6.	Improving industry knowledge transfer within the workforce

Other workforce challenges were also identified. While important, these challenges were not seen as an immediate priority. The need to address these challenges should be considered when the Plan is next reviewed.

These other workforce challenges include:

- Increasing the utilisation of the Tasmanian workforce for screen productions in Tasmania;
- Overcoming specifically identified industry job role shortages;
- Retaining a skilled and talented workforce; and
- Promoting the Tasmanian screen industry workforce.

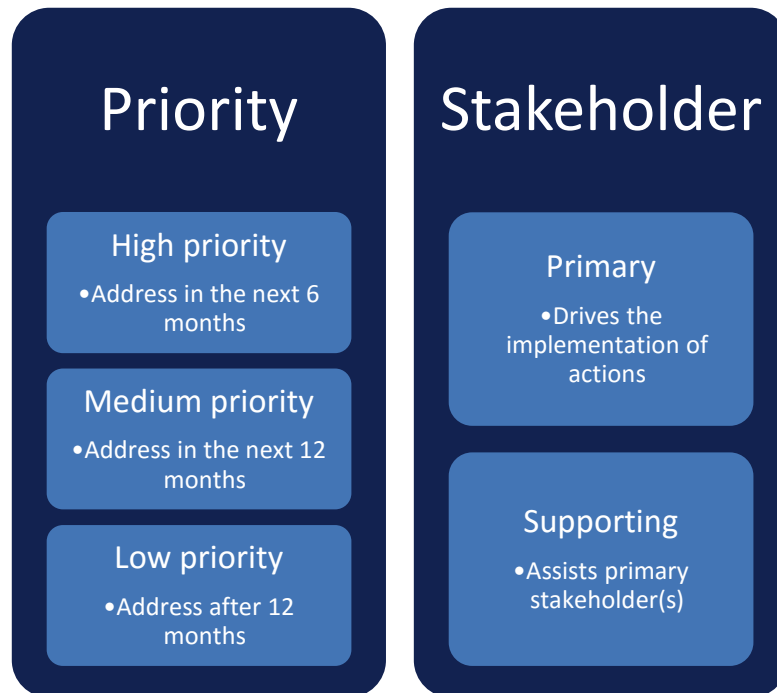
## 4 Meeting the Challenges

Actions to address the identified workforce challenges were developed against the need for:

- Realistic, practical solutions; and
- Industry and stakeholder ownership and commitment.

In order to ensure that the action plan meets the needs mentioned above, each action has been assigned a priority (high, medium or low) that suggests a timeline for the proposed implementation of the action, and proposed stakeholder(s) who could drive the action's implementation.

Figure 9: Key elements of the action plan



The actions also come under the two identified themes of 'entering the industry' and 'increasing industry participation'. The action plan in Table 2 represents the proposed actions aimed at addressing the identified priority workforce challenges.

## 4.1 Action Plan

Table 2: Screen industry workforce development action plan

#	Theme	Proposed Actions	Priority	Primary Stakeholder(s)	Supporting Stakeholder(s)
1.	Entering the industry	<p>Conduct roundtables with industry stakeholders and education and training providers to ensure that training programs meet screen industry skills needs. This should include:</p> <ul style="list-style-type: none"> <li>• Reviewing existing education and training programs in operation in Tasmania to ensure that graduates are equipped with relevant industry skills; and</li> <li>• Developing partnerships between education and training providers and industry to provide students with access to on-the-job or practical training and industry experience.</li> </ul>	High	Tasmanian Creative Industries Council	<p>Australian guilds and industry bodies</p> <p>Education and Training providers</p> <p>Screen Tasmania</p> <p>TasICT</p> <p>Tasmanian Filmmakers Alliance</p> <p>Tasmanian Game Development Society</p> <p>University of Tasmania</p> <p>Wide Angle Tasmania</p>
2.	Increasing industry participation	Develop and implement a training program for screen industry participants tailored towards improving the business, legal and marketing skills of screen industry business operators.	High	<p>Education and Training providers</p> <p>Screen Tasmania</p> <p>Wide Angle Tasmania</p>	<p>Tasmanian Filmmakers Alliance</p> <p>Tasmanian Game Development Society</p>
3.	Increasing industry participation	Engage experts to deliver programs to help develop freelance business skills.	High	<p>Education and Training providers</p> <p>Screen Tasmania</p> <p>Wide Angle Tasmania</p>	<p>Australian guilds and industry bodies</p> <p>Tasmanian Filmmakers Alliance</p> <p>Tasmanian Game Development Society</p>

