

SOUTH AUSTRALIAN SCREEN INDUSTRY

# Workforce Development Strategy

Screen Production, Games, Animation, Post-Production, Digital and Visual Effects



South Australian **Film Corporation**

# Acknowledgement of Country

The South Australian Film Corporation (SAFC) acknowledges that we work on the traditional Country of the Kurna people of the Adelaide Plains, and we pay respect to Elders past and present. We recognise and respect their cultural heritage, spiritual beliefs and relationship to land and waters and acknowledge that they are of continuing importance to the Kurna people living today. We extend this respect to other First Nations Language Groups and other First Nations.



Cover image credits (clockwise from top):

Actor Stella Shute and cast with DOP Michael Tessari on set of *Gymnastics Academy: A Second Chance* (2022)

Post Production Supervisor Attachment Keith Gilbey-Warrior working on *Firebite* (2021)

Actor Luca Sardelis and costume designer Renate Henschke on set of *The Hunting* (2019), photo by Nat Rogers

An SA game developer at the SAFC's SAGE: SA Game Exhibition (2023), photo by Naomi Jellicoe

Puppeteer Nathan O'Keefe on set of *Beep and Mort SI* (2022), photo by Claudio Raschella

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# Executive Summary

The COVID-19 pandemic created new opportunities for the South Australian screen industry and local production activity increased to record levels.

Workforce depth grew significantly, enabling six film and television productions to film simultaneously in South Australia for the first time<sup>1</sup>. Post-Production, animation, visual effects and game development companies quickly adapted to the work-from-home model, proving the sector's ability to deliver securely to clients anywhere in the world.

At the same time, the pandemic exacerbated long-standing issues hampering workforce development including a mismatch of skills with industry needs, the costs associated with "on the job" training, informal recruitment and HR practices, competition for mid-senior talent and critical skills shortages.

The inaugural South Australian Screen Industry Workforce Development Strategy identifies the issues and sets the priorities for workforce development in South Australia.

The recommendations in this strategy are focused around five key areas:

- Best Practice Screen Incentives,
- Industry-Led Training,
- Talent Attraction,
- Employers of Choice,
- A Diversity, Equity, and Inclusion Lens.

The objective of the South Australian Screen Industry Workforce Development Strategy is to guide joint action on workforce development.

The strategy is industry-led and recommends a multi-faceted approach and the close collaboration of industry stakeholders, government, education and training.

By implementing these recommendations, the screen industry can ensure that its workforce is adequately prepared to meet the demands of a rapidly evolving global industry and maintain its status as a significant contributor to South Australia's culture and economy.

# Introduction

Screen production, including live-action, animation, XR, game development, post-production, and visual effects, requires a wide range of highly skilled workers with specialist technical skills, developed over many years of experience.

The scale, value and global nature of screen production demands a workforce that is agile and at the cutting edge of digital technologies.

The depth of the screen industry workforce determines both the size and the volume of production and post-production work that can be undertaken in a location at any one time.

The quality of skilled workers is equally as important. Lower budget production workers need to be adaptable and multi-skilled. Higher budget productions have structured workforce hierarchies, greater skill specialisation and minimum professional credit requirements.

A pipeline of skilled, experienced, and supported talent is, therefore, an essential prerequisite for a sustainable screen industry


in South Australia. Nationally, Australia's screen industry is growing rapidly, reaching a record drama spend of \$2.29 billion dollars across 162 drama productions in 2021/22<sup>2</sup>.

This new record is driven by global companies wanting to work in Australia because of government incentives, favourable exchange rates and time zones, and Australia's successful management of production through the COVID-19 pandemic.

This is coupled with a rise in domestic production particularly theatrical feature films and content for Subscription Video on Demand (SVOD) platforms.

In response to growing levels of production, the South Australian screen workforce has more than tripled in the six years to 2020. In 2019/20 the South Australian screen sector supported 2,297 FTE South Australian jobs, compared with 754 FTEs in 2013/14.

The screen sector creates work in ancillary sectors too. Given the breadth of the screen industry supply chain, for every four jobs created in the screen industry,



another three jobs are supported elsewhere in the South Australian economy in areas such as construction, hospitality, transport and logistics and retail.

Based on a 2022 report commissioned from Deloitte Access Economics, the screen industry continues to make a significant economic contribution to the South Australian economy, adding \$187 million GSP in 2019/20.

The strong economic result has buoyed local confidence with 70% of South Australian screen businesses reporting they are moderately positive or very positive about their prospect for growth over the next five years<sup>3</sup>.

However, the unprecedented surge in screen production globally and the increasing volume, budget levels, and complexity of international and domestic film and television in Australia has exposed the Australian screen industry's workforce gaps.

Like other screen industries around the world, South Australia's screen industry is expanding faster than the industry can train and upskill its workers. Closed international and state borders during the COVID-19 pandemic exposed areas of critical skills shortage across production, post-production, visual effects, animation, and game development as well as the limitations of historic skilling and training pathways.

South Australian screen

businesses report that national and global competition for specialist talent is a major barrier to business growth in the state. Our current workforce capacity is limiting the volume, the scale and the scheduling of screen production activity that can be undertaken in South Australia.

In response to these challenges, the South Australian Film Corporation (SAFC) has undertaken a 12-month workforce planning process to explore how the South Australian screen industry can attract, retain, and sustain a pipeline of skilled talent.

With increased workforce capacity, South Australian businesses will be able to gain a greater share of national and international screen production activity and the opportunities created from the global content boom.

# SA Screen Industry Workforce Strategy

Businesses need confidence that they can access the right workforce, with the right skills, for the right price, at the right time.

The purpose of the South Australian Screen Industry Workforce Strategy is to address skills shortages in the immediate, mid, and long term and prepare for future industry needs and growth.

The workforce challenges identified in this strategy are not unique to South Australia and are consistent with issues faced by the sector nationally and around the globe.

This is intended as a joint strategy for industry, government, and education. To address South Australia's skills shortages, we will all need to work together and the SAFC is positioned to coordinate this joint approach.

Together with our industry, government, and education partners we can boost South Australia's screen production workforce capacity.

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all need to work  
together.

# Methodology

The SAFC coordinated a comprehensive 12-month workforce planning review.

This industry-led process was guided by two independent working groups: the Screen Production Taskforce and the Games, Post-Production, Digital and Visual Effects Taskforce. Each taskforce met with the SAFC monthly and provided input across every stage.

In addition, the SAFC consulted with a wide range of stakeholders from education institutions and training providers, industry guilds, industry partners and representatives from the Department for Industry, Innovation and Science (DIIS), the Department for Education, and representatives from the South Australian Skills Commission.

Concurrently, the SAFC has participated in the Workforce Capacity Working Group which continues to examine screen workforce issues at the national level. The Workforce Capacity Working Group is convened by Ausfilm and led by the Australian Government Office for the Arts and

Screen Australia. The members of the working group include federal, state and territory governments as well as the Australian Film Television and Radio Television School (AFTRS) and the National Institute of Dramatic Art (NIDA).

The South Australian Screen Workforce Development Strategy has drawn on the findings of the national Working Group and has aligned its actions and recommendations with national priorities.

For the full range of agencies and organisations consulted please see [Acknowledgements](#) →





# Workforce Planning Process

1. South Australian Screen Industry Scan including Strengths, Weaknesses, Opportunities, Threats (SWOT) Analysis,
2. Identification of roles and gaps across production, post-production, animation, and game development,
3. Audit of crew depth in each department area and identification of skills gaps,
4. Forecast of future workforce demand and consideration of the skills and proficiencies needed,
5. Analysis of skillset for roles with greatest shortage,
6. Mapping of existing workforce development initiatives, education, training, and support currently on offer in South Australia,
7. Evaluation of existing education and skilling programs to deliver “job ready” crew,
8. Establishing goals and priorities,
9. Exploration of alternative workforce training models in other jurisdictions,
10. Recommendations for industry, government and training and education institutions to address screen industry workforce challenges.

# SA Screen Industry Snapshot

The South Australian screen industry boasts a 50-year track record of excellence. Today's industry includes world-class film, television, post-production, digital, visual effects, animation, and game development companies.

South Australia's well-established and mature screen sector punches well above its weight in terms of the size and the quality of screen work produced and exported from the state.

South Australian made feature films and television series have been recognised and awarded at the highest levels including at the Cannes Film Festival, Venice Film Festival, Berlinale, Sundance Film Festival, Toronto International Film Festival, SXSW, the International Academy of Television Art and Sciences (International Emmy Awards) and Monte-Carlo Television Festival.

South Australian Visual Effects practitioners have been recognised and awarded by the Academy of Motion Picture Arts and Sciences (Oscars) and the Visual Effects Society (VES). Animation projects have been

awarded at the Los Angeles Film Awards, Cannes World Film Festival and Asian Television Awards. South Australian game studios have won Australian Game Developer Awards (AGDA), Australian Game Studio of the Year and Nintendo Game of the Year.

## The Production Pipeline

The screen industry workforce in South Australia is intrinsically linked to production activity. Workers gain skills and "screen credits"<sup>4</sup> by working on professional productions and, conversely, professional productions require an experienced and credited workforce.

To build workforce capacity, the industry needs to attract new entrants and support existing workers to progress into more senior roles. All of this is predicated on consistent levels of screen production, known in the industry as "the production pipeline".

Historically, production levels in South Australia have fluctuated.

The inconsistency of activity has meant that, when work is not available, a proportion of skilled workers leave the industry or move interstate. Inconsistency also means that opportunities for on-the-job training have been sporadic and reactive, rather than linked to the attainment of education and training qualifications.

Attractive state government incentives, a surge in global production and a sophisticated screen ecosystem have created the conditions for production levels to grow in South Australia, year-on-year.

With the east coast screen industries close to capacity, South Australia is extremely well-positioned to capitalise on present and future opportunities for industry growth.

Guaranteeing consistent and growing production pipelines in South Australia will deliver increasing levels of economic, cultural, and industrial returns to the state and help to build and sustain screen industry careers.

## South Australian Screen Industry Employers

### **Film and Television Production Companies**

South Australia is home to internationally competitive screen

businesses, screen creatives and screen technicians. Film and television production companies based in South Australia are small sized businesses that swell to many hundreds of staff during production periods.

The nature of screen business is that production companies will expand and contract depending on whether the company is in the development phase of a project (where intellectual property is acquired and developed) or in the production phase itself.

### **Post-production, Digital, Visual Effects and Animation**

South Australia also boasts some of Australia's most awarded and prolific game developers, animation studios, and post-production and visual effects (PDV) studios.

PDV and Animation companies in South Australia are well established and the biggest employers in the South Australian screen sector. These companies are magnets for high-calibre senior talent to relocate to South Australia.

### **Game Studios**

Game studios in South Australia range from small indies to medium-sized independent studios. The game development landscape is set to expand significantly as large game studios are beginning to establish offices

in South Australia and employ large numbers of local talent.

## Screen Industry Workforce

Screen production is a specialised form of advanced manufacturing combining creative artistry with high-tech skills. Each project has a unique set of creative and commercial demands that requires a different combination of highly skilled and experienced workers.

The screen industry is a future-focused sector at the vanguard of technology and innovation. Digital skills developed within the screen sector such as video production, audio production, game development, UX design, virtual reality, augmented reality, machine learning, software engineering, computer generated sequencing, data capturing and storage, project management and coding can be applied across a range of high-tech industries.

The depth and breadth of careers offered in the screen production sector covers more than 230 industry roles. Visual Effects, Post-Production, Animation and Games covers a further 100 industry roles.

