



Everyone Counts

Preliminary data on diversity
in the Australian screen industry
from The Everyone Project



SCREEN DIVERSITY AND
INCLUSION NETWORK



The
Everyone
Project

Screen Diversity and Inclusion Network Acknowledgement of Country

We acknowledge and pay respect to the First Nations owners of the lands on which we live and work.

We acknowledge and pay respect to the many First Nations elders who are sadly no longer with us but who provided a hard-fought legacy that is now a foundation for their communities.

We acknowledge and pay respect to those First Nations leaders today who tirelessly strive for a better First Nations future.

The Screen Diversity and Inclusion Network is a network of broadcasters, screen funding agencies, business associations, guilds and industry-aligned education and training organisations that have committed to work together towards a more inclusive and diverse screen industry.

This report was prepared for and with the Screen Diversity and Inclusion Network by Mandy Whitford, Impact Words Consulting, on Kaurna land.

Attribution: Screen Diversity and Inclusion Network 2022, *Everyone Counts: Preliminary data on diversity in the screen industry from The Everyone Project.*

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Foreword

For many Australians, TV and films open our eyes to the lives and perspectives of people from across the country. TV shows and films have the power to entertain, educate and delight audiences and represent who we are as a nation.

As Co-Chairs of the Screen Diversity and Inclusion Network, we are leading a network of Australian broadcasters, screen funding agencies, guilds and industry bodies to create a more inclusive screen industry.

We are proud to publish *Everyone Counts: Preliminary data on diversity in the Australian screen industry from The Everyone Project*. This is the first national report into the diversity of cast and crew working across Australia's TV and film industry.

While previous screen industry research has looked closely at diversity in particular types of industry roles – such as the camera workforce or main characters in TV drama – *Everyone Counts* provides a broad-brushstroke glimpse into diversity in the broader TV and film workforce. It is a first window into industry demographics based on responses from 2,811 cast and crew across 70 TV and film productions completed in 2021–22 and registered with The Everyone Project.

Together we are building the evidence base and the picture of diversity in Australia's screen industry.

We sincerely thank the former Chairs of the Screen Diversity and Inclusion Network for their contribution to and support of The Everyone Project, and all those across the industry who have participated in this important initiative so far.

We hope this will be a first step to identifying areas for practical change, to ensure all Australians have a fair opportunity to see themselves on screen and to have the power to tell stories about their communities in a meaningful way.

Michelle Cheng and Kelrick Martin

Screen Diversity Inclusion Network Co-Chairs 2021 to 2023

Executive summary

Everyone Counts is the first report using data on diversity in the Australian screen industry collected through The Everyone Project. Using an online tool for registration of screen productions and a voluntary demographic survey, The Everyone Project is a groundbreaking initiative aiming to capture the diversity of **all cast and crew in TV and film in Australia** – from extras through to on-screen leads; producers through to runners; and camera departments through to hair and make-up; working on productions ranging from reality TV through to documentaries and feature films.

Among 2,811 cast and crew roles on 70 Australian film and TV productions completed in 2021–22 and registered with The Everyone Project:

- **First Nations people were well-represented in on-screen roles (6.6%) compared to the population benchmark (3.2%), but less so among crew (3.0%)**
- **people with disability were vastly under-represented compared to the population benchmark (17.7%), both on screen (8.9%) and behind the camera (5.3%)**
- **women’s overall representation (50.6%) aligned with the population benchmark (50.7%) however, we know from other research that many screen industry roles remain gendered**
- **LGBQA+¹ people had strong representation compared to the population benchmark (11%), both on screen (17.3%) and off (18.1%)**
- **overall, people from Asian backgrounds were under-represented (9.0%), and people from European (38.0%) and Anglo-Celtic backgrounds (59.0%) were over-represented compared to population benchmarks (18.2%, 19.9% and 51.9% respectively).**

These 70 projects were among TV and film projects funded by Screen Diversity and Inclusion Network member organisations and delivered in 2021–22. Of the cast and crew working on these 70 projects, 42.5% participated in the survey.²

Caution should be used in generalising these first release findings to the industry or using them to draw conclusions or set benchmarks. The Everyone Project’s journey has only just begun. As more screen projects and their cast and crew join The Everyone Project, the data quality will improve and the picture of diversity in the Australian screen industry will come into sharper focus. In the meantime, the *Everyone Counts* report draws on existing industry research to provide context and nuance to these preliminary high-level findings.

Diversity and inclusion matter – on our screens and across our organisations and industries. The Screen Diversity and Inclusion Network urges everyone in the Australian screen industry to put up their hand and be counted.

¹ See Appendix A for definitions of terms used in this report.

² This is an above average response rate. See Appendix B for more information.

