

Gender Matters 2019

Correct as of 22 August 2019

'Gender Matters' is the umbrella name of Screen Australia's efforts to address the underutilisation of female talent in key creative roles in the Australian screen industry.

TIMELINE

- **May 2015:** Screen Australia released [historical, industry-wide data](#) of female participation in the production of Australian film and documentary across the roles of producer, director and writer. The data formed part of the *Women in Film* issue of AFTRS' Lumina magazine.
- **December 2015:** Screen Australia released its study [Gender Matters: Women in the Australian Screen Industry](#). Across two funding years (2013/14 and 2014/15), the gender balance of development and production funding applications coming into Screen Australia were published. On the same day, [Screen Australia announced](#) its \$5 million Gender Matters five-point plan, Taskforce and KPI.
- **January 2016:** [Applications opened](#) for Screen Australia's Gender Matters: Brilliant Stories and Brilliant Careers funding programs.
- **April 2016:** Screen Australia [confirmed receipt of 452 applications](#) for Brilliant Stories and Brilliant Careers, which is the most ever received for a funding program.
- **July 2016:** [Recipients announced](#) for Brilliant Stories and Brilliant Careers funding.
- **July 2016:** [Guidelines announced](#) for the Better Deals and Attachments for Women programs.
- **March 2017:** An [interim update](#) on the Gender Matters five-point plan was released.
- **August 2017:** The [first tracking data](#) against the Gender Matters KPI was released covering the latest two financial years (2015/16 and 2016/17). The Gender Matters Taskforce was also expanded.
- **May 2018:** Screen Australia updated its guidelines for General Drama and Children's Programs to stipulate that unless in exceptional circumstances, at least one female director must be used on extended television series (where there is more than one filming block).
- **August 2018:** The [second tracking data](#) against the Gender Matters KPI was released revealing that on a three-year average, Screen Australia met its overall Gender Matters target for the first time since the initiative was launched, with 51% of all projects receiving production funding having at least half of the key creative roles occupied by women.
- **August 2019:** The final tracking data results for the Gender Matters KPI was released showing Screen Australia exceeded its long-term Gender Matters KPI, with 56% of projects receiving production funding having at least half of the key creative roles occupied by women, based on a three year average. With the conclusion of the original three-year KPI period, Screen Australia set a new Gender Matters target based on a headcount system.

GENDER MATTERS FIVE-POINT PLAN

The Gender Matters five-point plan was a series of measures designed to speed up efforts to address gender imbalance in the Australian screen sector. The combined budget of the five streams was up to \$5 million, with most monies disbursed in the 2015/16 financial year.

(1) Assessment criteria changes

From December 2015 an express mention of gender and cultural diversity was added to the Assessment Criteria on **all** Screen Australia funding guidelines (not just Gender Matters funding).

"Other factors including availability of funds, diversity of slate and **the gender and cultural diversity of the team** may also influence Screen Australia's funding decisions" (addition highlighted in **bold**).

(2) Brilliant Careers (originally called 'Enterprise Women')

\$1.882 million was dispersed to 13 organisations who had successfully put forward proposals to either run programs to increase female access to work (e.g. the Australian Directors' Guild) or to create or expand female-led businesses.

Disbursement of funds detailed in the [2015/16 Annual Report](#) page 73-74. [Full details available.](#)

(3) Brilliant Stories (originally called 'Women's Story Fund')

\$1.867 million for the development of 45 female-led dramas that satisfied the 'three tick test' (which also allowed for men to be part of the teams). The drama projects spanned film, television and online, with the expectation that a number would go into production, and/or the development experience may propel the creative teams into other work.

Disbursement of funds detailed in the [2015/16 Annual Report](#) page 71-73. [Full blocklines available.](#)

As at August 2019, several projects developed through Brilliant Stories had gone into production including features [Ride Like A Girl](#), [Relic](#), [Run Rabbit Run](#) and web series [Sheilas](#).