## Physical Production

The film and television production sector employs a high proportion of casual or temporary workers,

who may be providing services as an individual or via a company. The standard working week is 50 hours (60 hours on international productions) and the majority of workers earn above median salaries<sup>5</sup>.

The production workforce is freelance and highly mobile, with workers moving from project to project within metropolitan, regional, and remote South Australia. Some workers may also work across other creative industry sub-sectors such as television commercials, or travel interstate to work on productions, to sustain themselves when production work is not available locally.

Continuity of employment is dependent on the “production pipeline”. Jobs are usually offered directly, without much lead time, and positions are rarely advertised publicly on job boards. Personal recommendations, referral and a prior track record are favoured more highly than formal qualifications.

The average screen production in South Australia can employ around 100 crew members across a wide range of departments. For big-budget international productions crew numbers may exceed 500 on-set personnel.

Screen productions scale up and scale down rapidly. The duration of projects can range from 3 to 12 months for domestic film or television productions and 12 to 18 months for larger, internationally



funded productions. The most well-known roles in screen production are screenwriter, director, producer, and lead actors. These key creatives are described as Above-the-Line (ATL) roles and are critical to the development and financing of the project. However, the most labour-intensive period of a project occurs during pre-production, production, and post-production. As a result, most jobs in the screen industry are in craft and technical roles. These areas are described as Below-the-Line (BTL) roles.

The South Australian crew base covers all core roles and departments within a screen crew but some technicians (who may only be required for specialist roles) are imported from interstate such as special effects (SFX), stunts, Steadicam and visual effects makeup.

Many of South Australia's most senior crew, known in the industry as Heads of Departments (HODs), are nearing retirement. There is no formal succession planning to replace these crew. When HODs retire their equipment, infrastructure and networks are also taken out of the ecosystem.

## Games, Post-Production, Digital and Visual Effects (PDV) and Animation

The South Australian post-

production, game development and animation sector is characterised by small-medium sized studios based in the Adelaide CBD with the largest companies employing over 200 full-time staff. South Australian game studios work on both original IP games and fee for service work.

The visual effects (VFX) and post-production sector service physical production and work with clients locally, nationally, and internationally.

The largest VFX studios in Adelaide maintain a high-volume project pipeline by attracting high-value, international VFX work to the state. This allows South Australian companies to maintain and grow a permanent workforce, supported by skilled contract workers brought in to meet specific project needs.

South Australia has pioneered career development in these sectors nationally and has well-established training pathways for games and PDV (including specialist VET and higher education courses) which are closely linked to the industry.

This has enabled South Australian companies to build their entry level workforce. However, there is still room for further industry-led specialist training.

A global shortage of mid-career to senior talent is less easily met by rapid upskilling programs because

of the level of prior experience required for these roles.

A shortage of skilled talent in these higher tiers currently hampers business growth. In games, animation and PDV South Australia is also a net exporter of skilled talent interstate and overseas, which further compounds the mid to senior talent shortage.

## Skilled Migration

Interstate and international workers contribute to the world-class status of the South Australian screen workforce.

In physical screen production bringing in experienced senior workers from interstate benefits the South Australian screen workforce by transferring skills, new approaches, methodologies, and technologies which keep our industry globally competitive.

This natural movement of screen production crew across states supports Australia's overall screen production workforce capacity.

In the VFX industry, skilled migration is essential for the development of the local workforce and the ability for companies to deliver specialist services.

During the COVID-19 Pandemic, South Australian VFX companies experienced uncertainty and complexity when trying to bring workers to Australia. This led to

serious skills shortages, and in some instances the loss of new business.

Since COVID-19, South Australian VFX companies are working closely and effectively with the Federal Government via skilled migration schemes to attract and retain top tier talent.

## Workforce Diversity

Notably, South Australia's screen sector workforce does not reflect the diversity of South Australia's population as a whole<sup>6</sup>.

In 2021, SAFC conducted an industry stakeholder survey which gathered information about the makeup of the South Australian screen sector.

### **South Australian credited writers, directors, and producers**

Based on the SAFC's 2021 Industry Stakeholder Survey, the table below shows the self-identified diversity breakdown of South Australian credited writers, directors, and producers.

First Nations	0%
Female	38%
LGBTQIA+	8%
Regional or Remote	13%
CALD	21%
Deaf or disabled	8%

## South Australian credited crew

Based on the SAFC's 2021 Industry Stakeholder Survey, the table below shows the self-identified diversity breakdown of South Australian credited crew.

First Nations	1.6%
Female	39%
LGBTQIA+	14%
Regional or Remote	8%
CALD	13%
Deaf or disabled	3.2%

These figures will be considered the benchmark for South Australian screen industry diversity for cast and crew.

A range of systemic barriers restrict and hinder screen industry careers for many people. There are industrial, commercial, and cultural imperatives to build a more representative screen workforce.

Therefore, increasing the diversity of the screen workforce is fundamental for the long-term success of the screen industry in South Australia.

For further reading please see the [\*\*SAFC Diversity and Inclusion Strategy 2022-2032\*\*](#) ➔

# Workforce Analysis: Data Challenges

The skill-based classification used to categorise all occupations in the Australian labour market is called the Australian and New Zealand Standard Classification of Occupations (ANZSCO) code, developed by the Australian Bureau of Statistics.

These codes provide information on the skill level of jobs, qualifications and/or experience needed to work in occupations.

ANZSCO codes are applied to a range of data sets and used to inform government policy settings and interventions from vocational education and training, sector participation, through to skilled migration programs.

Screen industry jobs are difficult to measure because, as with many other rapidly evolving and highly digitised sectors, screen industry specific roles are not well covered by the ANZSCO codes.

The codes were first developed in 2006 and have only undergone minor updates since.

The screen industry also uses a variety of industry-specific talent sourcing and recruitment

There is an opportunity for industry, peak bodies and relevant government agencies to play a more active role in providing industry-specific information to improve occupations classifications and data collection.

methods, rather than advertising via standard job boards (such as Seek or Indeed).

This means that these screen industry roles are not recorded as job vacancies in the Australian labour market.



As a result, labour market forecasting is less precise than other industries, and skills shortages in the screen sector are less visible than in other industries, or not visible at all.

One illustration of the impact of data sets is the National Skills Priority List.

Two occupations which are well-known to be in critical shortage Australia-wide are Production Accountant and Art Director (Film/Television/Screen).

These occupations are listed as *No Shortage* across all states and territories on the 2022 National Skills Priority List. A lack of sufficient data, by default, is treated by the National Skills Priority List as *No Shortage*.

Another example is the skilled migration process used by the VFX industry.

VFX studios headhunt globally for top tier talent and use entertainment visas (408 visas). These visas have an ANZSCO requirement, but given the codes are not fit for purpose, most studios will label their workers “graphic designers” or “software engineers” or find another code that can be made to loosely fit.

This causes two problems – the first is that screen roles remain invisible, and the second is it creates the impression of greater workforce demand in areas where there may not be a great demand (e.g. graphic design).

There is an opportunity for industry, peak bodies and relevant government agencies to play a more active role in providing industry-specific information via Jobs and Skills Australia and reviews of the ANZSCO codes to improve occupations classifications and data collection.

Notwithstanding the limitations of the data, Screen Australia publishes information about the Australian screen sector workforce at regular intervals, based on Australian Bureau of Statistics (ABS) data.

According to ABS data, between 2016 and 2021 the Australian production workforce grew by 45% and the post-production workforce grew by 114%. The majority (56%) of workers were male and almost half (47%) held a Bachelor’s degree or higher qualification.

# Workforce Forecasting

Labour demand in the screen industry is determined by the level of production and post-production activity. As the level of production activity grows, the demand for labour grows correspondingly.

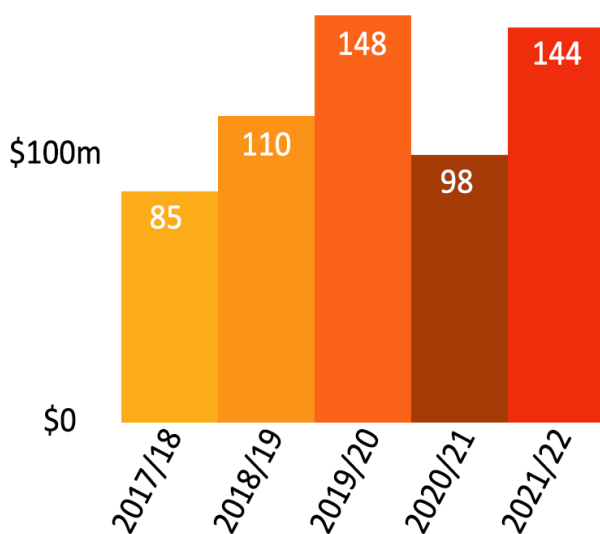
The Screen Australia Drama Report provides a retrospective analysis of production expenditure for feature film, television drama, and drama made for online platforms. Screen Australia has collected this

information since 2008 enabling analysis of trends and rolling five-year averages.

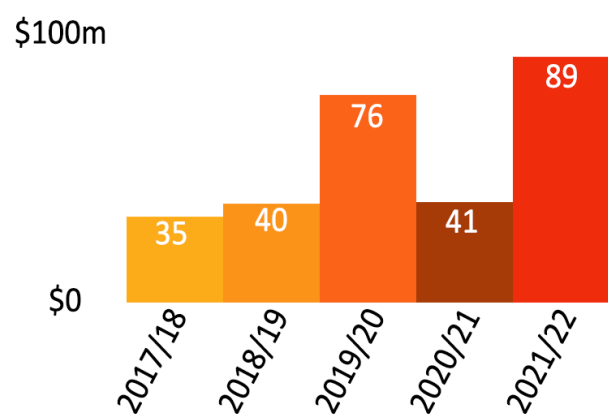
In 2021-22, Australia's total drama production expenditure achieved a record high of \$2.2bn. This was a 17% increase on the previous record of \$1.9bn set in 2020-21.

Australia's expenditure for production and post-production is growing year on year.

