



screenwest

Screenwest Diversity, Equity
and Inclusion Plan 2017-18



Screenwest (Australia) Ltd
ABN 43 620 492 300
30 Fielder Street East Perth WA 6004
P +61 8 6169 2100 | T 1800 463 043
E info@screenwest.com.au
W screenwest.com.au
W filminwesternaustralia.com.au

SCREENWEST DIVERSITY, EQUITY AND INCLUSION PLAN 2017-18

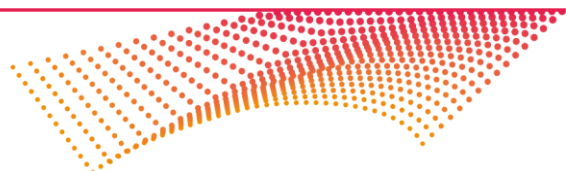
Contents

1.	BACKGROUND	3
1.1.	Western Australian Screen Industry Diversity and Inclusion Roadmap 2017-2023	3
1.2.	What is Diversity and Inclusion?	3
1.3.	Screen Industry Diversity Benchmark Demographics	3
2.	SCREENWEST DIVERSITY, EQUITY AND INCLUSION PLAN	7
2.1.	Our Commitment to Diversity, Equity and Inclusion.....	7
2.2.	Objectives	7
2.3.	Performance Indicators.....	7
2.4.	Strategic Priorities	8
3.	SCREENWEST DIVERSITY, EQUITY AND INCLUSION ACTION PLAN 2017-18	9

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1. BACKGROUND

1.1. Western Australian Screen Industry Diversity and Inclusion Roadmap 2017-2023

In 2016-17, with Screenwest's support, the Western Australian screen industry undertook a thorough research and consultation process to develop an industry wide diversity strategy. The resultant document is the [Western Australian Screen Industry Diversity Roadmap 2017-2023](#) [the Roadmap].

The *Screenwest Diversity, Equity and Inclusion Plan* [the Plan] builds upon this work, affirming Screenwest's commitment to diversity, identifying aims, and specifying activities to be carried out in 2017-18. The Plan will be reviewed and updated annually.

1.2. What is Diversity and Inclusion?

The Australian Human Rights Commission refers to diversity as the differences that distinguish groups of people from one another.

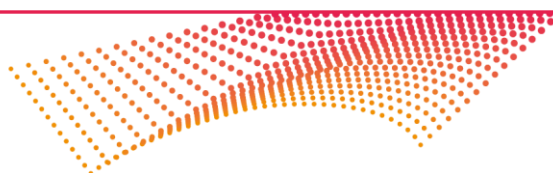
More specifically, as identified in the industry Roadmap and adopted for this Plan, Screenwest recognises diversity as differences in gender; age; Aboriginal identity; cultural and linguistic diversity (CaLD); disability; sexuality and gender identities, including lesbian, gay, bisexual, transgender, queer and intersex (LGBTQI+); location (including regional and remote regions) and socio-economic status.

1.3. Screen Industry Diversity Benchmark Demographics

Diversity in Western Australia is mainstream, and is a lived reality of the contemporary community. We make up the most diverse population of all Australian states, in one of the most diverse nations in the world. Alongside an Indigenous population of over 50 language groups that continue to have strong relationships to country, Western Australia is a state of migrants, with nearly 40% of the population born overseas.¹ A vibrant, passionate LGBTQI+ community exists in the state.

Nearly 2.5 million people reside in Western Australia; 10% of the Australian population.¹

¹ Australian Bureau of Statistics Census 2016



Snapshot of who we are:

- Aboriginal and Torres Strait Islander's make up 3.1% of the WA population, however, of all Aboriginal and Torres Strait Islander's living in Australia, 11.7% reside in the State.¹
- Cultural and Linguistic Diversity - 25% speak a language other than English.¹
- Gender split is 50:50.¹
- 21.4% live outside the Greater Perth area.¹
- 14% have a disability.²
- Nationally, 11% of the population identifies as LGBTIQ+.³

Screenwest funded data snapshot 2010-2015

Like other screen agencies across the country, Screenwest tracks gender and Indigenous participation amongst 'key creative' screen workers (producers, writers and directors), but does not currently record data around other forms of diversity.