(4) Attachments for Women

Projects funded by Screen Australia in 2016/17 with a budget of over \$500,000 were required to include a paid attachment for a woman as part of the production budget. Screen Australia would contribute up to \$20,000 per attachment, up to \$1 million total.

The scheme was so successful that it was expanded for 2017/18 to become the [Inclusive Attachment Scheme](#).

Disbursement of funds is not itemised in the Annual Report as the funding was included in the individual project's budget.

22 women completed Gender Matters Attachments on TV and film projects including Billie Egan who was attached to production designer Felicity Abbott on *Ladies in Black*, Grace Taylor who was a producer's attachment on *Riot*, and Lizzie Cater who was attached to the Post Supervisor on *Picnic at Hanging Rock*.

(5) Better Deals (originally called 'Distribution Guarantee Support')

A funding pool of up to \$1 million over two years to incentivise distributors to support female-led feature films, offering matched funding of up to \$300,000. The scheme was not limited to projects funded by Screen Australia and applications were [open until the end of 2017/18](#).

Two films ([The Nightingale](#) and [The Call Back](#) now known as [The Flip Side](#)) received Better Deals funding and this commitment was recorded in the [2016/17 Annual Report](#) page 89 (totalling \$500,000).

INITIAL GENDER MATTERS KPI

The Gender Matters KPI set in 2015, was that by the end of 2018/19, half of the projects that receive Screen Australia production funding will have women occupying at least 50% of key creative roles. Screen Australia exceeded the KPI, with 56% of projects receiving production funding having at least half of the key creative roles occupied by women, based on a three year average.

The [final KPI tracking result](#) was reported as a three-year average (across 2016/17, 2017/18 and 2018/19).

More data is available [here](#).

- The key creative roles for drama are: writer, producer, director and protagonist.
- The key creative roles for documentaries are: writer, producer, director.
- If at least 50% of roles are female, the project is counted towards the KPI.

- As documentary only has three roles, it is arguably harder for a factual project to meet the Gender Matters target. However it is rare for the writer not to also be the director or producer, which can counterbalance this.
- By excluding development funding in the KPI, the focus is squarely on what is being made rather than projects that may or may not be made. Note Gender Matters Brilliant Stories was development funding.
- The KPI is based on the number of successful applications rather than funding dollars.
- Screen Australia's KPI is a self-imposed target - **it is not a quota**. Screen Australia's standard funding programs are **open to all genders and are awarded on merit**.

NEW KPI 2022

With the conclusion of the original three-year KPI period, Screen Australia set a new Gender Matters target based on a headcount system in August 2019. **The new KPI is to have 50% of the key creatives across all projects that receive Screen Australia development and production funding to be women, across a three-year-average.** For the new KPI, the key creatives are directors, writers and producers and the tracking period is 2019/20 to 2021/22.

Unlike the original Gender Matters KPI, the new iteration will not include the role of protagonist, but Screen Australia will continue to collect this data and report on it annually.

ALTERNATIVE APPROACHES

Whilst Gender Matters has been broadly welcomed by the industry, some people feel Screen Australia has not gone far enough or conversely, has done too much to assist female creatives.

Certainly Gender Matters is only one approach, and there are alternatives both in Australia and overseas.

Create NSW

KPI: Create NSW's target states that it aims to achieve 50/50 gender equity in development and production funding programs by 2020. The roles of writer, producer and director are tracked.

Create NSW reports individual headcounts of writers, producers and directors, rather than the balance of gender within teams. Create NSW does not consider on-screen female representation (protagonist) in its target.

Production attachments: Projects receiving Create NSW production funding of between \$100,000 and \$200,000 must provide one paid production attachment. Priority is to be given for attachments to be placed in roles in line with Create NSW gender equity targets. Projects receiving finance of \$200,000 or above must provide two attachments - at least one has to be female.

In early 2019, Create NSW introduced the [Screen Momentum Attachment](#), which ensures that any project receiving over \$400,000 in production funding engages at least one crew member, key creative or Head of Department who identifies as a recent carer or someone who is currently impacted by care responsibilities, many of whom are women. Applicants must be mid-career or established screen practitioners. Create NSW will maintain a Screen Momentum Attachment Register of practitioners.