Preliminary findings from The Everyone Project in 2021-2022

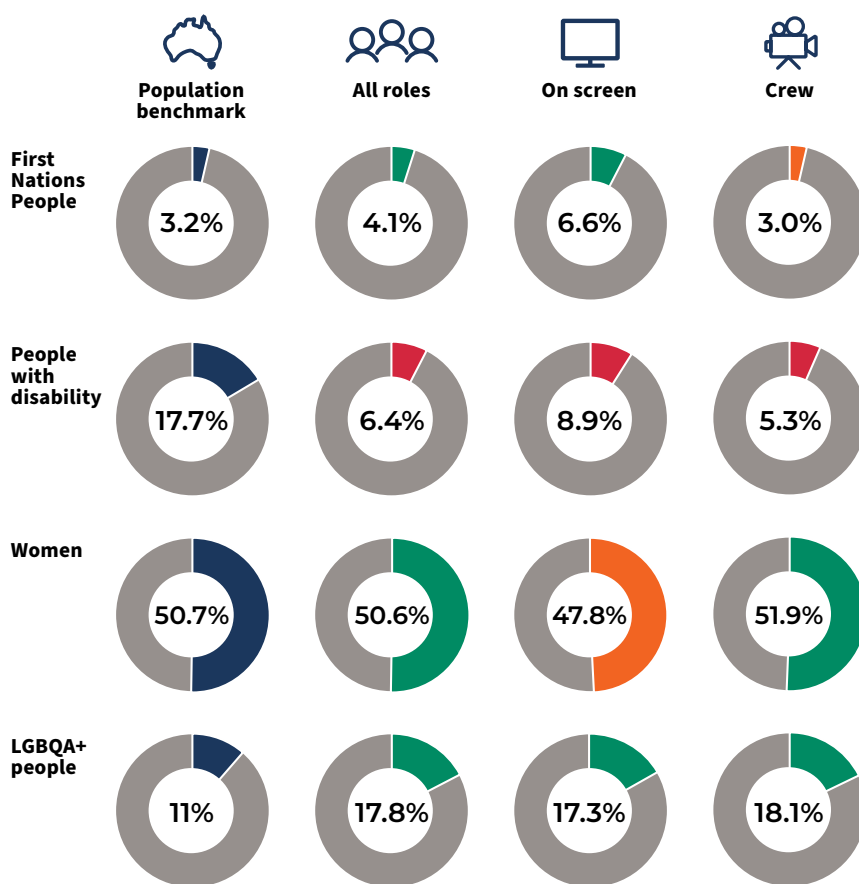


70
TV and film projects counted



2,811
Cast and crew roles counted

844 On screen
1,967 Crew

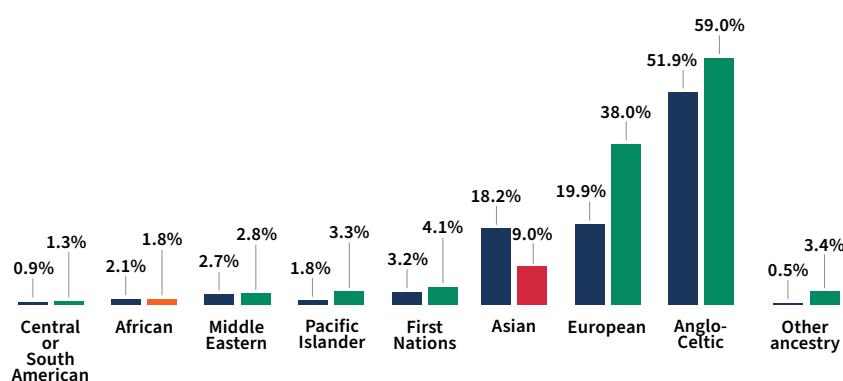


- Population benchmark
- At or above the population benchmark
- Approaching the population benchmark
- Below the population benchmark

The Everyone Project captures a range of additional demographic data, including on age, carer status, socio-economic status, main languages spoken at home, religion and geography.

Caution should be used in generalising these first release findings to the industry or using them to draw conclusions or set benchmarks. As participation increases data quality will improve and The Everyone Project will become a powerful tool, enabling reporting on intersectionality, roles with influence, and project types including format, release platform, genre and budget.

Ancestry/ethnicity across all roles



- Population benchmark
- All roles

Note: Cast and crew can self-select more than one ancestry/ethnicity, so results add to more than 100%.

Introduction

The Everyone Project is a ground-breaking initiative supporting Australian screen organisations to track and boost diversity in their screen productions. This is the first report using data collected through The Everyone Project. Never before have we had this kind of cross-screen industry diversity information, from competing organisations, shining a light on diversity across a broad range of roles and productions in the TV and film industry in Australia.

Diversity and inclusion are vital to the Australian screen industry, both on our screens and among crew. Australian people, stories and audiences are incredibly diverse, and a more inclusive screen industry empowers storytellers who reflect this wealth of diversity. In turn, diverse screen content offers audiences a richer picture of contemporary Australia, our histories and our place in the world.

All organisations and industries benefit from diversity. An inclusive culture and workforce ensures the greatest possible pool of talent and builds innovation, resilience and performance. Like many industries, the Australian screen industry is grappling with the need to increase diversity and inclusion. Measuring diversity is crucial to this – it can help the industry measure the impacts of their efforts, track progress, and see where further attention is needed.

About The Everyone Project

The Everyone Project is a simple and comprehensive tool for measuring and reporting on diversity. The Everyone Project helps Australian screen industry organisations to collect and publish diversity data together, and it helps screen industry participants put their hands up and be counted.