Gender

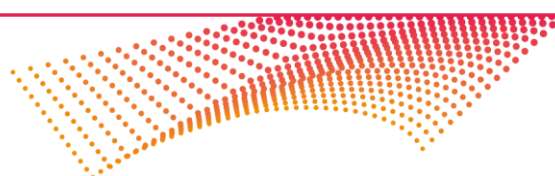
Screenwest's gender data shows that women, while making a strong showing as producers (53%), are dramatically underrepresented as directors (at 20%) and writers (36%) on funded projects. These figures are slightly better than Screen Australia's national average figures in relation to, for example, feature films, in which women tracked at 32% of producers, 23% of writers and 16% of directors between 2010 and 2015.

It is important to note that of the Screenwest funded skills development opportunities over the past five years, the gender split is more swayed towards females.

It is also of relevant to note that the majority of productions receiving funding through the Screenwest Production rounds are strong in Western Australian crew representation

² Australian Bureau of Statistics 2015 *Survey of Disability, Ageing and Carers* (SDAC)

³ Australian Human Rights Commission, 2014. *Face the Facts: Lesbian, gay, bisexual, trans and intersex people.*



and Western Australian producers, but few have Western Australian writers and/or directors attached. This is an issue Screenwest continue to focus on.

Over the past five years, the majority of Western Australian productions have been dominated by male-skewed storylines and/or male key talent. Screenwest management are also aware that there is a large disparity in gender on production crews, although there is no available data on this.

From 2010 to 2015, more applications to Screenwest came from men (54%, a ratio of 1.3 male to 1 female) although women were marginally more successful in their applications (60% success rate compared to 56% for men). This suggests that the issues are more systemic than a simple question of conscious or unconscious bias on the part of the assessment panel. Broader industry dynamics create career barriers for women in the screen sector – as highlighted in Screen Australia’s 2015 discussion paper *Gender Matters: Women in the Australian Screen Industry* – including time out of the workforce for family and a dominance of men in decision making roles, in both screen and related industries (such as distribution and advertising).

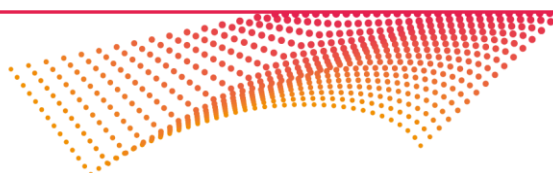
Indigenous

Indigenous elements are found on-screen in a relatively high number of productions funded by Screenwest. Screenwest has a long-standing planned approach to Indigenous participation, including the current [*Screenwest Indigenous Screen Strategy 2016-2020*](#), to ensure that the State’s Indigenous screen sector continues to grow and develop, that there are clear career pathways for Indigenous filmmakers, and that Indigenous stories are told on screen. This approach has yielded tangible results in supporting Western Australian Indigenous creative screen practice.

Indigenous key creatives are attached to approximately 20% of Screenwest supported productions. Most of these are specifically targeted initiatives through the *Screenwest Indigenous Screen Strategy* and the Indigenous funding programs associated with this.

Cultural and Linguistic Diversity

No current data exists on levels of cultural and linguistic diversity (CALD) amongst Western Australian screen practitioners, but a general observation of key players suggests low levels of participation and that the majority of the screen stories supported by Screenwest have no identifiable multicultural elements and low levels of cultural diversity amongst key content creators and talent.



Disability

There is no available data or information around screen practitioners living with a disability or on-screen representations of disability in Western Australian content. An example of Western Australian screen content in this area is *The Dreamhouse*, the Artemis International factual series that broadcast on the ABC.

LGBTQI

No current data in Western Australia or Screenwest driven initiatives to encourage participation by practitioners with non-straight sexualities or gender identities in the screen sector.

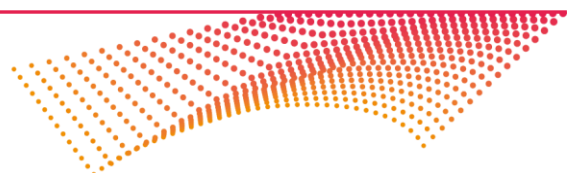
Age

The majority of applications received by Screenwest are submitted by the 25-45 age group.