## South Australian Drama Expenditure

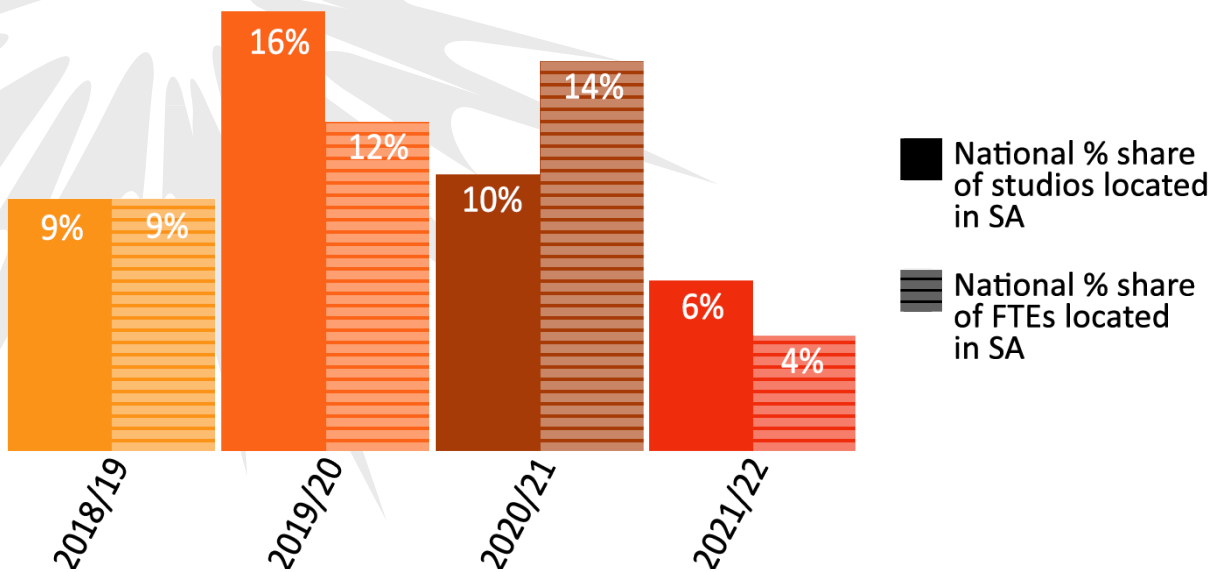


## South Australian PDV Expenditure



Source: Screen Australia Drama Report 2021-22

## Game Development in South Australia: Studios and Employment Snapshot



Source: IGEA Australian Game Development reports 2018 to 2022

The information collected for the Screen Australia Drama Report constitutes 30% of all audio-visual production activity undertaken in Australia across production and post-production. The remaining 70% of audio-visual activity not covered by the report includes documentary, web series, light entertainment, commercials, music videos, corporate videos, sport, news, and current affairs<sup>7</sup>. Many film and television industry workers in South Australia will work across these sectors particularly documentary, commercials (also known as TVCs) and corporate.

For game development, the Interactive Games and Entertainment Association (IGEA) publishes an annual Australian Game Development Survey which measures the size of the Australian Game Development Industry.

The national game development workforce grew by 60% in the 12 months to 2021-22 including 770 FTEs. IGEA reports that its members state the biggest challenge to growth is securing skilled talent

## Growth Projections

Australia's strong federal government incentives, favourable exchange rates and successful management of production through the COVID-19 pandemic are likely to support continuing industry growth. Other industry growth factors include the Federal Government's intention to introduce content quotas for Streaming Video On Demand Services<sup>8</sup> and the introduction of the Federal Government's 30% Digital Games Tax Offset.

# Screen Industry Career Pathways

The wide range of job roles in the screen sector cater to almost every type of worker. However, there is no single pathway into a screen sector career.

Career building requires a combination of hands-on “experiential learning”, the building of specialist “industry specific and role specific” technical skills at increasing levels of complexity, as well as one-on-one mentorship and strong professional networks. There is no one-size-fits-all model.

A wide range of vocational, and tertiary courses relating to screen, media, visual effects, animation, and game development are offered in South Australia. Professional industry guilds, such as the Australian Cinematographers Society, also play a role in building capacity and providing career guidance and mentoring to their members.

For physical production there is no minimum qualification. The most widely recognised industry endorsed qualification is a “screen credit”. The industry will only recognise screen credits of a very high calibre. Student films,

self-funded films and community broadcast credits are not as highly regarded as commercial credits with a recognised broadcaster, studio, distributor, or platform.

For post-production, digital, visual effects, animation and games, minimum technical qualifications at Diploma or Bachelor level are essential for most roles.

Gaining professional screen credits at increasing levels of seniority is the greatest challenge to building a career.

Lack of opportunity, inconsistency of work, or the desire to work on “big name” productions for international studios drives some skilled screen industry talent interstate and overseas. A small proportion of expats will return to South Australia in mid-career to senior roles.

Establishing and maintaining a career is even more difficult for workers from underrepresented backgrounds particularly due to the reliance on referrals or personal networks for recruitment, inflexible working conditions, remote work, and the income insecurity of freelance work.



# Summary of Findings: Screen Production Taskforce

## Current Workforce Challenges

### **1. Inconsistency of Production Pipeline**

Inconsistent levels of production activity hinder South Australia's capacity to develop skills.

The industry needs stable and consistent levels of production to retain skilled workers long enough to establish careers. Ideally, the production pipeline should provide consistent work at varied budget levels across the year, and provide multiple crews with work and the ability for promotion.

### ***All Training is Good Training***

To date, South Australia has focused its incentives and support for scripted film and television production and its screen production workforce has grown around this type of production activity. This work accounts for only 30% of all audio-visual activity undertaken.

Television networks inform the SAFC that South Australia's

perceived lack of skilled workforce in unscripted television (such as reality television, light entertainment, studio floor shows) prevents them considering South Australia as a viable production base. Broadening the range of projects made in South Australia to include unscripted formats, particularly large, format television, would diversify the physical production eco-system and create more opportunities for a continuous pipeline of work.

Likewise, utilising other forms of audio-visual production as a training bed for new talent will reduce the pressure on screen production companies. Corporate content, news, sport, current affairs, and educational content all utilise many of the same skills and can enable crew to gain hands on experience with equipment and technology that can be transferred to film and television production.

### ***Promoting South Australia***

The post-production, animation, and visual effects sector in South Australia has developed a model



—Jamie Dornan and crew on set of *The Tourist* in the Flinders Ranges, photo by Ian Routledge

## Case Studies: McLeod's Daughters & The Tourist

The most successful example of what a consistent production pipeline can do for South Australia is TV series *McLeod's Daughters*, which was produced and filmed in the state between 1999 and 2008.

The series was seen in over 230 territories and gave training opportunities to a generation of crew over the nine-year period. The continuity of production allowed new crew to enter the industry and develop their careers by upskilling through their department, eventually becoming Heads of Department.

*McLeod's Daughters* had a lasting impact on the development of the SA screen sector and a significant proportion of the existing SA HODs and crew base were trained on this long-running production.

Long running series such as *McLeod's Daughters* are no longer commissioned by the

marketplace due to changing business models and market fragmentation. Today, limited series of 6-8 episodes or multi-season are more common.

A recent example of a limited series filmed in South Australia is *The Tourist*, a 6 x 1-hour international television series for BBC, HBO and Stan produced in the state in 2021 over 17 weeks.

*The Tourist* employed 280 crew including 223 South Australian residents. Ten South Australian Heads of Departments, 44 South Australian cast and 557 South Australian extras were employed during the production.

*The Tourist* is the biggest TV series made in South Australia to date, and gave career opportunities to all levels of crew as well as on the job training via paid attachments and fee for service work for screen service companies.

that relies heavily on exporting its services and bringing in international work to sustain the production pipeline.

South Australian companies invest considerable time and resources maintaining relationships with international studios and bidding for high value, “fee for service” international business contracts. This includes regular travel to Los Angeles and other markets as well as campaigns to attract talent to relocate to South Australia.

South Australian companies compete on a global scale and state government rebates ensure this work is commercially competitive with other states in Australia.

The industry taskforce groups explained that workforce needs can vary from project to project. VFX & Post studios find it difficult to offer staff the security of permanent roles when specialised skill requirements can vary significantly depending on creative requirements briefed show to show. For example, a parcel of shots requiring a photoreal explosion and live footage integration would require creative technicians with different skillsets versus a parcel of shots requiring a concept art backdrop and fully animated characters.

## **2. On-the-Job Training**

The industry reports that mentoring and on-the-job training

were the single most important factors that helped them to establish their careers<sup>9</sup>.

Paid attachments and internships are described as “precious jewels” that should only be provided to candidates with strong dedication and a commitment to a career in the screen industry.

For many decades the screen production industry has effectively trained its own workforce through an informal “on-the-job” training model. When candidates demonstrate a positive attitude, good interpersonal skills and potential, the more experienced crew in the department will informally mentor the new crew member and support them to find work on upcoming productions.

This model allows for the replacement of exiting workers, but its limitations were exposed during the COVID-19 pandemic when a surge of production created new opportunities, but training could not be scaled rapidly.

As a result, the SAFC introduced a quick response skilling initiative called the Skilling SA Screen Industry Program. Fifty workers from adjacent industries with transferable skills were provided with industry specific training in the five areas of greatest skills shortage. The training was a mix of accredited and non-accredited training, and was classroom based. 60% of participants gained employment, work experience or

paid attachments within three months of the program.

The initiative was successful because the workers had transferable skills that helped expedite the training time normally required. But most participants still required on-the-job training to gain further employment. The lessons learned from this pilot were that candidates needed on-the-job training as well as industry mentors to help them to break into their first professional roles.

Industry recommends agile training approaches which incorporate on-the-job training. During COVID-19 two South Australian businesses created and delivered rapid, industry-led, practical training pilots in 2D animation and factual television. These training pilots were the most effective way for local employers to find the skilled workers they urgently needed to grow their companies.

### ***Physical Screen Production***

Training has mainly been driven by the local industry, including production companies and Heads of Department (HODs).

Training relies on an individual worker gaining credits and skills across multiple productions, over time. Producers work from project to project and employ crew on a contract basis and screen productions are limited

in duration. Therefore, screen sector employers (producers) are unable to employ trainees or apprentices over the duration of a training contract (i.e., 2-3 years). As a result, almost all on-the-job training sits outside the formal Apprenticeship or Traineeship model.

On-the-job training is subject to the availability of production work and the capacity of senior crew to train and mentor. Very few Heads of Departments have formal training or management qualifications.

The quality and content of training is variable and secondary to the day-to-day requirements of working on the project.

There is no minimum accreditation or qualification for to be on set. A person with no prior training could enter the industry in an entry level role, although the number of new entrants with some prior qualification is increasing over time<sup>10</sup>.

Screen production workplaces can be high-risk settings due to the Work, Health, and Safety risks. Sets are also hierarchical and divided into departments, with industry specific language and require a high degree of confidentiality and understanding of industry protocols. Onboarding takes significant time and resources away from production departments, whose primary role is to manage production.



### **Game Development, Post-Production, Animation, Digital and Visual Effects**

Because of the high level of digital skills required and the rapid pace of technology, game development and PDV sectors require highly skilled graduates even for entry level roles.

As a result, they have developed highly effective training pathways that include on the job training as part of the course of study.

Students can gain technical skills via VET or tertiary training but even with this industry led training, new entrants still need 3-4 months of supervised on-the-job training to develop applied skills.

Larger studios have access to established training programs whilst small-medium studios predominantly train in-house.

South Australia's training pathway for game development, animation, and post-digital and visual effects is highly regarded by industry, and South Australian graduates are employed around Australia and the world.

At the same time, South Australian post-production, animation, and games businesses face challenges in attracting mid-career to senior staff. VFX, in particular, requires cutting edge digital skills and South Australian businesses compete alongside other jurisdictions for global talent, recruiting nationally and internationally.

Promoting Adelaide's cost of living advantages and arts, culture, and epicurean credentials form part of the VFX industry's talent attraction campaigns.

Because of the industry's preference for on-the-job training over tertiary or Vocational Education and Training (VET) qualifications any opportunity to gain real world experience sets new workers at a distinct advantage. The level of investment that this type of training requires (both human and capital), means that employers are seeking candidates with "skin in the game", who can demonstrate a high-level commitment and warrant the investment.

### **3. Education and Training Not Fit for Purpose**

The South Australian industry reports that overall, formal training does not prepare "job ready" candidates. Screen production courses offered in South Australia are general in nature and predominantly theoretical.

Some SA training providers incorporate practical production experience as part of the curriculum, but this is limited to a few roles or a few departments and does not always keep up with changes in technology or industry practice.

Overall, course content over-emphasises Above-the-Line roles,



particularly Writers and Directors, and does not expose students to the depth and breadth of crew roles. Graduates often expect to secure work as Directors or Writers (ATL roles) when the industry is seeking BTL workers. This leads to a mismatch between graduate expectations and industry needs.