How does The Everyone Project work?

- Producers register Australian film and TV projects through the easy-to-use online tool and upload the production's cast and crew list
- Cast and crew are invited to participate in a short, voluntary demographic survey
- The de-identified data forms the basis of this inaugural report, as well as the online tool that enables organisations to track their diversity performance against the broader industry and population benchmarks

See theeveryoneproject.org to learn more.

The Everyone Project is designed to prioritise individuals' privacy and provide the strongest available legal and technical protections. Measuring and reporting on diversity is complex and sensitive. The Everyone Project tool continues to be developed to solve the challenges of diversity evaluation, talent identification and respectful inclusion measurement.

The Screen Diversity and Inclusion Network supports use of The Everyone Project across the industry. The network's members – including public and commercial broadcasters, screen funding agencies, guilds and industry bodies – are asking producers to register their TV and film projects, and for cast and crew to participate in the survey.

About this report

These first release findings are indicative only. Caution should be used in generalising these preliminary findings to the industry, setting benchmarks or drawing conclusions – particularly as selection biases (the effect of who is more likely to participate) could mean our data indicates more diversity in the industry than there really is; and it has not yet been possible to determine the exact share of the industry the data collected reflects. **See Appendix B for more about this data.** This is the first formal year of data collection, and we anticipate data quality improving over time as participation increases.

In this report, **on-screen roles** can include anyone in a paid role on screen, from extras through to main recurring roles. **Crew roles** refer to production teams including sub-contractors working in catering or post production. **TV and film projects** include scripted and unscripted productions across genres, budgets and release platforms; with projects ranging from online series through to long-running shows and feature films (see Appendix B for more on the scope and distribution of roles counted).

The Everyone Project captures data on a range of diversity characteristics, including age, disability, carer status, gender, sexual orientation, socio-economic status, ancestry/ethnicity, main languages spoken at home, religion and geography (see Appendix C).

These preliminary findings focus on high-level results for First Nations people, people with disability, women and LGBTQA+ people.³ The report also includes some initial insights on **ancestry, and representation of transgender, gender diverse and intersex people.**

See Appendix A for information on the terms and definitions used in this report. The Screen Diversity and Inclusion Network aims to be respectful and to prioritise self-determination as ways of identifying evolve.

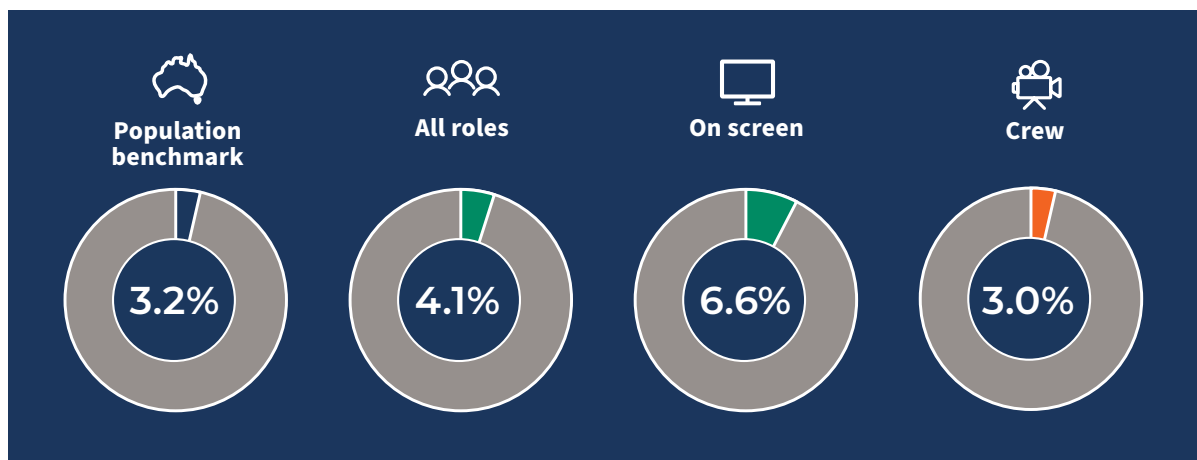
Where available, existing research has been used to contextualise and validate trends indicated in this report (see Appendix D for an overview of how these preliminary results compare to other data sources). Together with existing research from Australia and overseas, we are building the evidence base about diversity in the screen industry.

³ See Appendix A for definitions of terms used in this report.

Preliminary findings

The following is a first glimpse of insights about diversity among 2,811 screen industry roles across the 70 Australian film and TV productions that were counted through The Everyone Project in 2021–22. Of these roles, 30% were on-screen roles (844) and 70% were crew roles (1,967).

First Nations people



As First Nations people and stories hold a primary place in Australia’s culture and identity, strong First Nations representation across the screen industry is essential.

First Nations people comprised 4.1% of the screen industry roles counted in 2021–22 through The Everyone Project. While this is higher than the population benchmark (3.2%), it does not necessarily reflect strong First Nations representation across types of roles and projects. Reflecting previous research,⁴ it is likely that roles held by First Nations people may be concentrated in some productions, rather than dispersed throughout the industry.