Initiatives: In 2016 the agency announced [SheDoc](#) a joint initiative with the Documentary Australia Foundation for female documentary filmmakers. To date, six documentary producers and directors including women from key priority areas including LGBTIQ and Western Sydney have received more than \$88,000 in grants to accelerate their careers via international travel for producer and director placements and paid mentorships. SheDoc supports travel, research, mentoring, residencies, skills development, seeding new work and the development of impact strategies using documentary.

In 2018 Create NSW launched the [SheDirects](#) initiative which aimed at increasing the number of women directors in TV Drama. The agency contributed \$150,000 for the development of eight TV drama series projects. The projects were also required to have at least one other female key creative (writer, director, producer) within the team.

Results: By 2017/18, the proportion of successful applicants for production and development funding from Create NSW with female key creatives had increased to 53% (up from 44% in 2015/2016).

Film Victoria

KPI: In July 2017 Film Victoria set a five year target that at least 50% of writers, directors and producers employed across all film and television productions the agency funds across development and production will be women. The target is calculated by a head count system whereby they count the gender of each writer, producer and director credit in funded productions. The results are published in their annual reports.

Initiatives: In July 2018, 15 women were selected to take part in [Film Victoria's Women's Professional and Leadership Development Program](#). The program set out to build the leadership skills and professional expertise of women working in the film and television industry by providing a range of tailored opportunities to diversify women filmmakers' capabilities and advance their careers in the sector.

Results: In 2017/18, 51% of writers, directors and producers employed on development and production projects supported by Film Victoria were women.

Film Victoria's 2017/18 annual report states that the agency successfully facilitated skills development pathways for Victorian women in screen, with 74% of placements and 87% of professional attachments awarded to women in 2017/18.

South Australian Film Corporation (SAFC)

KPI: The SAFC doesn't have a gender specific KPI or target. The corporation's [2018-20 Strategic Plan](#) outlines a strategic goal of enabling practitioners from under-represented groups to create screen content and make their authorial voices heard. A measure of success for this goal includes increased participation in the screen industry by women.

Initiatives: SAFC's Gender Agenda launched in October 2016 and included a comprehensive suite of initiatives designed to address the gender imbalance in the industry.

The [Gender Agenda](#) program implements several initiatives:

- She Shoots She Scores: an initiative where the SAFC, and the South Australian Government's Music Development Office (MDO), in partnership with the Australian Guild of Screen Composers (AGSC), supports an aspiring screen composer an opportunity an opportunity to work with acclaimed Australian screen composer, Amanda Brown.
- The Lottie Lyell Award: an annual award that supports a female South Australian screen practitioner with a cash grant of \$20,000, to develop or deliver a bold and ambitious screen-based work.
- Placement LA Program: an opportunity for one South Australian female producer to be mentored by a producer or production company in Los Angeles.
- Match Me: a Mentorship Program that provides emerging South Australian female screen practitioners with the opportunity to be mentored by some of Australia's established screen content makers and Heads of Department. SAFC provides up to four mentorships a year.

Results: Since the launch of Gender Agenda in October 2016, female participation in key creative roles across SAFC funded drama production - feature films and TV - has gone from 38% to 50% for producers, and 15% to 26% for directors. The proportion of female writers has remained static at 28%.

Swedish Film Institute (SFI)

The SFI is the equivalent of Screen Australia in Sweden, however notably the SFI only funds feature film whereas Screen Australia funds film, television, online and documentary.

The SFI's original gender target was successfully reached in 2016.

The SFI have since announced [Goal 2020: Gender equality in film production, both in front of and behind the camera](#). This includes considering the on-screen presence of women, and attempting to find ways for more women to get work in bigger budget productions. The SFI's Goal 2020 does not specify any new target.

The SFI's most recent qualitative report [The Money Issue](#) focused on an analysis of gender parity in terms of Swedish film production funding and found that women, regardless of key function, have access to significantly lower budgets than men in their film projects.