Industry reports that graduates are not prepared for careers as “freelance” sole traders and are not advised how to get started, or how to diversify their incomes to build and sustain creative careers.

Specialised training via the national screen institutes is available to South Australians, but often requires travel and additional expenses, and can be cost prohibitive for many individuals.

In contrast, the game development, post-production, animation, digital and visual effects sectors have successfully developed their own training courses in conjunction with tertiary, VET, and collaborations with RTOs, which have led to continuing employment outcomes for graduates and the export of South Australian graduates to interstate employers.

### ***Training for Screen Producers***

Producers are the owners of screen businesses, developers of screen Intellectual Property (IP) and the employers of the screen industry workforce. Industry

reports that it can take from five to 10 years to establish a career as a screen producer.

South Australian producers indicate that there is very little specialised training to prepare for the role of producer. A scan of existing training in South Australia shows that most students are not provided with a clear understanding of the role or the essential business, financing, management and entrepreneurial skills they will need to build successful screen businesses. There is also very little by way of ongoing continuing education for mid-career to established producers.

### ***Continuous Learning***

Overall, training across all sectors of the screen industry disproportionately focuses on emerging and entry-level workers. There is very little upskilling or advanced training available in South Australia for mid to senior career screen professionals.

Consequently, there is not a strong culture of continuing professional development within the sector.

## **4. Costs of Training**

Screen businesses and Heads of Department express a willingness to train and mentor upcoming talent. This scaffolding of workers can allow for the transfer of highly needed skills and meet the

urgent skills gaps which constrain company growth. However, training comes at a cost to both productions and to individuals.

On-the-job training is usually funded by the employer (ie: the producer). For physical screen production, in addition to wages, costs of training will include accommodation, travel and catering. There is little long-term incentive for production companies to invest in training because each production is produced by a special purpose entity (which is dissolved at the completion of the project) and crew are employed on a contract basis.

In general, the screen sector does not qualify for subsidies through the apprenticeship model because of the project-by-project or gig nature of the work. The industry has not received government support to subsidise on-the-job training beyond the SAFC attachment scheme, which is a six-week paid placement for crew.

Producers, animation, and PDV businesses still indicate a strong willingness to take on trainees but have concerns about the current apprenticeship model and its relevance to their business needs. The requirement for apprentices to have no prior learning does not match the minimum skills for these sectors of the screen industry which utilise complex software programs.

Unpaid training is a systemic


barrier to equity. The current industry practice is that many entry-level individuals who enter the industry do so through voluntary work experience. This prejudices against individuals who cannot afford to work voluntarily and does not support development of a diverse crew base.

## **5. Recruitment, Working Conditions, and Human Resources**

The physical screen production workforce in South Australia is a closed labour market. Very few roles are advertised publicly or have job descriptions. This makes it very difficult for new players to find their way into the industry or for new workers to find work.

Informal hiring practices also contribute to the lack of workforce diversity. In a 2022 report by Deakin University prepared for the Australian Cinematographers Society, half of the industry respondents surveyed nationally reported directly experiencing gender, age, or racial discrimination in the hiring process<sup>11</sup>.

Working conditions on film sets are intense and high pressured, often demanding long hours in difficult environments and away from home. Flexible working arrangements are rare and working parents and carers experience difficulty continuing



or maintaining careers. Working conditions are compounded by the uncertain nature of employment contracts which can impact well-being and work-life balance.

Most South Australian production companies are small businesses with no HR capability. Industry bodies such as Screen Producers Australia, which represents employers in the screen industry, provide members with best practice guides, such as the Screen Industry Code of Practice, developed with the Media Entertainment & Arts Alliance (MEAA), the body representing employees.

However, the informality of recruitment practices and working conditions present challenges to attracting and retaining a diverse pipeline of skilled talent.

Lack of understanding about the range of roles in the industry, the level of salaries and hesitancy from influencers (parents, career advisors, teachers) may discourage new entrants from considering the screen industry as a viable career.

Screen businesses need assistance and support to develop workplace practices that make them employers of choice and enable them to efficiently find the workers they need in a competitive labour market.

The visual effects industry in South Australia has highly developed

recruitment policies and well-established human resource practices which have contributed to a positive work culture and have underpinned their competitiveness in attracting and retaining top talent.

# Skills Gaps

Jobs and Skills Australia defines a skill shortage as when employers are unable to fill or have considerable difficulty filling vacancies for an occupation, or significant specialised skill needs within that occupation, at current levels of remuneration and conditions of employment, and in reasonably accessible locations.

## Skills Gaps: Screen Production

In South Australia the industry reports that an ageing senior workforce and an inconsistency of production over the last 14 years has compounded skills gaps.

Higher levels of production across COVID-19 have created opportunities for attracting skilled workers from other sectors and the promotion of local crew, but ongoing training is needed to ensure workers have the skills to undertake the role and to be nationally competitive.

Quick response interventions to address skills shortages are complicated by the fact that the

most acute gaps are in mid-career to senior roles that require a combination of specialist training and on-the-job training.

Currently, the industry in South Australia is only focused on the 30% of audio-visual activity (that is, film and television production) as the training ground for on-the-job training.

The remaining 70% of screen production activity such as commercials, corporate videos, web content, educational content, light entertainment, reality television, content creation, music videos, sport, news and current affairs is underutilised.

In Games and PDV many senior roles are recruited from a limited pool of global talent, and employers carry the additional costs and complexities of recruiting and retaining an international workforce.

Skills gaps are dynamic, and the following should be viewed as industry skills shortages at a given point in time.

## **Urgent Skills Gaps in South Australia in 2022-23 Identified by the Screen Production Taskforce**

- Assistant Director (1st and 2nd)
- Editor and Edit Assistant (particularly television, AVID trained)
- Production Designer
- Art Director
- Safety Supervisor
- Unit Manager
- Director of Photography (DOP)
- Camera Assistant
- Field Producers/Director (Factual)
- Production Accountant
- Production Manager
- Line producers (Aust wide)
- Digital Imaging Technicians.

There are also crew shortages in the following specialist roles:

- Steadicam Operator
- Intimacy Coordinator.

## **Skills Gaps: Games, PDV and Animation**

The Games, PDV and Animation Sector in South Australia is globally integrated and growing rapidly. The surge in global production activity is creating workforce shortages worldwide.

Workforce shortages in these sub-

sectors prevent South Australian companies from taking on new projects and hinder company growth.

All roles and departments are affected to some degree, but the mid-senior career levels are most acute.

To find this talent, larger game, animation and PDV companies recruit nationally and internationally at great expense to the company.

## **Urgent Skills Gaps Identified by the Games and PDV Taskforce**

### ***VFX, Post, and Virtual Production***

- Riggers at all levels
- Shader artists/ Technical Directors
- Colourists/colour graders
- VFX editors
- Digital sound for TV/film VFX and post producers at all levels, but particularly at Supervision levels
- Software engineers and developers at all levels from mid-career and above
- Supervisory roles across all Creative departments
- Composers, Animators (2D and 3D), Modellers, Dynamic Effects Artists/TDS, Lighting Artists/Technical Directors from mid-career
- Virtual Production.



### **Animation**

- Senior Animators (5+ yrs experience)
- 2D Compositors
- Production (TV) pipeline experience
- In general, there is a lack of industry work ready entry level roles.

### **Game Development**

- 2D & 3D Animators at all levels
- Riggers at mid/senior levels
- UX/UI Artists at all levels
- Game Designers at senior levels
- Game Programmers, Engine Programmers, UI & Software Programmers at all levels.

## **Screen Careers: Downloadable Resources**

In 2023 Ausfilm has launched new *Australian Screen Industry Roles* digital resources which lay out department structures and job descriptions of hundreds of roles in Australia's screen industry.

The two downloadable guidebooks cover roles across Physical and Post Production and VFX, Animation and Virtual Production, and aim to build awareness of screen careers and demystify the department structures to help individuals navigate career paths.

**[Download the guidebooks](#)** ➔

# Screen Workforce Development Framework

From extensive consultation with all stakeholders a holistic framework for how to address current and future workforce challenges has been developed. The following partners have been identified and consulted to assist the further development and implementation of pathways in the framework, including industry, education sector and government.

**1**

## Central Career Pathways Service

A central hub to help prospective students, career advisors and workers from adjacent industries with a one stop shop for up-to-date education, training, employer, skilled migration, and career information.

Specific collateral developed to market the wide range of industry roles across the screen industry.



**2**

## Annual Technical Open Day and Networking Event at Adelaide Studios

Heads of Department speak about what they do and the requisite skills.  
Aimed at students and workers from other sectors with transferable skills.  
Representatives from Education, Training and Career Advisors invited to attend.



**3**

## Screen Industry Onboarding 101 Course

A simple introduction to the Screen Industry to be delivered in secondary schools. A 101 onboarding course for entry-level participants who want to enter the industry.

The course becomes a stackable skill set (micro-credential) and can be credited towards further study. Contents could cover:

- The range of screen careers available and where you might fit;
- The soft skills you will need;
- How to get started and find work;
- Understanding safety codes and on set etiquette;
- Cultural Safety, Respectful Workplace Training, and Industry Codes of Conduct;
- How to manage as a freelancer.

The 101 Course can be delivered in schools as part of the Flexible Industry Pathway (FIP) Program or Stand-Alone Unit of Competency via a VET provider.

**4**

## Master/Apprentice Mentoring Program

A competitive program for emerging and mid-career Below-the-Line Crew.

One-on-one mentoring between an experienced Head of Department and a new or upskilling crew member.

Builds deeper relationships and skills that result in job opportunities.

Includes industry introductions to employers and relevant guilds.



**5**

## Attachments

For early to mid-career level practitioners who can demonstrate a body of prior work in the role.

Paid on the job training (minimum 12 weeks).

Linked to the three-year ABC-SAFC Content Pipeline Fund.

Matched with the best mentors in their department.

Mentors have undergone minimum training i.e. "Onboarding" micro-credential.

Linked to qualified Learning Manager.

Encouraged to be local and national, so the individual learns from the best in the screen business.



**6**

## Paid Flexible Screen Industry Traineeships

After completing 101 Onboarding.

Entry-level individual works on several productions over a one to two year traineeship period while completing units of Cert II or Cert III.

Assessed on the job (not in classroom).



7

## Continuing Professional Development

For mid-career to senior workers.

Micro credentials for specialist roles in the screen industry.

Increased digital skills and digital literacy to prepare for future needs.

Access to Mental Health First Aid and Respectful Workplace Courses.

Management Training for Heads of Departments and Supervisors.

Short courses in specialist areas delivered in South Australia by national training institutions, industry bodies and industry guilds.

Industry embraces “life-long learning”.

8

## Business and Leadership Development

South Australian screen businesses connected in with the programs and business networks that will support business growth, leadership capacity and world-class employment practices.





# Recommendations

The following recommendations have been developed by two independent working groups: the Screen Production Taskforce and the Games and PDV Taskforce over a 12-month period. The recommendations are intended to guide targeted actions for industry, SAFC, education and government in the short (within 12 months), medium (>2 years years) and long term (>5 years).