Compared to the population benchmark, The Everyone Project data suggests First Nations people were well represented in on-screen roles (6.6%), which aligns with previous screen industry research.⁵ However, the data points to room to increase representation in off-screen roles, with First Nations people comprising 3.0% of crew roles counted in 2021–22. Previous research has found under-representation of First Nations people among producers of TV drama,⁶ and in film and TV camera departments;⁷ as well as a skills gap for First Nations people in off-stage roles such as design, technical production and producing in the First Nations performing arts sector.⁸

4 Screen Australia’s 2016 research on main characters in TV drama found 83% of programs had no First Nations main characters, with First Nations characters more concentrated in fewer programs than characters from European or non-European backgrounds. Screen Australia 2016, *Seeing Ourselves: Reflections on diversity in Australian TV drama*, p.3.

5 Screen Australia’s 2016 research found that overall, First Nations people were well represented in TV drama (5%) compared to population benchmarks. Screen Australia 2016, *Seeing Ourselves: Reflections on diversity in Australian TV drama*, p.3.

6 Screen Australia 2016, *Seeing Ourselves: Reflections on diversity in Australian TV drama*, p.19.

7 A 2022 study commissioned by the Australian Cinematographers Society found First Nations people comprise 2% of the camera workforce. Coles A, Ferrer J, Zemaityte V and Banks M 2022, *A Wider Lens: Australian camera workforce development and diversity*, Australian Cinematographers Society, p.12.

8 See Australia Council 2020, *Creating Art Part 1: The makers’ view of First Nations theatre and dance*, p.12.

Ancestry

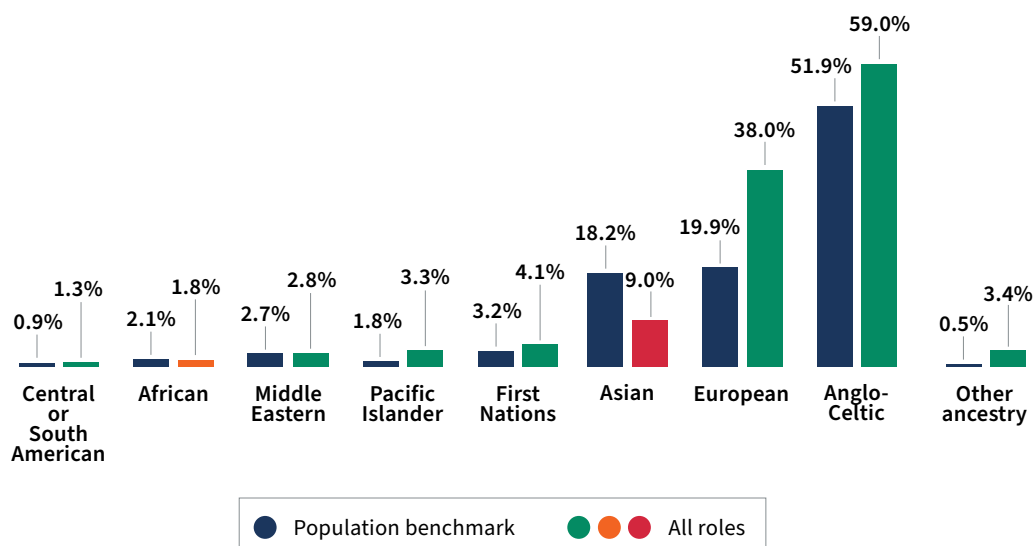
The Everyone Project captures detailed information about ancestry/ethnicity.⁹

Below are findings for the representation of different ancestries across all screen industry roles counted in 2021–22. Cast and crew can self-select more than one background.

Compared to population benchmarks, the findings suggest over-representation of people from European and Anglo-Celtic backgrounds and under-representation of people from Asian backgrounds. Under-representation of people from Asian backgrounds has also been found in screen industry research in the US,¹⁰ New Zealand¹¹ and the UK,¹² particularly highlighting under-representation in off-screen roles.

In roles counted in 2021–22, people from African backgrounds were represented at levels just below the population benchmark and people from Middle Eastern, Central or South American, and Pacific Islander backgrounds at just above. However, this representation may be concentrated in specific roles or projects and additional caution should be used due to small numbers.

Ancestry/ethnicity across all roles



Note: Cast and crew can self-select more than one ancestry/ethnicity, so results add to more than 100%.