Results: In response to the report's findings that less than 30% of Swedish screen writers are female, the Swedish Film Institute launched a new script initiative to support female Swedish screenwriters to develop bigger-budget feature films.

Canada Media Fund (CMF) and Telefilm Canada

In Canada, Screen Australia's equivalent function is split between the CMF and Telefilm, however the Canadian screen body's ability to influence the television industry is stronger.

CMF KPI: CMF has used a [stepped quota system](#) which started in 2017/18, and by 2019/20 will require that broadcasters target to commit 50% of their Performance Envelopes (\$) and be required to commit a minimum of 35% of their Performance Envelopes to female-led projects.

CMF Results: In 2017-2018, broadcasters exceeded the target by a [large margin](#). Women filled 40% of key leadership roles in CMF-funded television productions. 83.3% of broadcasters with Performance Envelope allocations met the 15% requirement and 80.6% met or exceeded the 25% target. Six broadcasters did not meet the requirement. 95.7% of broadcasters with Development Envelopes met or exceeded both the 15% requirement and the 25% target (one broadcaster did not meet the requirement). The CMF will monitor results and amend policies as required to achieve gender balance in all programs by 2020.

Telefilm KPI: Telefilm aims by 2020 to achieve a balanced production portfolio (at all budget levels) that reflects gender parity in each of the key roles of director, writer and producer. The agency will achieve this aim through [five key areas](#) where female-led projects are given preferential treatment.

Telefilm results: In August 2019, Telefilm reported that there has been an increase in funding for projects with women in key roles (director, producer, and/or screenwriter), both in terms of dollars and volume. In total, \$45.5 million was invested in films with at least one woman in a key role during the fiscal year, which represents 59% of all Telefilm's production funding.

British Film Institute (BFI)

On 1 April 2018 diversity and inclusion targets - based on proportionality of the working age population - came into effect to set a benchmark for monitoring and evaluating progress. These targets apply to the people BFI employs and the BFI's National Lottery-funded activity to help drive inclusion in staff and the projects the BFI supports to work towards fairness and proportionality. The BFI aims to reach these targets by 2022 and regularly report against them.

KPI: BFI Diversity Targets

[The targets are:](#)

- o A 50-50 gender balance in supported filmmakers

- o 20% target for those identifying as belonging to an under-represented ethnic group
- o 10% target for those identifying as LGBTQ+
- o 7% target for those identifying as D/deaf and disabled.

Results: On 31 March 2018, the BFI reported on data captured in 2017/18 showing the results of its diversity support through the BFI Film Academy, BFI NETWORK, development and production funding from the BFI Film Fund. The results relating to funding and gender were:

% of women in roles in BFI programs								
All Development	All Production	First Features	Writer Development	Writer Production	Director Development	Director Production	Producer Development	Producer Production
40%	47%	50%	39%	41%	38%	39%	43%	71%

USA

Efforts in the USA are largely coming from not-for-profits and the private sector.

Arguably the most well-known voice is the [Geena Davis Institute on Gender in Media](#) who have targeted on-screen representation of women, with the simple yet poignant catch-cry 'if she can see it, she can be it'.

The Institute has been enterprising by using research to provide proof that female-led projects are commercially viable, with recent hits *Finding Dory* and *Wonder Woman* speaking to this premise.

In 2016 prolific showrunner Ryan Murphy launched his [Half campaign](#), where 50% of directors on his shows must be female. The organisation now also ensures that every male director is shadowed by a Half Foundation candidate - a younger director trying to break into the business who comes from a minority background.

The [Directors Guild of America](#) publish an annual scorecard on gender and ethnicity - effectively naming and shaming corporates into action.

International Film Festivals

Festivals play a critically important role in global distribution opportunities for women filmmakers, however historically female representation has been lacking.