#	Theme	Proposed Actions	Priority	Primary Stakeholder(s)	Supporting Stakeholder(s)
4.	Entering the industry	<p>Develop an outreach program to promote the screen industry and to articulate career pathways and roles in the industry. The outreach program would require existing industry practitioners to be involved.</p> <p>The program could initially target Tasmanian school students. Example approaches are provided below:</p> <ul style="list-style-type: none"> <li>• Having experienced industry practitioners deliver presentations in schools;</li> <li>• Developing educational material for distribution to schools (e.g. a game or short film that showcases the screen industry); and</li> <li>• Implementing a famil program that could educate key 'influencers' (e.g. teachers, trainers, career advisers, employment agents) by exposing them to real industry activities.</li> </ul>	Medium	Tasmanian Creative Industries Council Wide Angle Tasmania	Australian guilds and industry bodies Beacon Foundation Education and Training providers Screen Tasmania TasICT Tasmanian Filmmakers Alliance Tasmanian Game Development Society University of Tasmania
5.	Increasing industry participation	<p>Establish a mentorship program that can target known skills gaps in the industry by:</p> <ul style="list-style-type: none"> <li>• Expanding on the skill sets of existing practitioners; and</li> <li>• Providing experience and skills to emerging practitioners.</li> </ul>	Medium	Screen Tasmania Tasmanian Filmmakers Alliance Tasmanian Game Development Society	Australian guilds and industry bodies Education and Training providers Wide Angle Tasmania
6.	Increasing industry participation	<p>Develop a communications framework to ensure that screen industry information and opportunities are communicated successfully. The development of the framework would include:</p> <ul style="list-style-type: none"> <li>• Investigating the success of communication methods currently used (e.g. social media groups);</li> <li>• Formalising the preferred information distribution outlets for the screen industry; and</li> <li>• Investigating ways of attracting greater participation from the industry.</li> </ul>	Low	Tasmanian Filmmakers Alliance Tasmanian Game Development Society	Education and Training providers Screen Tasmania TasICT Tasmanian Creative Industries Council Wide Angle Tasmania



#	Theme	Proposed Actions	Priority	Primary Stakeholder(s)	Supporting Stakeholder(s)
7.	Increasing industry participation	Review the Screen Tasmania workforce database for accuracy and use by industry. The review should include analysis of: <ul style="list-style-type: none"> <li>• Maintenance requirements;</li> <li>• How the industry is currently using the database; and</li> <li>• Alternate methods for linking industry employers and employees.</li> </ul>	Low	Screen Tasmania	

Primary and supporting stakeholders have not necessarily committed to implementing any of the proposed actions.<sup>6</sup>

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<sup>6</sup> It is proposed that Wide Angle Tasmania have a role in Actions 1, 2, 3, 4, 5 and 6. The specific details of Wide Angle Tasmania's role in any proposed actions have yet to be clarified.

## 5 Governance Arrangements

The initial development of the Workforce Development Plan is the first step in addressing the identified actions. The Plan requires ongoing sustainable governance arrangements to ensure its successful implementation. The proposed governance arrangements require custodians and a Working Group.



Tasmanian Creative Industries and Screen Tasmania will be joint custodians of the Plan and will work towards supporting the Plan, subject to adequate funding of personnel and administration costs.

The Plan must be monitored and updated to guarantee that it remains responsive to industry need. Accordingly, it is proposed that an expert Screen Industry Workforce Working Group be established.

The Working Group should be expertise based and consist of six persons:

- Independent Chair – who must have a sound understanding of the industry and expertise and experience in achieving industry change;
- One person with expertise and experience in the creative side of the screen production sector;
- One person with expertise and experience in the technical aspects of the screen production sector;
- One person with expertise and experience in the games development sector;
- One person with expertise and experience in ICT; and
- One person with expertise and experience in training and skills development in a related industry environment.

The purpose of the Working Group would be to establish clear workforce development priorities and promote collaborative identification of problems and resolution of workforce capacity and capability issues.

The key functions of the Working Group should include:

- Advising the Tasmanian Government, through Screen Tasmania, on how to improve the capacity and capability of the screen industry workforce to support industry growth;
- Driving the implementation of the Workforce Development Plan in coordination with key stakeholders;
- Strengthening partnerships between industry and education and training providers;
- Communicating and consulting with industry and relevant stakeholders regarding the implementation of the Workforce Development Plan;
- Establishing agreed performance measures for the initial actions identified in the Workforce Development Plan;

- Monitoring progress with the Workforce Development Plan and associated activities and amend where required; and
- Identifying a sustainable long-term governance arrangement for the ongoing Screen Industry Workforce Development Plan.