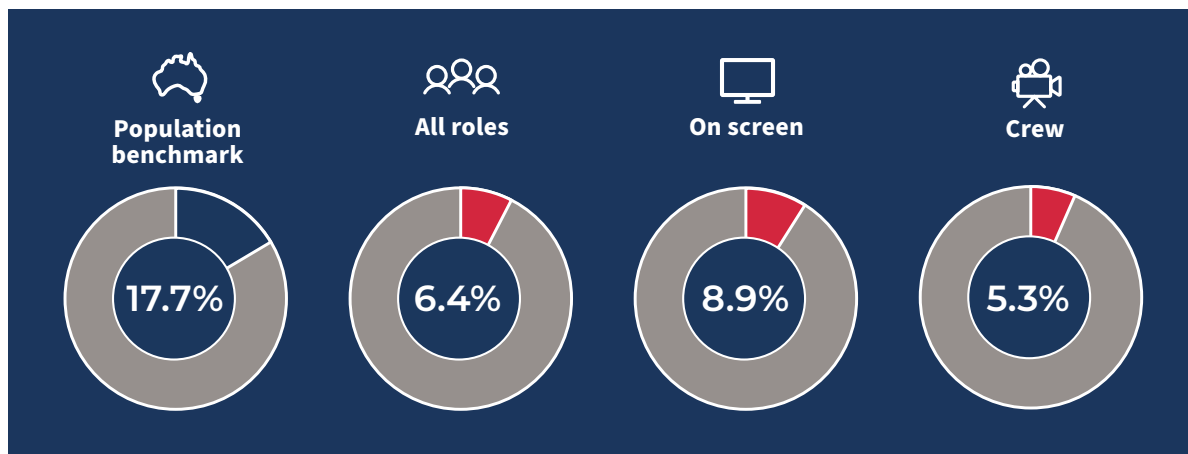
⁹ See Appendix A for terms used and further background about how ancestry information is collected.

¹⁰ USC Annenberg Inclusion Initiative 2020, *Inequality in 1,300 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBTQ & Disability from 2007 to 2019*.

¹¹ Among content funded by NZ On Air, Asian creatives have been consistently under-represented in all three roles surveyed: producer, director and writer/researcher. NZ On Air 2021, *Diversity Report 2021: Gender and ethnic diversity in content funded by NZ On Air*, p.4.

¹² The UK's Diamond project found people who identify as South Asian or East Asian are under-represented off screen but not on screen compared to population benchmarks. Creative Diversity Network 2021, *The Fifth Cut: Diamond at 5*, p.24.

People with disability



Almost one in five Australians lives with disability. There is a need to ensure visible representation of people with disability in our screen stories and to ensure the screen industry is an accessible workplace.

The Everyone Project data indicates under-representation of people with disability: people with disability comprised 6.4% of all roles counted in 2021–21, compared to 17.7% of the broader Australian population. People with disability had stronger representation in on-screen roles (8.9%) than among crew (5.3%).

These results align with findings from the UK where increasing disability representation is a screen industry priority.¹³ Under-representation of people with disability has also been reflected in previous Australian research on main characters in TV drama¹⁴ and the camera workforce;¹⁵ and in New Zealand¹⁶ and US screen industry research.¹⁷

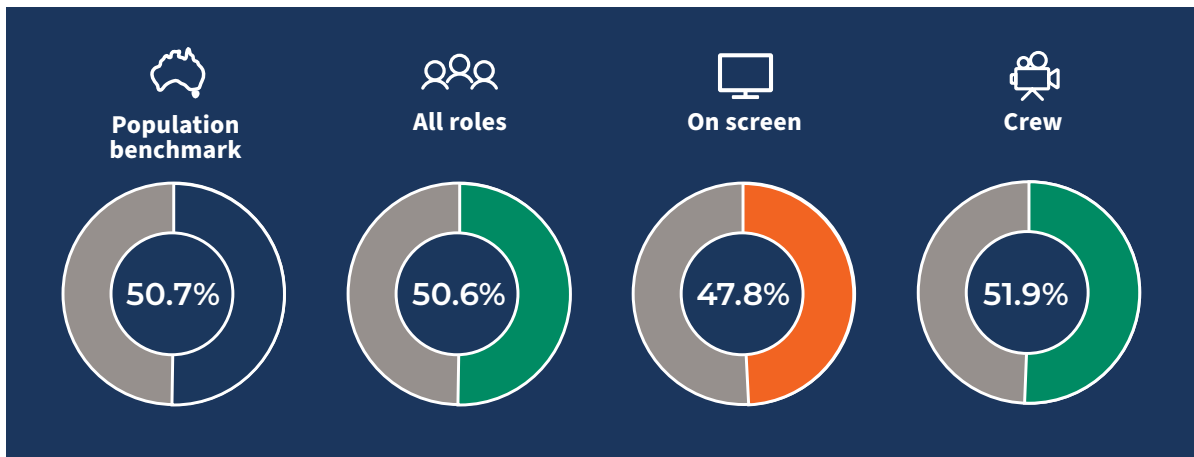
Intersectionality

Intersectionality refers to ways aspects of identity intersect and overlap and can compound systemic barriers or disadvantage. Intersectionality highlights diversity and unique experiences within groups that need to be considered in efforts to boost diversity and inclusion beyond ‘ticking a diversity box’.

The Everyone Project collects data to enable reporting on intersectionality, which will be explored in future reports (see Appendix C for the range of data collected). Increased participation will make The Everyone Project a powerful tool, enabling rich insights on diversity and intersectionality in TV and film productions in Australia, without compromising the privacy of individuals.