In May 2018, following pressure by [50/50x2020](#) - the French sister group to Time's Up - three of the Cannes Film Festival's most important figures signed a pledge to improve gender parity at international film festivals. This 'Programming Pledge for Parity and Inclusion in Cinema Festivals' has subsequently rolled out to other festivals around the world. Of the 47 film festivals that have so far backed the 50/50by2020 drive globally, 38% have female heads, [according to the lobby group's figures](#).

To date, only one female director (Australian Jane Campion) has won the Cannes Film Festival's Palme d'Or (1993).

In the 2018 Venice Film Festival, only one of the 21 films in competition was helmed by a woman - [The Nightingale](#) directed by Australian Jenifer Kent. This year Australian female director Shannon Murphy's debut feature film [Babyteeth will have its World Premiere in competition](#).

GENDER MATTERS FAQs

Why is the data range of the report *Gender Matters: Women in the Australian Screen Industry* different to the tracking of the Gender Matters KPI?

The Gender Matters KPI relates to **production** funding across **all** Screen Australia programs, including features, documentary, television, online, Indigenous and special initiatives received and logged by Screen Australia. The KPI also considers the on-screen representation of women, by treating the role of protagonist as one of the creative team.

The 2015 report considered a smaller production funding sample data set (features, documentary and television). The earlier report also included development funding in an attempt to understand if the problem lay in a shortfall of supply (not enough female-led projects in development), conversion (not enough female-led projects transitioning from development into production) or a combination of both. The 2015 report did not include data on protagonists, but did include executive producers.

Why is the Gender Matters Brilliant Stories 'three tick test' eligibility not used for the Gender Matters KPI?

The 'three tick test' was used to judge the eligibility of Gender Matters Brilliant Stories and Better Deals applications. It referred to applications needing at least three of the following:

- Female director
- Female writer
- Female writer/director (counts for two elements)
- Female protagonist
- Female producer

Brilliant Stories was designed to support the development of **female-led, drama** projects, but still allowing for teams to include men. This resulted in some teams choosing to access the skills of highly experienced male creatives e.g. Luke Davies (*Lion*) is attached to *Silver Lining* from Mirrah Foulkes (Director/Writer).

The 'three tick test' was designed with **drama** production in mind where there is a fourth role of protagonist, which is not present in documentary.

For these reasons, the three tick test was not a workable whole-agency KPI method.

How did Screen Australia develop the initial Gender Matters KPI?

The Gender Matters KPI set in 2015 used the premise that an equal split of the genders in a creative team is the desired **baseline**. For instance, consider if a drama were to have the following creative team...

- Writer - female
- Director - female
- Protagonist - male
- Producer - male

...this would be the **minimum** scenario for a project to be counted towards the Gender Matters KPI (projects/titles with creative teams that are **at least** 50% female).

However, this drama would also be counted with the **same weight** towards the KPI:

- Writer - male
- Director - female
- Protagonist - female
- Producer - female

As would this drama:

- Writer - female
- Director - female
- Protagonist - female
- Producer - female

It is common for multiple creatives to share a role, so the below example drama would also qualify to be counted towards the KPI:

- Writer - male
- Director - female and male
- Protagonist - female
- Producer - male

As mentioned previously, it is harder for a documentary to get counted towards the Gender Matters KPI due to having three creative roles rather than four. For instance, this documentary would **not** get counted towards the KPI:

- Writer - male
- Director - female
- Producer - male

However, in practice the creative team of a documentary is more likely to have shared roles. For instance, this documentary would get counted towards the Gender Matters KPI:

- Director/Writer - female
- Producer - two men

An all-female creative team is arguably more 'female-led' than a team with a 50/50 split of the genders. However, Screen Australia intends Gender Matters to result in more screen stories where women are writers, directors, producers and/or protagonists overall, rather than becoming prescriptive about the makeup of individual project creative teams.

Whilst Screen Australia encourages creatives to be conscious of the makeup of their teams, all-male teams will continue to be funded.

Why is the KPI based on the number of successful applications rather than funding dollars?

Basing a KPI on funding dollars would mean big-budget television and film would skew the results.

Screen Australia's KPI is based on the creative teams of individual projects, meaning all budget points are equally represented.