The Terms of Reference for the custodians and its Working Group with respect to the Plan will be to:

- Oversee the implementation of the Plan;
- Determine how actions should be implemented;
- Ensure that the Plan is consistent with Screen Industry Strategic Plan;
- Communicate and consult with industry regarding the implementation of the Plan;
- Monitor progress of the Plan and associated activities and amend project direction where required; and
- Report progress with the Plan to Tasmania's screen industry.

## Attachment A – Tasmanian Screen Industry Workforce Profile Summary

	Owner, Operator and Manager	Paid Worker	Volunteer and Aspirants
Number of Usable Responses	84	154	62
Primary Residence	99% lived in Tasmania: <ul style="list-style-type: none"> <li>• 80% in Hobart.</li> <li>• 13% in Launceston and North East.</li> <li>• 5% in South East.</li> <li>• 1% in West and North West.</li> </ul> 1% live in New South Wales.	93% lived in Tasmania: <ul style="list-style-type: none"> <li>• 75% in Hobart.</li> <li>• 15% in Launceston and North East.</li> <li>• 7% in South East.</li> <li>• 3% in West and North West.</li> </ul> 4% live in New South Wales. 3% live in Victoria.	89% lived in Tasmania: <ul style="list-style-type: none"> <li>• 70% in Hobart.</li> <li>• 20% in Launceston and North East.</li> <li>• 8% in South East.</li> <li>• 2% in West and North West.</li> </ul> 8% live in New South Wales. 3% live in Victoria.
Gender	76% were male. 24% were female.	58% were male. 42% were female.	56% were male. 44% were female.
Age	Top three percentages: <ul style="list-style-type: none"> <li>• 33% were 35 to 44 years.</li> <li>• 28% were 45 to 54 years.</li> <li>• 19% were 55 to 64 years.</li> </ul>	Top three percentages: <ul style="list-style-type: none"> <li>• 32% were 35 to 44 years.</li> <li>• 23% were 25 to 34 years.</li> <li>• 22% were 45 to 54 years.</li> </ul>	Top three percentages: <ul style="list-style-type: none"> <li>• 31% were 18 to 24 years.</li> <li>• 24% were 25 to 34 years.</li> <li>• 11% were 17 years or under.</li> </ul>
Non-English Speaking Background	8% came from a non-English speaking background.	9% came from a non-English speaking background.	13% came from a non-English speaking background.
Disability	5% have a disability.	7% have a disability.	9% have a disability.
Aboriginal or Torres Strait Islander	1% were of Aboriginal descent. None were of Torres Strait Islander descent.	5% were of Aboriginal descent. None were of Torres Strait Islander descent.	None were of Aboriginal descent. None were of Torres Strait Islander descent.

	Owner, Operator and Manager	Paid Worker	Volunteer and Aspirants
Job Title	<p>Top five job titles were:</p> <ul style="list-style-type: none"> <li>• Producer</li> <li>• Director</li> <li>• Cinematographer</li> <li>• Director of photography</li> <li>• Screenwriter</li> </ul>	<p>Top five job titles were:</p> <ul style="list-style-type: none"> <li>• Actor</li> <li>• Producer</li> <li>• Director</li> <li>• Writer</li> <li>• Editor</li> </ul>	<p>Top five job titles were:</p> <ul style="list-style-type: none"> <li>• Actor</li> <li>• Screenwriter</li> <li>• Producer</li> <li>• Writer</li> <li>• Game developer</li> </ul>
Work Areas	<p>Top five work areas were:</p> <ul style="list-style-type: none"> <li>• Producer</li> <li>• Camera</li> <li>• Director</li> <li>• Editor / Post Production</li> <li>• Production</li> </ul>	<p>Top five work areas were:</p> <ul style="list-style-type: none"> <li>• Editor / Post Production</li> <li>• Producer</li> <li>• Camera</li> <li>• Production</li> <li>• Writer</li> </ul>	<p>Top five work areas were:</p> <ul style="list-style-type: none"> <li>• Writer</li> <li>• Camera</li> <li>• Director</li> <li>• Assistant Director</li> <li>• Games Developer</li> </ul>
Changing Current Role	18% indicated that they would consider changing roles.	33% indicated that they would consider changing roles.	17% indicated that they would consider changing roles.
Primary Occupation	<p>17% had their primary occupation in a different industry.</p> <p>Top other industries:</p> <ul style="list-style-type: none"> <li>• Arts and Recreation Services.</li> <li>• Education and Training.</li> <li>• Professional, Scientific and Technical Services.</li> </ul>	<p>47% had their primary occupation in a different industry.</p> <p>Top other industries:</p> <ul style="list-style-type: none"> <li>• Arts and Recreation Services.</li> <li>• Other Services.</li> <li>• Education and Training.</li> </ul>	N/A