<b>Best Practice Screen Incentives</b>			
<b>Goal:</b> Policy settings for screen incentives will provide business certainty and enable a consistent pipeline of screen production activity			
<b>Outcome:</b> Business confidence will lead to greater levels of employment and more investment in skills and training			
	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
<b>Recommendations for industry</b>	1. Provide feedback to SAFC to ensure incentives deliver workforce development outcomes.		
<b>Recommendations for SAFC</b>	2. Administer incentive programs to optimise workforce capacity.	6. Provide advice to Government to inform policy settings.	

	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
	<p>3. Allocation of SAFC funding will maximise the consistency of the production pipeline in SA.</p> <p>4. Expand funding support to new formats including unscripted television, that will grow the SA screen ecosystem and increase the production pipeline.</p> <p>5. Promote and deliver the SA Post-Production, Digital and Visual Effects Rebate &amp; SA Video Game Development Rebate.</p>		
<b>Recommendations for Education</b>	7. Include topics about financing within producing subjects.		
<b>Recommendations for SA Government</b>	8. Provide additional funding for the SAFC/ABC Production Pipeline initiative.	9. Extend the SA Video Game Development Rebate past 30 June 2023.	10. Create a Brand Ambassador for SA screen production based in Los Angeles.

## Industry-Led Training

**Goal:** Create stronger linkages between education, training, and industry.

**Outcome:** Training will match industry needs and respond to technological change.

	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
<b>Recommendations for industry</b>	<p>11. Participate in the Technical Skills Working Group for the Screen Industry in South Australia.</p> <p>12. Provide feedback on curriculum and courses.</p> <p>13. Provide feedback on new technology and the training required to upskill workers.</p> <p>14. Participate in the Master/ Apprentice Program.</p> <p>15. Host attachments on productions or in companies, including covering accommodation, travel, and catering costs.</p>	<p>18. Work with Education to develop industry relevant training (including micro-credentials for specialist skill sets) for mid-career to senior level.</p> <p>19. Work with the SAFC to Develop Flexible Traineeship models which work for the screen industry through the SA Industry Skills Council.</p> <p>20. Continue to participate in the South Australian Skills Commission Industry Skills Council.</p> <p>21. Participate in specialist short courses offered to continue professional upskilling and reskilling.</p>	<p>23. Support and advocate nationally for the creation of a training levy of 1% of all production budgets (similar model to the Screen Producers Australia (SPA) levy). This could help to resource on-the- job training and a training manager in areas of skills shortage.</p>

	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
	<p>16. Participate in education and outreach events such as Career Expos, Industry nights.</p> <p>17. Participate in classrooms as guest speakers, mentors, and instructors.</p>	<p>22. Encourage industry guilds to deliver training in South Australia.</p>	
<b>Recommendations for SAFC</b>	<p>24. Lead the Technical Skills Working Group for the Screen Industry in SA.</p> <p>25. Deliver Master/Apprentice Program annually.</p> <p>26. Allocate resources for on-the-job training to increase attachments from 6 weeks to a minimum 12-week internships. (Funds received in 2022/23 from Screen Australia to support this).</p> <p>27. Participate in education and outreach events such as Career Expos, industry nights.</p>	<p>30. Lead the creation of the 101 Onboarding “micro-credential” course (in conjunction with industry and education).</p> <p>31. Develop Flexible Traineeship models which work for the screen industry through the SA Industry Skills Council</p> <p>32. Present/host specialist short courses e.g. AFTRS, NIDA, Australian Cinematographers Society, Production Designers Guild, Australian Screen Editors Guild, Australian Screen Sound Guild.</p>	<p>33. Advocate nationally for the creation of a training levy of 1% of all production budgets (similar model to the Screen Producers Australia (SPA) levy). This could help to resource on-the-job training and a training manager in areas of skills shortage.</p>

	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
	<p>28. Track feedback on new technology and training required.</p> <p>29. Continue to participate in the South Australian Skills Commission Industry Skills Council.</p>		
<b>Recommendations for Education</b>	<p>34. Participate in the Technical Skills Working Group for the Screen Industry.</p> <p>35. Deliver programs with industry that include on the job placements and exposure to industry.</p> <p>36. Consult with industry on the development of curriculum and the design of courses.</p> <p>37. Bring industry into classrooms as guest speakers, mentors, and instructors.</p>	<p>38. Provide input to 101 Onboarding course.</p> <p>39. Deliver 101 Onboarding course in secondary schools and via Group Training Organisations (GTOs).</p> <p>40. Deliver specialist short courses for mid-career and above.</p> <p>41. Develop and deliver training for new technology.</p>	<p>42. Create rapid response training e.g. micro-credentials to respond to new technologies or workforce challenges.</p>



	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
<b>Recommendations for SA Government</b>	43. Participate in the Technical Skills Working Group for the Screen Industry.	44. Resource the development of the 101 Onboarding course.  45. Consult with SAFC, industry and education via the Industry Skills Council.  46. Assist to explore Flexible Traineeship models which work for the screen industry.	47. Fund Flexible Traineeship models which work for the screen industry.

## Talent Attraction

**Goal:** A central portal for career information.

**Outcome:** Clear industry pathways to attract, guide and retain a diverse pool of talent.

	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
<b>Recommendations for industry</b>	<p>48. Work with SAFC to create collateral.</p> <p>49. Participate in Technical Open Day at Adelaide Studios.</p> <p>50. Participate in Career Expos.</p> <p>51. Provide input about career pathways.</p> <p>52. Support SAFC Diversity and Inclusion Strategy and First Nations Screen Strategy.</p> <p>53. Utilise industry-led recruitment interventions such as crewing apps, and crewing agents.</p>	<p>54. Advise the SAFC of workforce issues.</p> <p>55. Provide ongoing input to help map career pathways, stakeholders, and partner agencies.</p>	<p>56. Explore a new on set role ie: Learning Manager on every production to oversee attachments, interns, and training.</p>

	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
<b>Recommendations for SAFC</b>	<p>57. Host Technical Open Day at Adelaide Studios.</p> <p>58. Work with industry to create collateral about screen industry careers.</p> <p>59. Participate in Career Expos.</p> <p>60. Update SAFC website with career pathway information.</p> <p>61. Act as point of contact for all SAFC funded attachments and liaise with all partners.</p> <p>62. Promote SAFC Diversity and Inclusion Strategy and First Nations Screen Strategy.</p>	<p>63. Gather information around emerging issues to advise Government.</p> <p>64. Connect Industry and Education and Training Providers.</p> <p>65. Update SAFC website with mapped pathways, stakeholders, and partner agencies.</p>	<p>66. Create a Learning Manager role on every production to oversee attachments, interns, and training.</p>
<b>Recommendations for Education</b>	<p>67. Publish and distribute collateral to promote depth and breadth of screen roles.</p> <p>68. Attend Technical Open Day at Adelaide Studios.</p>	<p>72. Provide input to career pathways, stakeholders, and partner agencies.</p>	

	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
	<p>69. Deliver Career Expos and provide information to Career Advisors.</p> <p>70. Consult with industry to improve training and education course relevance.</p> <p>71. Integrate Diversity and Inclusion to increase representation among student cohorts.</p>		
<b>Recommendations for SA Government</b>	<p>73. Publish and distribute collateral.</p> <p>74. Promote SA screen industry within “SA: A New State of Mind” campaign.</p>	<p>75. Improve workforce data collection by providing input into ANZSCO code reviews.</p>	

## Employers of Choice

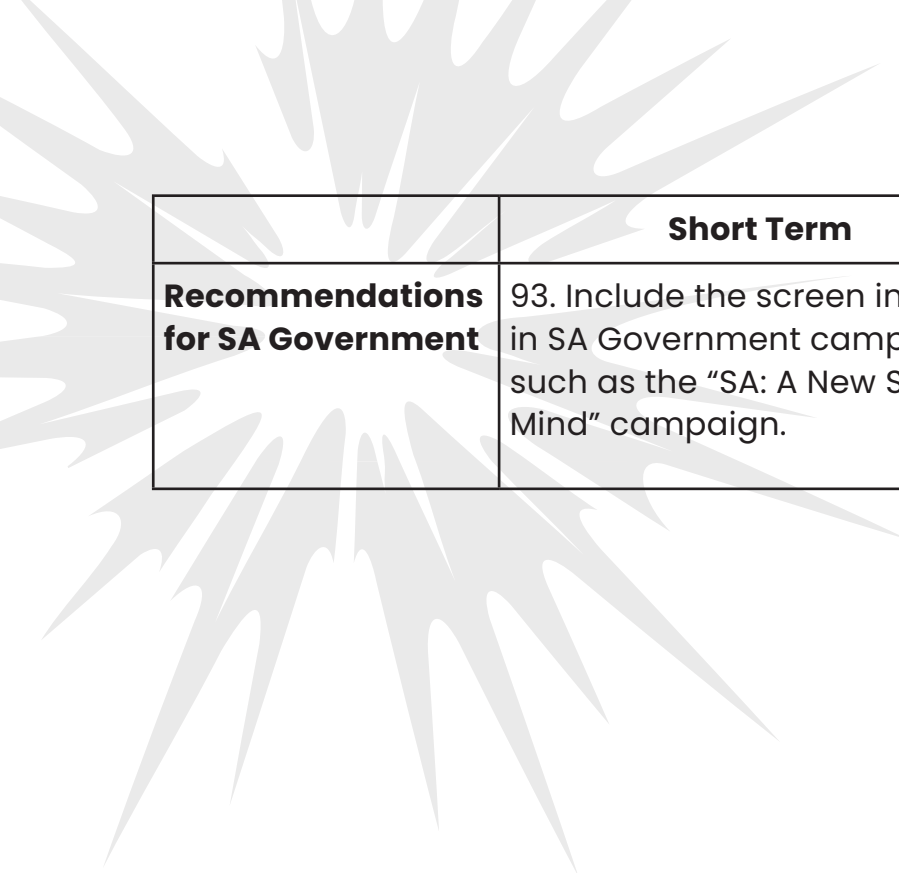
**Goal:** South Australian screen businesses attract, nurture, and retain top talent.

**Outcome:** The South Australian screen industry will continue to be recognised as world-class.

	Short Term	Medium Term	Long Term
<b>Recommendations for industry</b>	<p>76. Develop standardised job/role descriptions.</p> <p>77. Advertise/publicly for call out for job applicants wherever possible.</p> <p>78. Inform SAFC of emerging crew shortages via HOD Working Group, Producers Working Group and GPDV Taskforce.</p> <p>79. Participate in programs that build positive workplace culture including the <b>SPA Respectful Workplaces training</b> →, and <b>SPA Screen Safe Australia</b> →</p>	<p>80. Participate in business development, respectful workplace, and leadership courses.</p> <p>81. Improve HR practices across talent management, compensation, employee benefits, training and development, compliance, and workplace safety.</p> <p>82. Undertake courses to qualify as a trainer such as Certificate IV in Training and Assessment.</p>	<p>83. Support changes to working conditions that enable working parents and carers to continue careers, such as flexible work options.</p>

	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
<b>Recommendations for SAFC</b>	<p>84. Assist with development of standardised job/role descriptions.</p> <p>85. Promote job call outs via website and social media.</p> <p>86. Promote and deliver programs which build industry capacity: such as the “Respectful Workplaces” course from Screen Producers Australia.</p> <p>87. Continue to research and promote cultural safety training for the screen industry</p>	<p>88. Undertake annual mapping of South Australian screen crew and forecast shortages.</p> <p>89. Deliver annual program of business development sessions for South Australian screen businesses in partnership with relevant bodies.</p>	
<b>Recommendations for Education</b>	<p>90. Deliver short courses to screen businesses in business development and leadership.</p>	<p>91. Teach to standardised job/role descriptions.</p> <p>92. Incorporate business essentials into tertiary and VET course curriculum.</p>	





	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
<b>Recommendations for SA Government</b>	93. Include the screen industry in SA Government campaigns such as the “SA: A New State of Mind” campaign.		