How did Screen Australia process and report on the original Gender Matters KPI?

When a project is submitted for funding, the applicant is required to provide gender information about each of the key creatives, as well as a story synopsis.

For drama, when the application is assessed the gender of the protagonist is determined.

Each project is tagged by Screen Australia's Research Department as having met the KPI or not.

The above record-keeping occurs for both development and production funding applications, even though the Gender Matters KPI only applies to successful production funding.

What if somebody doesn't identify their gender?

It is compulsory to identify male, female or other in the application process. Where 'other' is ticked, Screen Australia will not allocate that role to a binary gender.

Why will the final KPI be reported as an average?

The final KPI tracking result will be reported as a three-year average (across 2016/17, 2017/18 and 2018/19) to ensure the change in female participation has been genuine and sustained.

[The new KPI](#) will also be reported as a three-year average from 2019/20 to 2021/22.

How does Screen Australia address false representations of the makeup of creative teams?

If there is doubt about whether the inclusion of a women in an application team is genuine (e.g. a project with one female producer and five male producers), this is raised with the applicant during the assessment process.

What if a creative team changes after it is funded?

The Gender Matters KPI is based on the **application** data Screen Australia holds at the end of each financial year. Screen Australia will track changes made to creative teams after initial applications.

When is the Gender Matters KPI reported?

Screen Australia funds in financial years, so the first Gender Matters KPI tracking data was [released in August 2017](#), the second [was released in August 2018](#) and the final data [was released in August 2019](#). Incomplete data periods are not released.

[The first tracking data](#) found that 47% of successful production applications had women occupying at least 50% of key creative roles. However, this data was skewed by television compensating for low female participation in feature film.

The [second tracking data](#) released revealed that on a three-year average, Screen Australia had met its overall Gender Matters KPI for the first time since the initiative was launched, with 51% of all projects receiving production funding having at least half of the key creative roles occupied by women.

The [final tracking data](#) released showed Screen Australia exceeded its long-term Gender Matters KPI, with 56% of projects receiving production funding having at least half of the key creative roles occupied by women, based on a three year average.

Why does the Gender Matters KPI not get reported more frequently?

Screen Australia maintains a small in-house Research team, as such it is cost prohibitive to do more frequent updates.

Furthermore, reporting more frequently would be misleading as the funding deadlines vary widely across the agency e.g. some funding is in quarterly rounds whilst others are open all year.

Is Screen Australia's funding on the public record?

Yes. Screen Australia's [Annual Reports](#) itemise all funding, including creative teams where applicable.

The Screen Australia website also details the blocklines of approved projects - this can be found in the 'Funding Approvals' section of the relevant funding stream e.g. [feature film](#). The Funding Approvals are

updated as soon as a project is formally announced, which can be delayed up to a maximum of six months. Delays are almost always due to commercial reasons e.g. a project may not be fully financed, or a broadcaster may wish to keep it confidential until a show is cast.

Utilising the Annual Report and the Funding Approvals, it is possible for any interested parties to analyse the data that makes up the Gender Matters KPI.

Unsuccessful applications are not made public.

Why are initiatives counted towards the original KPI?

Screen Australia frequently announces special funding opportunities that target specific topics (e.g. [ABC Love Bites](#)), formats (e.g. [The Guardian documentary initiative](#)) or career levels (e.g. [Google Skip Ahead](#)).

In instances where a special initiative is for production funding, it is counted towards the KPI because that was Screen Australia's commitment - that by the end of 2018/19, half of the projects that receive Screen Australia production funding will have women occupying at least 50% of key creative roles.

This includes initiatives that are targeted toward female creatives including [Doco180](#) with Whimn and [Girls](#) with the ABC.

Does gender disparity start before or after film school?

The results are mixed and vary widely by school and year. Film school's might have 50% female graduates across an entire year, but significant gender discrepancies arise when you drill down into specific courses, especially in areas of study outside the writer/producer/director streams. Film schools are aware of this disparity and are actively trying to make their courses more accessible. For the first time, all major film schools have supplied four years of graduate data broken down by gender ([see appendix](#)).