	Owner, Operator and Manager	Paid Worker	Volunteer and Aspirants
Years of Involvement	Top three percentages: <ul style="list-style-type: none"> <li>• 29% over 20 years.</li> <li>• 21% from 16 to 20 years.</li> <li>• 17% from 1 to 5 years.</li> </ul>	Top three percentages: <ul style="list-style-type: none"> <li>• 33% from 1 to 5 years.</li> <li>• 22% from 6 to 10 years.</li> <li>• 22% over 20 years.</li> </ul>	Top three percentages: <ul style="list-style-type: none"> <li>• 38% from 1 to 5 years.</li> <li>• 31% less than 1 year.</li> <li>• 21% from 6 to 10 years.</li> </ul>
Type of Employment	57% were permanent full-time. 29% were contract / freelance. 10% were permanent part-time. 4% were casual.	53% were permanent full-time. 25% were contract / freelance. 6% were permanent part-time. 17% were casual.	N/A
Weeks of Involvement	67% were involved for forty weeks or more. 7% were involved for less than ten weeks.	37% were involved for forty weeks or more. 36% were involved for less than ten weeks.	12% were involved for forty weeks or more. 50% were involved for less than ten weeks.
Involvement Prediction	45% thought it will increase. 44% thought it will remain the same. 11% thought it will decrease.	40% thought it will increase. 37% thought it will remain the same. 23% thought it will decrease.	N/A
Paid Involvement	Top three percentages: <ul style="list-style-type: none"> <li>• 38% were paid for 100% of involvement.</li> <li>• 25% were paid for 81-99% of involvement.</li> <li>• 15% were paid for 1-20% of involvement.</li> </ul>	Top three percentages: <ul style="list-style-type: none"> <li>• 39% were paid for 100% of involvement.</li> <li>• 25% were paid for 1-20% of involvement.</li> <li>• 16% were paid for 81-99% of involvement.</li> </ul>	N/A

	Owner, Operator and Manager	Paid Worker	Volunteer and Aspirants
Personal Earnings	Top three percentages: <ul style="list-style-type: none"> <li>• 22% earned \$20k to \$49,999.</li> <li>• 20% earned \$50k to \$69,999.</li> <li>• 12% earned less than \$5k.</li> </ul>	Top three percentages: <ul style="list-style-type: none"> <li>• 39% earned less than \$5k.</li> <li>• 21% earned \$20k to \$49,999.</li> <li>• 11% earned \$50k to \$69,999.</li> </ul>	N/A
Government Support	50% received Government support.	36% received Government support.	8% received Government support.
Travel	79% travelled interstate or internationally for industry work.	47% travelled interstate or internationally for industry work.	N/A
Qualifications	86% held formal qualifications: <ul style="list-style-type: none"> <li>• 49% were tertiary qualifications.</li> <li>• 23% were VET qualifications.</li> </ul>	92% held formal qualifications: <ul style="list-style-type: none"> <li>• 60% were tertiary qualifications.</li> <li>• 31% were VET qualifications.</li> </ul>	92% held formal qualifications: <ul style="list-style-type: none"> <li>• 44% were tertiary qualifications.</li> <li>• 28% were VET qualifications.</li> </ul>
Professional Development	35% undertook professional development.	44% undertook professional development.	39% undertook professional development.

## Attachment B – Literature Review

ArtsHub: Screen Hub Salary Survey 2014

Australian Film Television and Radio School: Future Vision 2021 (2016)

Australian Bureau of Statistics: Australian Industry 2014-15

Australian Bureau of Statistics: Film, Television and Digital Games (2013)

Australian Trade and Investment Commission: Screen Production (2016)

Department of State Growth: Cultural and Creative Industries – Sector Summary 2014

Deloitte: Economic Contribution of Screen Production in South Australia (2015)

Deloitte: Economic Contribution of the Film and Television Industry in Australia (2015)

Deloitte: Technology, Media and Telecommunications Predictions 2016 (2016)

Entertainment Software Association: Essential Facts about the Computer and Video Game Industry (2016)

Hames Sharley: Focus on the Future (2014)

IBISWorld: Free-to-Air Television Broadcasting in Australia (2016)

IBISWorld: Motion Picture and Video Production in Australia (2016)

Interactive Games and Entertainment Association: Digital Australia Report 2016 (2016)

Metro Screen: Emerging Visions (2015)

Motion Picture Association of America: Technology and Innovation (2016)

PwC: Entertainment and Media Outlook 2014-2018 (2014)

PwC: Entertainment and Media Outlook 2016-2020 (2016)