- ¹³ The UK’s Diamond project found that 6% of off-screen and 8.3% of on-screen roles were held by people with disability in 2020–21. The UK’s Creative Diversity Network and its members are committed to a range of activities to make the industry more disability inclusive and to ensure more commissions from disabled talent. Creative Diversity Network 2021, *The Fifth Cut: Diamond at 5*, p.15.
- ¹⁴ Screen Australia’s 2016 research found people with disability comprised just 4% of main characters in TV drama, concentrated in 10% of programs. We would expect The Everyone Project results to be higher due to the privacy of its survey compared to methods that capture visible on-screen portrayal. See Screen Australia 2016, *Seeing Ourselves: Reflections on diversity in Australian TV drama*, p.4.
- ¹⁵ The Australian Cinematographers Society’s 2022 research found people with disability comprise 8% of the camera workforce. Coles A, Ferrer J, Zemaityte V and Banks M 2022, *A Wider Lens: Australian camera workforce development and diversity*, Australian Cinematographers Society, p.12.
- ¹⁶ NZ On Air 2021, *Diversity Report 2021: Gender and ethnic diversity in content funded by NZ On Air*, p.23.
- ¹⁷ USC Annenberg Inclusion Initiative 2020, *Inequality in 1,300 Popular Films*: Examining Portrayals of Gender, Race/Ethnicity, LGBTQ & Disability from 2007 to 2019, p.3.

Women



Over previous years, research has shown women to be under-represented in the screen industry¹⁸ and there have been concerted efforts to address this.¹⁹

The Everyone Project data indicates a shift towards gender equity with production environments becoming more representative of the population. However, the results may reflect a selection bias if women are more likely to respond to the survey.²⁰

In line with population benchmarks,²¹ the gender split between women and men among roles counted in 2021–22 was 50.6% for women and 49.3% for men.²² Women had slightly stronger representation off screen than on, comprising 51.9% of crew roles, compared to 47.8% of on-screen roles.

While overall representation of women in line with population benchmarks has also been found in the UK screen industry,²³ Australian and international research highlights that many screen industry roles remain highly gendered. For example, research has found under-representation of women in writing, directing, camera, sound and lighting, and in senior roles, and over-representation of women in set design, costume, hair and make-up.²⁴ Canadian research highlights that increases in gender equity are not including women of all backgrounds at the same rate.²⁵

18 Screen Australia 2015, *Gender Matters: Women in the Australian screen industry*.

19 See Screen Australia 2021, *Gender Matters 2021*.

20 Previous research has suggested a tendency for more women to respond to surveys than men. Smith WG 2008, *Does Gender Influence Online Survey Participation? A Record-linkage analysis of university faculty online survey response behavior*, San José State University.

21 ABS 2022, *Census 2021*.

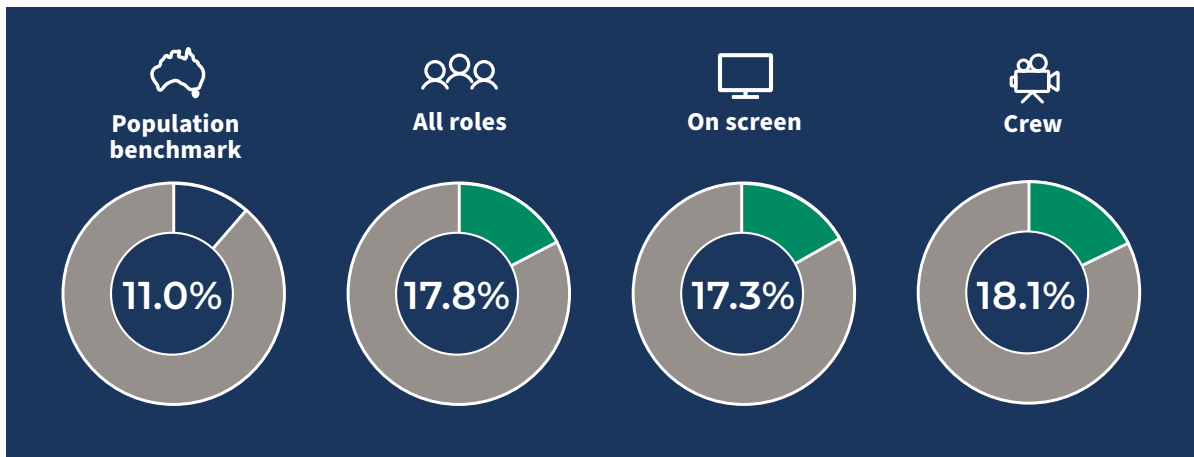
22 To enable comparison with the Census population benchmark for women, roles held by people identifying as non-binary/gender fluid or another gender identity have not been included in this breakdown and are reported separately on page 14.

23 Creative Diversity Network 2021, *The Fifth Cut: Diamond at 5*, p.6.

24 Industry-wide data reported by Screen Australia has found that women are under-represented as writers and directors across all types of productions. Screen Australia 2021, *Gender Matters Update 2021/21*. The Australian Cinematographers Society's 2022 study found women comprise just 18% of the camera department workforce. Coles A, Ferrer J, Zemaityte V and Banks M 2022, *A Wider Lens: Australian camera workforce development and diversity, Australian Cinematographers Society*, p.12. The UK's Diamond project found women are more likely to occupy non-senior roles and are particularly under-represented as writers and directors. It found gender divides across types of technical and craft roles with men dominating camera, sound and lighting. Creative Diversity Network 2021, *The Fifth Cut: Diamond at 5*, p.6. A 2022 report on diversity in Hollywood films also highlights women's under-representation as writers and directors. UCLA 2022, *Hollywood Diversity Report 2022: Film*, p.3. Among projects funded by NZ On Air, women remain under-represented as directors. NZ On Air 2021, *Diversity Report 2021*.