The largest portion of successful applications come from the 45+ age group who had a 62% success rate. This may be a reflection of the level of skill, experience and ability to attach market to a project. The 45+ age group was followed by the 25-45 age group (n=835) who had a 57% success rate.

Regional

A significant proportion of Screenwest funded projects have a regional element. The launch of the Western Australian Regional Film Fund (2016) has further encouraged more regional production in the State.



2. SCREENWEST DIVERSITY, EQUITY AND INCLUSION PLAN

2.1. Our Commitment to Diversity, Equity and Inclusion

In the services we offer and the outcomes we support, Screenwest seeks to reflect the diversity of Western Australia's community to inspire greater creativity and authenticity, to widen the talent pool and offer fairer access to the screen industry, to introduce new voices and untold stories from across the State and to grow the audiences watching the content we support.

- Audiences today are far more diverse than much of the current Screenwest funded screen content would suggest. To resonate with audiences, Western Australian screen stories should reflect the diversity of experiences and perspectives of contemporary Australian society.

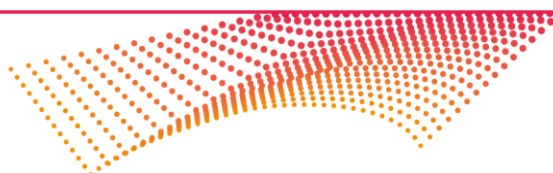
2.2. Objectives

Screenwest objectives through the Plan are to:

- Working with the screen industry, build the Western Australian industry to a competitive, critical mass; an industry that understands and values diversity and inclusion in every aspect of its business and product.
- Evolve and grow the local industry to more closely reflect the overall diversity of Western Australia's population in the stories told, talent supported, practitioners employed and audiences viewing our content.

2.3. Performance Indicators

In the research and development stage of the Plan it became evident that Screenwest is not collecting sufficient data to adequately benchmark current levels of engagement of many underrepresented groups, therefore it is difficult to set specific targets in these areas. The statistics are clear in gender and Indigenous representation, and therefore specific Performance Indicators have been set in these areas. Please note these are not quotas, they are performance indicators to measure the effectiveness of Screenwest's activity in diversity.



The indicators will be reported on in the Screenwest Annual Report.

Gender:

- In 2017-18, Screenwest's skills development funding programs achieve gender parity, through greater representation of females.

Stretch target:

- By 2020, Screenwest funded productions will have 50:50 gender equity across key creative roles as follows:
 - Features and Scripted TV: Writer, Director, Producer, Lead Role
 - Factual Programs: Writer, Director, Producer, Key Talent/presenter

Indigenous:

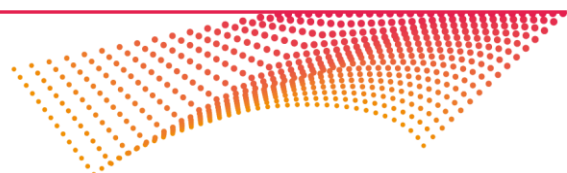
- 10% minimum of Screenwest's Production Investment (not inclusive of special initiatives that form part of Screenwest's Indigenous program) have a Western Australian Indigenous filmmaker in an above-the-line key creative role. (As per *Screenwest's Indigenous Screen Strategy 2015-2020*.)

Specific targets in other areas of diversity will be set in subsequent years when Screenwest have captured adequate data for these areas.

2.4. Strategic Priorities

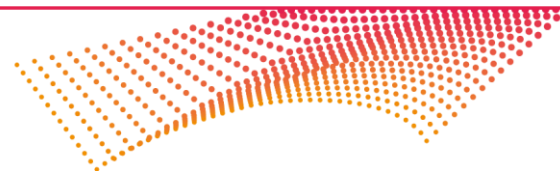
In the context of finite resources (budget and staffing), Screenwest identified six strategic areas to be addressed in 2017-18:

- (1) Leadership
- (2) Organisational
- (3) Funding Programs
- (4) Pathways and Career Development
- (5) Infrastructure
- (6) Community Engagement.