RMIT University: Women in the Victorian Film, Television and Related Industries (2012)

Screen Australia: Issues in Feature Film Distribution (2015)

Screen Australia: Managing the Cultural Value of Australia's Screen Sector (2016)

Screen Australia: Screen Currency – Valuing our Screen Industry (2016)

ScreenWest: Digital Media and Arts in Western Australia (2007)

The Senate: The Future of Australia's Video Game Development Industry (2016)



## Attachment C – Industry Consultation

Table 3: Steering Committee

Name	Organisation
Anita Ondine	Industry
Fiona McConaghy	Industry
Geoff Herriot	Industry
Jason Imms	Industry
Peter Choraziak	Industry
Posie Graeme-Evans	Industry
Shaun Wilson	Industry
Alex Sangston	Government
Jane Stapleton	Government
Imogen Fullagar	Government
Linda Seaborn	Government

Table 4: Screen Industry participants consulted

Name	Position	Sector
Henry Duh	Head of Discipline of ICT / Director of Human Interface Technology Laboratory Australia	Education
Kathleen Williams	Head of Discipline of Journalism, Media and Communications	Education
Libby Lester	Deputy Dean, Faculty of Arts	Education
Ian Lewis	Games Developer, Giant Margarita / Games Design and Production Lecturer	Games development
Katie Gall	Director Marketing, Lumi Consulting	Games development
Kristy De Salas	Games Developer, Giant Margarita / Games Design and Production Lecturer	Games development
Nic Watt	Founder and Chief Design Officer, Nnoo Game Development	Games development
Megan Brownlow	Executive Director, PWC	Industry research
Rebecca Mostyn	Research Manager, Screen Australia	Industry research
Abi Binning	General Manager, Wide Angle Tasmania	Screen production

Name	Position	Sector
Alicia Rackett	Co-founder, Blue Rocket	Screen production
Andrew Machen	Sets / Equipment	Screen production
Astrid Cooper	Casting Director Voice Artist	Screen production
Craig Dow Sainter	Roar Film	Screen production
Jane Longhurst	Actor / Voice Artist	Screen production
John Chase	Film Producer	Screen production
Kath Symmons	Roar Film	Screen production
Kim Millar	Producer, Southern Cross Austereo	Screen production
Mark Thomson	Freelance Filmmaker	Screen production
Sharon Connolly	Board member, Wide Angle Tasmania	Screen production
Vincent Sheehan	Producer, Porchlight Films	Screen production

## Attachment D – Education and Training in Tasmania

Table 5: Screen Industry-related vocational education and training courses completed in Tasmania, 2014-15<sup>7</sup>

Course Code	Course Name	# of Completions	Provider Type
ICA10111	Certificate I in Information, Digital Media and Technology	214	Vocational education and training provider
ICT10115	Certificate I in Information, Digital Media and Technology	22	Vocational education and training provider
CUF20107	Certificate II in Creative Industries (Media)	3	Senior secondary colleges / schools
ICA20111	Certificate II in Information, Digital Media and Technology	183	Senior secondary colleges / schools Vocational education and training provider
ICT20115	Certificate II in Information, Digital Media and Technology	68	Senior secondary colleges / schools Vocational education and training provider
ICA30111	Certificate III in Information, Digital Media and Technology	142	Senior secondary colleges / schools Vocational education and training provider
ICT30115	Certificate III in Information, Digital Media and Technology	41	Senior secondary colleges / schools Vocational education and training provider
CUF30107	Certificate III in Media	30	Senior secondary colleges / schools Vocational education and training provider
CUF40207	Certificate IV in Interactive Digital Media	2	Vocational education and training provider
CUF40107	Certificate IV in Screen and Media	21	Senior secondary colleges / schools Vocational education and training provider
CUF50207	Diploma of Interactive Digital Media	1	Vocational education and training provider

<sup>7</sup> VOCSTATS: TVA program completions 2014-2015

Course Code	Course Name	# of Completions	Provider Type
CUF50107	Diploma of Screen and Media	2	Vocational education and training provider
CUF60107	Advanced Diploma of Screen and Media	4	Vocational education and training provider

Table 6: Screen Industry-related tertiary degrees offered by the University of Tasmania

Tertiary Degrees
Bachelor of Arts (Journalism, Media and Communications)
Bachelor of Fine Arts
Bachelor of Information and Communication Technology
Bachelor of Visual Communication
Bachelor of Visual Communication
Graduate Certificate in Creative Media Technology
Graduate Certificate in Journalism, Media and Communications
Graduate Diploma of Journalism, Media and Communications
Graduate Diploma of Visual Communication