## Diversity, Equity and Inclusion Lens

**Goal:** A South Australian screen industry which reflects the diversity of South Australia.

**Outcome:** The South Australian screen industry will have the greatest access to top talent.

	Short Term	Medium Term	Long Term
<b>Recommendations for industry</b>	<p>94. Endorse the SAFC Diversity and Inclusion Strategy.</p> <p>95. Support SAFC First Nations Screen Strategy.</p> <p>96. Participate in the Everyone Project data collection tool.</p> <p>97. Actively work to employ crew from under-represented backgrounds.</p>	<p>98. Support reasonable adjustments in the workplace necessary to reduce or eliminate barriers to workforce participation.</p> <p>99. Undertake training in cultural safety and disability equality.</p>	<p>100. Promote talent from under-represented backgrounds to senior roles.</p>
<b>Recommendations for SAFC</b>	<p>101. Promote the SAFC Diversity and Inclusion Strategy and 10-year Targets.</p> <p>102. Provide training to industry to build cultural competency.</p>	<p>106. Investigate alternative production methodologies which can support increased participation by workers from under-represented groups (e.g. flexibility, access)</p>	

	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
	<p>103. Advance SAFC First Nations Screen Strategy.</p> <p>104. Promote the Everyone Project data collection tool.</p> <p>105. Embed equity, diversity, and inclusion across all workforce development interventions.</p>	<p>107. Support access and deliver materials in alternate formats.</p>	
<b>Recommendations for Education</b>	<p>108. Become familiar with SAFC Diversity and Inclusion Strategy and 10-year targets.</p> <p>109. Support SAFC First Nations Screen Strategy.</p>	<p>110. Actively work to diversify the pool of students undertaking screen sector training Support reasonable adjustments in education,</p> <p>111. Support alternative production methodologies which can support increased participation by workers from under-represented groups (e.g. flexibility, access).</p>	

	<b>Short Term</b>	<b>Medium Term</b>	<b>Long Term</b>
<b>Recommendations for SA Government</b>	<p>112. Support SAFC First Nations Screen Strategy.</p> <p>113. Support SAFC Diversity and Inclusion Strategy and 10-year targets.</p>	<p>114. Support reasonable adjustments in education.</p>	

# Conclusions

To achieve the shared aspiration of a thriving, world-class and inclusive screen industry workforce in South Australia, all stakeholders will need to play their part.

## Industry

Industry can play the primary role in providing on-the-job training and mentoring, promoting available opportunities, and creating workplace cultures that make the screen industry an employer of choice in South Australia.

## Government

Government, through the SAFC, can act as the conduit between industry and education and can coordinate stakeholders to address critical workforce issues, partner with stakeholders to design workforce programs and gather reliable workforce data that will inform policy making.

## Education and Training

Education and Training can collaborate closely with industry to reduce skills mismatches, increase real world exposure for students and deliver affordable and accessible industry endorsed training that supports continuous job ready professional development including upskilling and reskilling.

## All Stakeholders

All stakeholders can work together to address systemic barriers preventing more equitable participation in the screen industry workforce and support greater employment of women, First Nations practitioners, practitioners from Culturally and Linguistically Diverse (CALD) backgrounds, LGBTQIA+ practitioners, Deaf and disabled practitioners and practitioners, practitioners from socio-economically disadvantaged backgrounds and practitioners from regional and remote South Australia.

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Patrick Webb

Gaelle Mellis

Pauline Clague

# Appendix 1: List of Abbreviations

ATL	Above-the-Line
BTL	Below-the-Line
HOD	Head of Department
AFTRS	Australian Film Television and Radio School
NIDA	National Institute of Dramatic Art
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 and Arts Alliance
PDV	Post-Production, Digital and Visual Effects

# Appendix 2: List of Screen Industry Roles

## Screen Production: Above-the-Line Crew

- Producer
- Director
- Screenwriter
- Executive Producer
- Line Producer

## Screen Production: Below-the-Line Crew

### **Production Accounts**

- Production Accountant
- Assistant Production Accountant
- Account Assistants

### **Assistant Director Department**

- 1st Assistant Director
- 2nd Assistant Director
- 3rd Assistant Director

### **Production Office Department**

- Production Manager
- Production Coordinator
- Production Secretary

- Production Assistant
- Runner
- Casual PA/Drivers
- Unit Manager
- Unit Assistants

### **Camera Department**

- Director of Photography
- Camera Operator
- First Assistant Camera (also known as Focus Puller)
- Second Assistant Camera (also known as Clapper Loader)
- Data Wrangler
- Video Split Operator
- Camera Truck loader

### **Art Department**

- Production Designer
- Art Director
- Set Designer
- Set Decorator
- Set Dresser
- Standby Props
- Art Department Buyer (also known as Set Buyer)

- Art Department Co-ordinator
- Model Maker
- Illustrator

### **Grip Department**

- Key Grip
- Best Boy Grip Assistants

### **Lighting Department**

- Gaffer
- Gaffer Assistants

### **Casting Department**

- Casting Director
- Casting Assistants
- Extra Co-ordinator

### **Cast Support**

- Dialogue Coach
- Dramaturg

### **Sound Department**

- Sound Recordist
- Boom Operator
- 2nd Boom Operator/Cable Runner

### **Hair and Make Up**

- Hair and Make Up Designer
- Hair and Make Up Assists
- SFX/Prosthetic Artists

### **Continuity**

- Script Supervisor/Continuity

### **Locations**

- Location Manager
- Location Assistant

### **Catering**

- Caterer
- Catering Assistant

### **Costume Department**

- Costume Designer
- Costume Supervisor
- Costume Buyer
- Wardrobe Standby
- Assistant Standby
- Costume Assistant

### **Safety**

- Safety Supervisor
- On Set Nurse/First Aid
- Armourer

### **Stunt Department**

- Stunt Co-ordinator
- Stunt Performer
- Driving Doubles
- Actor Doubles/Stand-Ins

### **Screen Production Post**

- Music Supervisor
- Assistant Music Supervisor
- Post Production Supervisor
- Post Production Co-ordinator
- IT/Editor Support

- Data Co-ordinator
- Conform
- Lead VFX & Motion Graphics Artist
- VFX Supervisor
- Title and End Graphics
- DI Assistant
- Foley Mix
- ADR/Foley
- Sound Designer/Editor
- Sound Supervisor
- Sound Editor
- Dialogue Editor
- Sound FX editor
- Sound Mixer
- ADR Recordist
- Texture Artist
- Shader Artist/TD
- FX Artist/TD
- Matte Painter
- Lighting Artist/TD
- Plate Cleanup/Prep
- Rotoscope Artist
- Paint Artist
- Compositor
- Animator (Generalist)
- Post-Production Editor
- Rigging Artist/TD
- Composer
- Sound Designer
- Colour Grader
- Virtual Production Artist

## VFX/PDV

- VFX Producer
- VFX Co-ordinator
- VFX Editor
- Head of Frontline Services
- Digital Artists
- VFX Editorial & Production Support
- Compositor Lead
- Post-Production accountant

### **VFX/PDV - Creative**

- Layout Artist/TD
- Modelling Artist (General)
- Tracking Artist

### **VFX/PDV - Technical**

- Render Wrangler
- IT Support
- Systems Admin
- Pipeline Developer
- Senior Software Developer

### **VFX/PDV - Production and Support**

- Producer
- Production Manager
- Runner
- Bidding Producer
- Marketing Manager
- Recruiter
- Production Accountant

- Talent Manager
- Recruiter
- Human Resources
- HR/Education and Training Manager
- Administration/Reception
- Executive Assistant
- Post Production Supervisor
- 2D/Comp Supervisor
- 3D/CG/Asset Supervisor
- VFX Supervisor

## Animation

- Executive Producer
- Producer
- Line Producer
- Director
- Art Director
- Production Designer
- Storyboard Supervisor
- Storyboard Artists
- Storyboard Revisions
- Animatic Editor
- Character Designers
- Background Designers
- Prop Designers
- Illustrators
- Colorists/Graders
- Animation Supervisor
- Lead Animator
- Animators
- Riggers

- Lead 3D Artists
- 3D Artists
- Title and End Graphics
- Composer
- Technical Artist
- Tools Programmer
- Composer
- Foley Editor
- Sound Supervisor
- Sound Editor
- Dialogue Editor
- Sound FX Editor
- Sound Mixer
- Dialogue Recorder and Editor
- Render Farm Technicians
- IT/Network Technicians

## Games

- Producer
- Bidding Producer
- Production Runner
- Sales and Marketing/Marketing Manager
- Community Manager
- Finance/Production Accountant
- HR/Recruitment
- HR/Talent Management
- HR/General Human Resources
- HR/Education and Training Training Manager
- Administration/Reception
- Executive Assistance



## **Games - Creative**

- Post Production Supervisor
- Game Designer
- Modelling Artist (General)
- Hard Surface Artist/TD
- Character/Creature Artist/TD
- 3D Environment Artist/TD
- Texture Artist
- Cloth Texture Artist
- Hair Texture Artist
- Shader Artist/TD
- Dynamic FX Artist/TD
- 2D Environment Matte Painter
- Lighting Artist/TD
- Animate Animator (Generalist)
- Character Animator
- Rigging Artist/TD
- User Interface UI/UX Artist
- Soundtrack/Score Video Game Composer
- Sound Designer
- Product Manager

## **Games - Technical**

- Render Farm/Render Wrangler
- Plate/Shot ingestion
- IT Support
- Game Programmer
- Engine Programmer
- Network Programmer
- UI Programmer
- Software Engineer
- Quality Assurance QA Tester

## Appendix 3: List of Education Providers

The following tables are a summary of related education courses accessible by South Australians, as of 2022.

<b>Flinders University</b>			
<b>Category:</b> Tertiary Education Provider - public			
<b>State</b>	<b>Level</b>	<b>Name of Course</b>	<b>Subjects Covered/Employable Skills</b>
SA	Undergraduate	Bachelor of Creative Arts (Visual Effects and Entertainment Design)	Students learn the fundamentals to be a concept artist, animator (2D or 3D), digital designer, production artist, game developer, illustrator.
SA	Undergraduate	Bachelor of Creative Arts (Costume Design)	Majoring in costume design for stage and screen.
SA	Undergraduate	Bachelor of Creative Industries (Film and Television)	Leads to jobs as film/TV producer or showrunner, scriptwriter, editor or cinematographer, film festival programmer, film distributor, arts administrator, creative content producer in health, science, tourism or other industries, roles within galleries or museums, film/TV critic or reviewer.