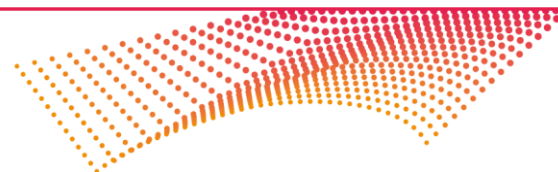


3. SCREENWEST DIVERSITY, EQUITY AND INCLUSION ACTION PLAN 2017-18

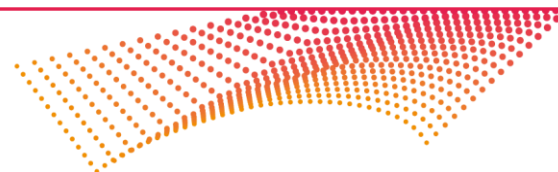
	Activity
1.0	LEADERSHIP
1.1	Continue to grow the WA screen industry; a more sustainable industry leads to a more diverse industry. See <i>Screenwest Operational Plan 2017-18</i> .
1.2	Data collection and benchmarking: <ul style="list-style-type: none"> • Develop a comprehensive data collection system to capture relevant diversity information. • Collaborate with SDIN (Screen Diversity Inclusion Network) to drive the implementation of a national diversity data collection system that collects information from screen industry projects. • Develop diversity benchmarks and targets for Screenwest funded productions and practitioners. • Ensure the diversity data collection groups, in particular age, are accurate to the current industry.
1.3	Facilitate the formation and ongoing support of a Diversity Leadership Group in WA. <ul style="list-style-type: none"> • Nominate a Screenwest staff member to be a part of the Group. • Provide coordination services of the group and meeting room facilities.
1.4	Screenwest to continue to take part in the national conversation about diversity, including representation on the SDIN.
1.5	Continue to advocate for market partners to commission diverse content from diverse storytellers.



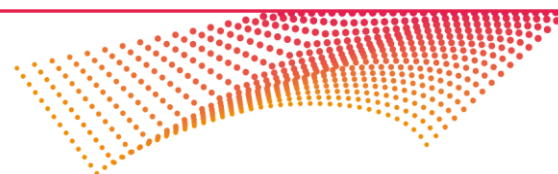
	Activity
2.0	ORGANISATIONAL
2.1	In the Screenwest staff restructure a new position ‘Talent Development and Inclusion Manager’ will be established to ensure there are resources and focus to support the strategic work being done in the diversity area.
2.2	During Screenwest (Australia) Ltd’s establishment, develop and role out organisational policy relating to equity, diversity and inclusion (including, but not limited to Reconciliation Action Plan, Disability and Access Policy).
2.3	Screenwest will strive to recruit staff and a Board of Directors that reflects the community it serves in and ensures there is representation from underrepresented groups in this community. Diversity is a consideration in the skills based Board matrix.
2.4	<p>Embed workplace equity and diversity principles in Screenwest (Australia) Ltd’s organisational culture through recruitment, staff induction and training. Training to be carried out in:</p> <ul style="list-style-type: none"> • Unconscious bias. • All of Screenwest (Australia) Ltd’s policies. • Cultural competency. • Ethical decision making. • Indigenous Cultural Awareness training. <p>Where possible, make these training modules available online, to be accessed by other WA screen organisations and individuals, as well as the general public (mentioned in 5.3).</p>



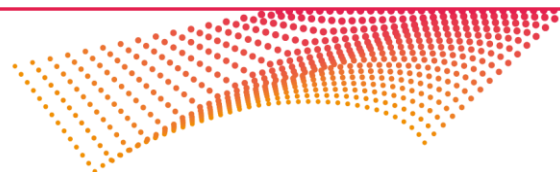
	Activity
2.5	Support attendance of SW staff at community events that encourage and connect the organisation to diverse groups and screen content.
2.6	Support flexible work arrangements in a non-discriminatory manner to effectively balance business needs and diversity requirements.
2.7	Demonstrate ongoing commitment to positive mental health outcomes for all employees.
3.0	Funding Programs
3.1	Launch a Diversity Fund that facilitates the promotion of greater diversity in the WA screen industry by providing funds to overcome diversity barriers and supporting screen sector activities that encourage greater engagement from underrepresented groups in the WA community.
3.2	<p>Application process</p> <p>Review the application process and supporting documentation (including guidelines and Terms of Trade) to ensure they are clear, succinct and accessible and inclusive to all.</p> <p>Review and revise application processes (where appropriate) to limit unconscious bias by the assessment panel.</p> <p>Screenwest staff to offer support and advice to applicants where required.</p>