Is Screen Australia a male-led organisation?

Diversity and inclusion are at the core of the way Screen Australia is run. As at August 2019, women hold executive roles at Screen Australia, including Head of Content, Head of Development, Head of Documentary, and Head of Indigenous.

Women also hold Senior Management roles in Program Operations, Human Resources, Digital Solutions, Producer Offset and Co-productions and Research.

What does Screen Australia do beyond Gender Matters to help female creators?

Due to the success of the Attachments for Women program, from July 2017 a new Inclusive Attachment Scheme was introduced for all Screen Australia productions. The program includes a paid placement for an emerging creative, with the length of the attachment and the focus being flexible so as to suit the particular theme / direction of the project.

In May 2018 Screen Australia updated its guidelines for [General Drama](#) and [Children's Programs](#) which stipulate that unless in exceptional circumstances, at least one female director must be used on extended television series (where there is more than one filming block).

In July 2018 the agency made [historic changes to its Story Development guidelines](#), removing most barriers to entry. This change was inspired by the success of Gender Matters: Brilliant Stories, which allowed new ideas and talent access to Screen Australia's development funding.

The agency has continued to offer bespoke industry development opportunities, such as the [Brilliant Pitches](#) workshops and public forum held in July 2018, which assisted creatives to pitch their ideas to market.

APPENDIX 1: Attachments for Women status as of July 2019

Note the below data relates to the Gender Matters Attachment for Women program which is now complete. The table represents the final list of everyone that benefited from the program. For reporting on attachment schemes funded through Brilliant Careers, please refer to the host organisation.

Project	Attachment	Role	Duration
<i>Dead Lucky</i>	Emma Vine	Art Director	Complete - 8 weeks
<i>Friday On My Mind</i>	Emma Russell	Costume	Complete 14 weeks
<i>Grace Beside Me</i>	Kodie Bedford	Script Editor	Complete - 16 weeks
<i>Mustangs FC</i>	Sarah Freeman	Producer Attachment	Complete - 38 weeks*
<i>Picnic at Hanging Rock</i>	Lizzie Carter	Post Supervisor Assist.	Complete - 11.6 weeks
<i>Pulse</i>	Charlotte McConaghy	Script Editor Assistant	Complete - 18 weeks*
<i>Riot</i>	Grace Taylor	Producer Attachment	Complete - 17 weeks*
<i>Romper Stomper</i>	Meegan May	Script Coordinator	Complete -14 weeks
<i>Safe Harbour</i>	Nicole Coventry	Producer Attachment	Complete - 10 weeks
<i>Sisters</i>	Vanessa Orzlowski	Camera Attachment	Complete - 9 weeks
<i>Storm Boy</i>	Alexandra Hickmott	Art Director	Complete - 12.6 weeks
<i>Sunshine</i>	Katia Nizic	AD's Department	Complete - 15 weeks
<i>The Bureau of Magical Things</i>	Freya Lehman	Producer's Assistant	Complete -11 weeks
<i>Wake in Fright</i>	Sherree Phillips	Production Designer Attachment.	Complete - 9 weeks
<i>Winchester</i>	Mel Sawyer	Producer's Assistant	Complete - 22 weeks*
<i>Ladies in Black</i>	Billie Egan	Art Director	Active - 9.4 weeks est
<i>Little Monsters</i>	Adriana Narai	SFX Make-Up	Active - 9 weeks est
<i>I Am Mother</i>	Georgia White	Producer's Assistant	Active - 12 weeks est
<i>Slam</i>	Jessica Flood	Director's Attachment	Active - 9 weeks est
<i>Judy and Punch</i>	Julie Corcoran	Post Assistant	25 weeks (part time)
<i>True History of the Kelly Gang</i>	Sarah Jo Fraser	Camera Attachment	9 weeks
<i>Top End Wedding</i>	Emma Masters	AD Attachment	9 weeks

*Attachment was asked to stay beyond the original dates.