<b>State</b>	<b>Level</b>	<b>Name of Course</b>	<b>Subjects Covered/Employable Skills</b>
SA	Undergraduate	Bachelor of Creative Arts (Visual Effects and Entertainment Design)	Students learn the fundamentals to be a concept artist, animator (2D or 3D), digital designer, production artist, game developer, illustrator.
SA	Undergraduate	Bachelor of Creative Arts (Costume Design)	Majoring in costume design for stage and screen.
SA	Undergraduate	Bachelor of Creative Industries (Film and Television)	Leads to jobs as film/TV producer or showrunner, scriptwriter, editor or cinematographer, film festival programmer, film distributor, arts administrator, creative content producer in health, science, tourism or other industries, roles within galleries or museums, film/TV critic or reviewer.
SA	Undergraduate	Bachelor of Creative Arts (Screen)	Leads to jobs as freelance director, cinematographer, producer, production manager, production assistant, editor, multimedia designer.
SA	Undergraduate	Bachelor of Creative Arts (Costume Design, Creative Writing, Drama, Visual Arts, Visual FX & Entertainment design)	Leads to jobs throughout screen and VFX industries.
SA	Undergraduate	Bachelor of Creative Arts (Game Production) (3 years)	Learn professional skills in asset production for interactive media, specifically games. Gain experience working with industry standard software and game engines, and collaborate on games and VFX projects
SA	Postgraduate	Graduate Certificate in Media and Communication (1 year)	Introduces students to practical skills required to design and produce marketing collateral including graphic design and screen media assets.

State	Level	Name of Course	Subjects Covered/Employable Skills
SA	Postgraduate	Graduate Diploma in Screen Media and Communication (1 year)	Learn practices employed for documentary production including research, scriptwriting, post production and production techniques. Learn the ability to collaborate with peers on production projects. Subjects also cover ethics and 3D animation.
SA	Postgraduate	Master of Screen Media and Communication (2 years)	Covers social media and digital platforms, industry placement, screen and media production, strategic marketing and public relations, creativity and imagination, digital and graphic design, business communication.
SA	Postgraduate	Master Virtual Production	Covers virtual production, motion capture, virtual reality and visual FX.

## CDW Studios (Adelaide)

**Category:** Tertiary Education Provider – public

SA	Undergraduate	Bachelor of Creative Arts (Visual Effects and Creative Design)	In conjunction with Flinders University offers 3 year full time course. Students can choose either 2D concept, Game Art, VFX pathways throughout the degree.
SA - Online	Short course	Intro to 3D (12 weeks)	Introduction to learning 3D in Blender. Runs concurrently with Flinders Uni semester. Learn how to create a scene from a brief, collecting references, Blender interface, modelling a prop, UV texturing, create 3D buildings, lighting, camera and rendering, creating pipes and signs, creating fog.

State	Level	Name of Course	Subjects Covered/Employable Skills
SA - Online	Short course	Intro to Concept Art (12 weeks)	Intro to creating concept art for video games and films. Runs concurrently with Flinders Uni semester. Covers the core principles of Si-fi crate (line and coloured), fantasy building, multiple space designs, interior space and cockpit designs.
SA - Online	Short course	Intro to Character Design (12 weeks)	Intro to creating characters and drawing digitally. Runs concurrently with Flinders Uni semester. Topics include construction and drawing forms, drawing poses, faces and hands, communicating feelings through gestures, shape, design and style, archetypes, basic rendering with colour to create finished character.

## TAFE SA

**Category:** Technical and Further Education (TAFE) and Adelaide College of the Arts

SA	Undergraduate	Bachelor of Digital Design (Game Design)	Leads to jobs as 3D Animator, 3D Game Artist, Level Designer, Interface Designer, Concept Artist, Game Designer, Game Producer, Interactive Designer.
SA - AC Arts	Certificate II	Program in Pathways to Screen and Media (12 weeks)	Teaches graduates how to operate digital cameras and work with a variety of film and TV equipment, work on a production crew and apply industry terminology, capture high quality images and sound, use industry standard editing software, construct program segments for short films and/or music videos. These topics are from the accredited Diploma of Screen and Media.

<b>State</b>	<b>Level</b>	<b>Name of Course</b>	<b>Subjects Covered/Employable Skills</b>
SA - AC Arts	Certificate III	Screen and Media (6 months full-time)	Learn a range of skills and knowledge across design, 3D modelling, 2D animation, video and digital imaging. Study online by video conference 1 day per week with the convenience of having a lecturer at hand to guide you through a range of experiences in this exciting field. Use this course to explore your media specialisation for further study.
SA - AC Arts	Advanced Diploma Program	Screen and Media (Content Creation and Design) (12 months full-time)	Students will have the opportunity to specialise in VFX; compositing animation or Game Art; 3D Modelling and texturing.
SA - AC Arts	Advanced Diploma Program	Film and Television Production (12 months full-time)	If your future is writing for the screen, production management and directing for film and television then see your name on screen with this packaged program. Explore cinematography and post production practices across all crew roles and you'll also participate in location based short dramas and documentaries and studio set based television production.
SA	Advanced Diploma Program	Credit Transfer Agreement - Advanced Diploma in Game Art (3 years)	Graduates of this qualification are guaranteed admission into the specified university degree. To be awarded full credit TAFE SA graduates must have completed the following units: develop storylines and treatments, realise productions, create digital visual effects, design games, interaction, digital simulations and establish the creative vision for screen productions.



State	Level	Name of Course	Subjects Covered/Employable Skills
<b>University of Adelaide</b>			
<b>Category:</b> Tertiary Education Provider – public			
SA	Undergraduate	Bachelor of Media (Story Production major & Sonic Arts major) (3 years)	Offers 12 different specialisations. Learn to understand media and what shapes it, analyse changing media technologies and trends, gain real world experience with established and emerging media industries, create content. Learn how to create and communicate media, digital design and write content.
<b>Academy of Interactive Entertainment (AIE) MAPS FILM SCHOOL</b>			
<b>Category:</b> Registered Training Organisation (RTO)			
SA	Diploma	Diploma Program in Film and Television Production (12 months full-time)	A range of specialised, technical skills and a sound theoretical knowledge base. Content covers skills in the production of television and video and an introduction to film production processes for a variety of commercial outcomes. This qualification will give you a sound theoretical knowledge base and skills in a range of specialised, technical competencies.
SA	Advanced Diploma	Advanced Diploma of Screen and Media – content creation and design (12 months full-time)	Students will have the opportunity to specialise in VFX; compositing animation or Game Art; 3D Modelling and texturing.

State	Level	Name of Course	Subjects Covered/Employable Skills
ACT, and online	Certificate III	Certificate III - Screen and Media (9 months full-time)	Learn a range of skills and knowledge across design, 3D modelling, animation, video and digital imaging. Study online by video conference 1 day per week with the convenience of having a lecturer at hand to guide you through a range of experiences in this exciting field. Use this course to explore your media specialisation for further study.
SA, VIC, NSW, ACT, and online	Undergraduate	Bachelor of Game Development - Game Design & Production (2 years)	First year covers terminology and mechanics and roles of designer, visualising ideas, prototyping, fundamentals of 3D content creation and game programming, designing game levels, creating user interfaces, crafting game play experiences. Second year focuses on the psychology of games, market research, exploring thinking and decision making processes, understanding the producer's role in managing and coordinating projects. Work together to produce a playable game. This project closely mirrors the real-world production cycle in an industry development studio.

## UniSA

**Category:** Tertiary Education Provider - public

SA	Undergraduate	Bachelor of Arts (3 years full-time)	Generalist and broad undergraduate degree where students undertake two majors: Aboriginal Studies, Applied Linguistics, Creative Writing and Literature,
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State	Level	Name of Course	Subjects Covered/Employable Skills
			Cultural Studies, History and Global Politics, Languages, Law Policy and Politics, Psychology and Sociology.
SA	Undergraduate	Bachelor of Film And Television (3 years full-time)	Focused on creating screen content both live action and digital with VFX, working with latest industry standard software and hardware. Learn the complete production and post-production cycle of creating content, graduating with a portfolio of work.
SA	Undergraduate	Bachelor of Design - Illustration and Animation(3 years full-time)	Leads to careers in animation, illustration, technical illustrator, cartoonist, storyboard artist, games designer, digital content creator.
SA	Undergraduate	Bachelor in Digital Media (3 years full-time)	Leads to careers as digital content creator, social media manager, online journalist, digital content strategist, videographer, digital storyteller, freelancer.
SA	Undergraduate	Bachelor in Communications and Media (3 years full-time)	Leads to careers as marketing and communications officer, media advisor, public relations officer, copywriter, content developer, corporate communications, social media co-ordinator.
SA, and online	Undergraduate	Bachelor of Information Technology (Games & Entertainment Design) (3 years)	Subjects include: Game Engines and Graphics using Unreal game Engine (UE5); Unity game engine; Game asset creation; Game design; Mobile game development; Game project management; 3D graphical production; User Experience; Software Development Tools; Programming Python and Java. In their final year students will put skills into practice through producing a ICT Capstone Project.

<b>State</b>	<b>Level</b>	<b>Name of Course</b>	<b>Subjects Covered/Employable Skills</b>
SA	Undergraduate	Bachelor of Arts Honours (1 year)	Continue on for 1 more year following the undergraduate degree in area of speciality.
SA	Postgraduate	Master of Communication (2 years full-time)	Gain advanced knowledge for management roles in media and communications. Build professional skills digital media and strategic communication and entrepreneurship.
SA	Postgraduate	Graduate Certificate in Film and Television (6 months)	Delivered over 12 weeks, the course develops the technical knowledge and skills to transition into a career in film and television. Delivered in association with Matchbox Pictures.
SA	Postgraduate	Graduate Certificate in Compositing and Tracking (12 week intensive)	Master the theory and techniques needed to produce VFX for film sequences. Develop industry standard skills in compositing, rotoscoping and tracking by learning alongside highly experienced VFX artists in a unique partnership with Rising Sun Pictures.
SA	Postgraduate	Graduate Certificate in Dynamic Effects and Lighting (12 week intensive)	Master the theory and techniques needed to produce 3D visual FX. Learn how to create explosions, water effects and clouds, as well as generated environments, such as cities, beaches and forests and how to use computer generated lighting applications. Learn alongside experienced VFX artists in a unique partnership with Rising Sun Pictures.

State	Level	Name of Course	Subjects Covered/Employable Skills
<b>CD Spectrum College (Melbourne)</b>			
<b>Category:</b> Other			
Online	Non-Accredited	Intro to 2D (3 months); Foundations 2D animation (9 months); Advanced 2D (9 months); Foundations 2D Anime Style (9 months); Advanced 2D & 3D (9 months)	CG Spectrum mentors are carefully vetted industry professionals who have worked in major studios. ICG Spectrum College is one of only 16 authorised training centres.
<b>Key Intimate Scenes (KIS) Australian Intimacy Coordination Company</b>			
<b>Category:</b> Other			
NSW		Essentially for Director and Actors. (1-2 years, part-time)	Sydney-based Michela Carattini is the first person in the world to be insured with public liability and professional indemnity under the title of Intimacy Coordinator and Intimacy Director. She developed Australia's first training curriculum for Intimacy Coordinators, co-created and co-instructed the first Intimacy Coordination Workshop for Directors at AFTRS, consulted on the MEAA (Australian Equity) panel for the creation of Australia's National Intimate Scene Guidelines and is a founding member of the Australasian Intimacy Coordination Network.

State	Level	Name of Course	Subjects Covered/Employable Skills
<b>Australian Film Television and Radio School (AFTRS)</b>			
<b>Category:</b> National Training Institution – public			
NSW	Postgraduate	Master of Arts Screen (2 years)	Offered in nine disciplines (Directing, Producing, Screenwriting, Cinematography, Editing, Production Design, Sound Design, Music, Documentary), the program includes shared subjects in screen studies, research and development, deep discipline learning and cross-disciplinary projects to allow students to develop a dynamic and multi-faceted skill set. An ongoing cycle of practical collaborations enables students to hone their skills, apply creative thinking to real-world scenarios and develop life-long partnerships. The course culminates in the creation of major creative works, with students as heads of department, and strategically aligned research projects. During the course, each student will have the opportunity to undertake a short professional placement, which aims to support your transition into the industry upon graduation.
NSW - and online	Postgraduate	Master of Arts: Screen Business	Designed for a new generation of screen leaders, AFTRS' Master of Arts: Screen Business is Australia's foremost screen business course. Offered part-time and full-time from 2022, face-to-face or fully online.