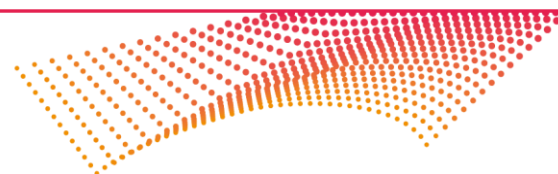
	Activity
3.3	<p>Assessment criteria changes</p> <ul style="list-style-type: none"> Review each funding program guideline and amend the criteria to encourage projects and skills development opportunities that promote greater inclusivity by removing the barriers faced by groups underrepresented, eg women who take time out of the workforce. Screenwest is committed to including diversity and inclusion funding incentives in the redesign on the Production Funding Programs.
3.4	<p>Ensure the pool of assessors and each assessment panel used to allocate funding is diverse and trained in unconscious bias.</p> <p>Actively seek out new assessors to increase diversity within the assessor pool.</p>
3.5	<p>Ensure that all films delivered are accessible to all, ie the inclusion of captions.</p>
4.0	Pathways and Career Development
4.1	<p>Provide at least one new significant short form production initiative per year aimed at uncovering and developing talent and storylines currently underrepresented in the WA screen industry (in addition to the initiatives outlined in the Indigenous Screen Strategy).</p>
4.2	<p>Gender parity across key creative roles caveat to be incorporated into skills development initiative guidelines that aim to develop WA talent (defined in guidelines and specific to each initiative).</p>



	Activity
4.3	Develop and publicise clear career pathways for key creatives (writer, director, producer in this case), emphasising opportunities that encourage financial viability.
4.4	Attachment and Mentorships <ul style="list-style-type: none"> • Continue to fund attachments and mentorships. • Source and provide specific attachment and mentoring opportunities for underrepresented members of the WA community.
4.5	Explore skills and career development opportunities that would aid equity and inclusion in cross over industries such as commercials, music videos, theatre and corporates.
4.6	Develop a slate of workshops, masterclasses and networking opportunities to connect established producers and potential mentors with currently untapped talent and stories. Work with the WA industry and grassroots organisations with reach into untapped talent. Partners could include AFTRS and regional arts organisations.
5.0	Infrastructure
5.1	Provide funding to local resource organisations and leading local screen companies to develop their own Action Plans
5.2	Film Policy Coordinate and fund the development of online resources and on-set policies that relate to inclusion, bullying, racism, mental health and family friendly.



	Activity
5.3	Make available training modules and awareness workshops to the local industry in diversity, inclusion and unconscious bias training.
5.4	Fielder Street Creative hub (FSC): Ensure the FSC is adapted to allow access for all and an inclusive environment is promoted.
5.5	Explore the viability of a family room / childcare facility at the FSC.
6.0	Community Engagement
6.1	Build relationships and partnerships with relevant grassroots diversity-related organisations and collaborate on meaningful outreach and advice giving service to developing practitioners.
6.2	<p>Ensure that Screenwest’s communications with the public is succinct and clear and meets accessibility standards including:</p> <ul style="list-style-type: none"> • Website content. • Newsletter content . • Guidelines and Terms of Trade. <p>Screenwest to create social media content to promote diversity and inclusion in the screen industry - to connect with a broader range of diverse community members, arts organisation and grass roots community bodies. Leadership group to contribute to content.</p>
6.3	Increase promotion of the WA screen industry and Screenwest to the WA community in particularly target diversity sectors/organisations. Details specified in the <i>SW Marketing and Engagement Strategy (CES)</i> .



	Activity
6.4	Ensure events, workshops and seminars facilitated by Screenwest are accessible to all - either physically accessible or available online.
6.5	Ensure events facilitated by Screenwest use a diverse talent base.
6.6	Screen Culture Fund – to provide funding for WA community to access screen content that allows for promotion of diversity on the screen thereby encouraging greater access.