<b>State</b>	<b>Level</b>	<b>Name of Course</b>	<b>Subjects Covered/Employable Skills</b>
NSW	Postgraduate	Graduate Diploma Visual Effects (1 year on campus, from 2024)	In partnership with world leading VFX company Industrial Light and Magic (ILM) the course will bring together vision, craft and technical skills and expertise of ILM with the teaching expertise of AFTRS. Course commences in 2024.
NSW - and online	Short course	Various short courses across all Disciplines for ATL positions	Examples of available courses are: Screen Business Essentials, Intro to Producing, Budgeting Fundamentals, Financing Film Deals, Rights and Negotiation, Narrative Comedy with Tim Ferguson, Intro to Screenwriting, Writing a TV Series, Screenwriting for Film, Screenwriting Intensive. Intro to Directing, The Director's Journey, Directing Intensive, Working with Actors.
NSW - and online	Short course	Various short courses across all Disciplines for BTL positions	Examples of available courses are: Production Accounting, Production Accounting Fundamentals, Production Management (scripted), TV Assistant Editor, Premiere Pro Fundamentals, Videomaking Intensive: Shoot, Edit Publish, Editing with AVID, Preparing for Post in a Post Pandemic World (editor), Intro to Camera for Virtual Practitioners, Videomaking Intensive: Shoot, Edit, Publish, Camera Assisting, Intro to Production Design for Screen, Propmaking Intensive, Assistant Directing Fundamentals, Creating Healthy Workplaces, Intro to Documentary, Feature Documentary Intensive, Impact Producing, TV Shooter Producer.



State	Level	Name of Course	Subjects Covered/Employable Skills
Various	Non-Accredited	Talent Camp	Talent Camp is a five-day intensive screenwriting, producing and directing program for practitioners of under-represented backgrounds to develop original work and voices. Each state screen agency, in partnership with AFTRS, funds and hosts the workshop. It culminates in up to two practitioners from each participating state selected to travel to the AFTRS campus in Sydney for another round of development and deeper immersion in learning and practice.

## University of Technology (UTS)

**Category:** Tertiary Education Provider - public

NSW	Undergraduate	Bachelor of Animation Production	This course opens up animation careers in film, TV and emergent screen-based content creation industries. Career options include director, animator, scriptwriter, concept artist, production designer, character designer, set designer, storyboard artist, layout artist, digital cinematographer, technical director, producer, modeller, rigger, VFX artist, editor, colourist and compositor.
NSW	Undergraduate	Bachelor of Communication (Media Arts & Production)	Graduates leave as multifaceted media practitioners. They find work in all areas of media including film, TV, broadcast, music videos and content creation for advertising, marketing, and new digital media forms such as apps and social media.

<b>State</b>	<b>Level</b>	<b>Name of Course</b>	<b>Subjects Covered/Employable Skills</b>
			Careers include director, producer, scriptwriter, cinematographer, documentary maker, editor, sound designer and post-production specialist, to newer roles such as multimedia designer, social media, multimedia and digital content producers.
NSW	Undergraduate	Bachelor of Music and Sound Design	Sound design and music production across a range of media like television, advertising, film, web and digital media. Careers as a composer, sound engineer, or music business professional.
NSW	Undergraduate	Bachelor of Science in Games Development	Career options include computer game developer, data analyst, game/interaction designer, generalist programmer, graphics engine specialist, IT project manager, network specialist, software engineer, web developer.
NSW	Postgraduate	Animal Logic Academy Master of Animation & Visualisation	Graduates are able to enter industry with advanced knowledge, skills and collaborative large-project experience. It can be applied to story development, pre-visualisation, modelling, rigging, asset creation, 3D animation, visual effects and digital pipeline production, to creating immersive visualisation experiences and across emerging technologies such as virtual reality, augmented reality and real-time production.

State	Level	Name of Course	Subjects Covered/Employable Skills
<b>SAE Creative Media Institute</b>			
<b>Category:</b> Registered Training Organisation (RTO)			
SA, QLD, VIC, WA, NSW	Undergraduate	Bachelor of Animation (3 years full-time)	Leads to careers as 3D Generalist, 3D or 2D Animator, Concept Artist, Motion Graphics, Designer, Storyboard Artist, Media Industry Specialist, FX Artist, Technical Artist, 3D Asset Modeler, 3D Character Modeler, Junior Rigging TD, Surfacing Artist, Junior Lighting TD, Production Coordinator, Junior Assembly & Layout Artist, Roto Artist, Junior Matchmover and Cleanup, Junior Composer.
SA, QLD, VIC, WA, NSW	Undergraduate	Bachelor of Film (3 years full-time)	Choose to specialise in either production, where the focus is on directing and producing, or post-production, where students will refine skills in editing, compositing and colour grading.
SA, QLD, VIC, WA, NSW	Undergraduate	Bachelor of Games Development (3 years)	This course is designed to build your expertise in programming and design, helping you to make the transition from gamer to a game developer, exploring a range of genres for a range of platforms - RPGs, platformers, adventure, PC, FPS, mobile and VR.
SA, QLD, VIC, WA, NSW	Undergraduate	Diploma in 3D Animation	Engage in collaborative studio-based learning to produce a short animation in response to a client brief. Be guided through the production methods needed to pitch effective creative concepts to producers.

<b>State</b>	<b>Level</b>	<b>Name of Course</b>	<b>Subjects Covered/Employable Skills</b>
Online	Undergraduate	Diploma of Film (1 year full-time or can be done part-time)	Gain an in-depth introduction to film, from scriptwriting and film production, right through to digital post-production. Engage in collaborative studio-based learning, with access to software including DaVinci Resolve colour grading software and Adobe Creative Cloud. Assessed through the completion of industry-based projects, not theoretical-based essays. Learn about digital post-production including audio mixing, tilting colour grading and the authoring processes. Upon completion, students are eligible for up to 80 credit points towards the Bachelor of Film.
SA, QLD, VIC, WA, NSW and online	Undergraduate	Diploma of Creative Industries (fast track over 1 year or 1.5 year course, part-time also available)	Learn the creative process, project design and management, core communication practices in academic and industry contexts, ownership, distribution, and copyright in the creative industries.
Online	Postgraduate	Master of Creative Industries (1.5 years full-time)	Centered on a major capstone project, the Master of Creative Industries offers a collaborative online learning experience to refine technical knowledge and research and practical skills in preparation for industry leadership roles as well as gain the know-how to forge a path as an entrepreneur.

<b>State</b>	<b>Level</b>	<b>Name of Course</b>	<b>Subjects Covered/Employable Skills</b>
SA, QLD, VIC, WA, NSW	Undergraduate	Associate Degree of Creative Industries (2 years)	Learn the creative process, project design and management, core communication practices in academic and industry contexts, ownership, distribution and copyright in the creative industries. Through hands-on training, students undertake a specialisation in Film, Audio, Music, ARVR, VFX, 3D Modelling, Songwriting, Motion graphics, Animation or Game Development.
SA, QLD, VIC, WA, NSW	Undergraduate	Bachelor of Creative Industries (3 years)	Learn the creative process, project design and management, core communication practices in academic and industry contexts, ownership, distribution and copyright in the creative industries. Through hands-on training, students will undertake a specialisation in Film, Audio, Music, ARVR, VFX, 3D Modelling, Songwriting, Motion graphics, Animation or Game Development.
Online	Postgraduate	Graduate Certificate in Creative Industries (1 semester full-time or part-time over a year)	Course includes Strategy & Leadership, Critical thinking, Creative practice research, Advanced creative industry knowledge & skills.
Online	Postgraduate	Graduate Diploma in Creative Industries (approx 7 months)	Course includes Strategy & Leadership, Critical thinking, Creative practice research, Advanced creative industry knowledge & skills.
Online	Postgraduate	Master of Creative Industries (approx 15 months full-time)	Course includes Strategy & Leadership, Critical thinking, Creative practice research, Advanced creative industry knowledge & skills.

State	Level	Name of Course	Subjects Covered/Employable Skills
<b>National Institute of Dramatic Art (NIDA)</b>			
<b>Category:</b> National Training Institution - public			
NSW	Undergraduate	Bachelor of Fine Arts (3 years full-time)	Choice of majoring in: Acting, Costume, Design for Performance, Properties and Objects, Scenic Construction and Technologies, Technical Theatre and Stage Management.
NSW	Postgraduate	Masters of Fine Arts (ranges from 15-30 months)	Choice of majoring in: Cultural Leadership, Directing and Writing for Performance, Live Production and Technical Services, Musical Theatre, Specialist Make Up Services.
NSW	Other	Vocational Diploma	Specialising in Screen and Stage Performance, Live Production and Technical Services, Musical Theatre, Specialist Make Up Services.
<b>NIDA Open</b>			
<b>Category:</b> National Training Institution - public			
NSW	Other	Corporate Training	Offers skill based training in Communication, Presentation, Public Speaking and Storytelling.
NSW, VIC, QLD	Vocational	Various Vocational short courses for High School Students in Film and Television	Subjects offered in 2023 are: Directing Actors for Screen, Making a Short Film. The following courses are offered to school grades ranging between 7-12: Doco

State	Level	Name of Course	Subjects Covered/Employable Skills
			Stories, Horror Filmmaking, Smartphone to Big Screen, Amazing Race, Filmmaking: Steampunk Style, Games, Making Music Videos, Summer Story Filmmaking, Webisode Making, Filmmaking: Science Fiction, Film Editing, Go Viral: Presenting, Pilot Episode!, Alter Reality Filmmaking, Smartphone Cinema, Strange Things on Cockatoo Island Filmmaking, Technical Production, Directing for Screen, Directing, Film Editing, Make Up Design, Screenwriting, Film School Production, Science Fiction, Acting.
Online		Various short courses at Beginner level (usually ranging from 8-20 hours in length)	Courses offered in 2023 are: Writing a Scene, Costume Design, Producing Theatre, Set Design, Writing for Performance, Lighting Design, Producing for Screen, Preparing for Audition and Screen, The Actor is Present.
SA		Short courses for School Grades 4-12 (16 hours each course)	Courses offered in 2023 are: Acting on Screen.



# Endnotes

1 October, 2021

2 ***Screen Australia Drama Report 2021-2022*** →

3 Deloitte Access Economics

4 A “screen credit” is professional acknowledgement of paid employment and job title on a film or television production listed in the opening or closing credits

5 Compiled by Screen Australia using unpublished data from the Australian Bureau of Statistics (ABS), Census of Population and Housing, 1996-2021.

6 ***SAFC Diversity and Inclusion Strategy 2022-2032*** →

7 Australian Bureau of Statistics (ABS), Film, Television and Digital Games Australia, 2015/16. An updated version of this publication is expected in mid-2023

8 ***National Cultural Policy - Revive: a place for every story, a story for every place, 2023*** →

9 AFTRS Career Pathways Survey 2022

10 Compiled by Screen Australia using unpublished data from the Australian Bureau of Statistics (ABS), Censuses of Population and Housing, 1996-2021

11 ***A Wider Lens: Australian Camera Workforce Development and Diversity 2022*** →

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