25 See Golick J and Younglai N 2021, *Women in View On Screen Report*.

LGBQA+ people



Australia is home to people of diverse sexual and gender identities for whom visibility and representation in the screen industry is important – particularly for young people who identify with minority sexual or gender identities or who have family members who do.

Among screen industry roles counted through The Everyone Project so far, LGBQA+ people²⁶ were well represented compared to the best available population benchmark (11.0%), comprising 17.8% of all roles. LGBQA+ people had slightly higher levels of overall representation behind the camera (18.1%) than on screen (17.3%).

This strong representation was not found in previous Australian screen industry research on main characters in TV drama,²⁷ but aligns with findings about the diversity of the Australian camera workforce.²⁸ Strong representation has also been found both on and off screen in the UK screen industry,²⁹ and increasing representation at the talent level is a trend reflected in TV research from the US.³⁰

Both population data and The Everyone Project data show higher percentages of people identifying with sexualities other than heterosexual in the younger age groups, and smaller percentages in the older age groups. This suggests a cohort effect: changing social attitudes and legal and workforce environments can influence both how people identify and their willingness to disclose their identity.³¹

Transgender, gender diverse and intersex people

In The Everyone Project, questions about sexual orientation are asked separately to questions about gender identity and intersex variations.

Among all roles counted through The Everyone Project in 2021–22:

- 1.7% identified themselves as transgender
- 1.9% identified themselves as non-binary/gender fluid or another gender identity
- 1.1% self-selected that they were intersex and a further 1.6% responded that they were unsure whether they were born with intersex variations.

Note: Data collection for transgender, gender diverse and intersex people is relatively new and there were no reliable population benchmarks available at the time of publication.

Call to action: be counted

The Everyone Project’s journey has only just begun. To optimise data quality, the Screen Diversity and Inclusion Network’s priority is to encourage participation – the greater the volume of data collected, the better the data quality will be. We will also be able to dig deeper into the data to report richer analysis.

The more Australian TV and film projects that are uploaded to the tool, the better our insights will be, and the more opportunities there will be for screen organisations to track their diversity performance as part of our collective efforts to increase diversity and inclusion in the Australian screen industry.

The Screen Diversity and Inclusion Network urges everyone in the Australian screen industry to put up their hand and be counted. Producers, please register your productions with The Everyone Project. Cast and crew, we encourage you to respond to the survey.

Everyone counts.

26 ‘LGBQA+’ refers to people who self-selected as ‘lesbian, gay or homosexual’, ‘bisexual’, ‘queer’, ‘asexual’ or ‘other sexual orientation’. See Appendix A for definitions of terms used in this report.

27 Screen Australia’s 2016 research found only 5% of main characters were identifiably LGBTQI. See Screen Australia 2016, *Seeing Ourselves: Reflections on diversity in Australian TV drama*, p.17.

28 The Australian Cinematographers Society’s 2022 study found 17% of the camera workforce identify as LGBTQI+. Coles A, Ferrer J, Zemaityte V and Banks M 2022, *A Wider Lens: Australian camera workforce development and diversity*, Australian Cinematographers Society, p.12.

29 The UK’s Diamond Project has found people who identify collectively as lesbian, gay or bisexual are strongly represented both on and off-screen compared to national population estimates. Creative Diversity Network 2021, *The Fifth Cut: Diamond at 5*, p.30.

30 Nielsen 2020, *Being Seen on Screen: Diverse representation and inclusion on TV*, p.19.

31 See Wilson T, Temple J, Lyons A and Shalley F 2020, *‘What is the size of Australia’s sexual minority population?’ BMC Research Notes 13, 535 (2020)*.

Appendix A: Terms used on this report

The terms used to measure and discuss diversity are evolving, contested and can be deeply personal. The Screen Diversity and Inclusion Network aims to be respectful and to prioritise self-determination as ways of identifying evolve. In this report:

- **‘First Nations people’** refers to people who self-selected as ‘Aboriginal’ and/or ‘Torres Strait Islander’ or ‘Indigenous Australian’ in The Everyone Project Survey.
- **‘People with disability’** refers to people who responded ‘yes’ to the question ‘Are you living with disability’, or answered ‘unsure’ and self-selected one or more impairments from a list that encompasses sensory, physical, mental and intellectual impairments and chronic illness. There is no single way to capture the diverse experiences of people with disability. The Screen Diversity and Inclusion Network acknowledges increasing use of the social model of disability which says people are disabled by barriers in their environment and people’s attitudes rather than impairments.³²
- **‘Women’ and ‘men’** refer to people who self-selected their gender identity as ‘female’ or ‘male’ and includes transgender and intersex women and men.
- **‘Gender diverse’** is an umbrella term used to refer to people who self-selected their gender identity as ‘non-binary/gender fluid’ or ‘other gender identity’.
- **‘Transgender’** refers to people who self-selected ‘no’ to the question ‘Does your gender identity match your registered sex at birth’.
- **‘Intersex’** refers to people who self-selected ‘yes’ to the question ‘Were you born with intersex variation(s)’.
- **‘LGBQA+’** refers to people who self-selected as ‘lesbian, gay or homosexual’, ‘bisexual’, ‘queer’, ‘asexual’ or ‘other sexual orientation’. In The Everyone Project, data on sexual orientation is collected separately to gender identity and intersex status, but results for transgender, gender diverse and intersex people are presented alongside results for LGBQA+ people to reflect the broader LGBTIQ+ community
- **‘People from Anglo-Celtic backgrounds’** refers to people who self-selected their ancestry/ethnicity as ‘Anglo-Celtic’ and/or selected an ancestry such as ‘English,’ ‘Scottish’ or ‘Irish’ from a detailed list.
- **‘People from European backgrounds’** refers to people who self-selected their ancestry/ethnicity as ‘European’ and/or selected an ancestry such as ‘German’, ‘Swedish’, ‘Italian’, ‘Greek’ or ‘Ukrainian’ from a detailed list that encompasses Western, Northern, Southern, South Eastern and Eastern European ancestries.
- **‘People from Asian backgrounds’** refers to people who self-selected their ancestry/ethnicity as ‘Asian’, and/or selected an ancestry such as ‘Vietnamese,’ ‘Chinese,’ ‘Indian’ or ‘Afghan’ from a detailed list that encompasses South-East, North-East, Southern and Central Asian ancestries.

³² Australian Federation of Disability Organisations 2021, *Social Model of Disability*.

- **‘People from Middle Eastern backgrounds’** refers to people who self-selected their ancestry/ethnicity as ‘Middle Eastern’ and/or selected an ancestry such as ‘Iraqi’, ‘Lebanese’ or ‘Iranian’ from a detailed list.
- **‘People from African backgrounds’** refers to people who self-selected their ancestry/ethnicity as ‘African’ and/or selected an ancestry such as ‘Ghanaian’, ‘Somali’, ‘Egyptian’ or ‘Sudanese’ from a detailed list that encompasses Sub-Saharan and North African ancestries.
- **‘People from Pacific Islander backgrounds’** refers to people who self-selected their ancestry/ethnicity as ‘Pacific Islander’ and/or selected an ancestry such as ‘Māori’, ‘Tongan’ or ‘Papua New Guinean’ from a detailed list.
- **‘People from Central or South American backgrounds’** refers to people who self-selected their ancestry/ethnicity as ‘Central or South American’ and/or selected an ancestry such as ‘Argentinian’, ‘Venezuelan’ or ‘Mexican’ from a detailed list.
- **‘People from other ancestries’** refers to people who self-selected their ancestry/ethnicity as ‘Other ancestry’ and/or selected an ancestry such as ‘African American’ or ‘Jamaican’ from a detailed list that encompasses North American and Caribbean Islander ancestries.

Ancestry information: further background

The Everyone Project captures detailed information about ancestry/ethnicity based on The ABS Standard.³³ Cast and crew can self-select multiple ancestries/ethnicities. They can select:

- from a short list that includes ‘Indigenous Australian’, ‘Anglo-Celtic’, ‘European’, ‘Asian’, ‘Middle Eastern’, ‘African’, ‘Pacific Islander’, ‘Central or South American’

and/or

- from a more detailed list of 148 ancestries/ethnicities that are then grouped into broader categories.

See the [ABS Standard](#) for further information.

³³ ABS 2019, *Australian Standard Classification of Cultural and Ethnic Groups, 2019*.

Appendix B: About this data

This is the first year of data collection, and we anticipate data quality improving over time as participation increases. This first release data should be considered provisional only: caution should be used in generalising these preliminary findings to the industry, setting benchmarks or drawing conclusions, including due to the sample size; potential for participant errors, selection biases (the effect of who is more likely to self-select by participating) and variations in the scope of collection (types of projects and roles included) throughout the first year of data collection.






Sample size

The 70 projects counted in 2021–22 were verified as funded by Screen Diversity and Inclusion Network member organisations including public and commercial broadcasters and government screen agencies,³⁴ and were delivered in the same timeframe.

It has not yet been possible to determine the exact share of the industry the data collected reflects. Based on data published by Screen Australia we estimate that there are just under 300 Australian feature films, TV and online drama, and documentary productions each years.³⁵ However, this number does not include all TV and film productions. For example, it does not include factual, reality, light entertainment and lifestyle programs, or news and sport.

Among the 70 projects counted in 2021–22, there were a total of 8,801 on-screen and crew roles, filled by 5,040 individuals. Of these individuals, 42.4% participated in The Everyone Project Survey, which is an above average response rate for an online survey.³⁶

Overall, survey responses for 2,142 individuals who filled 2,811 on-screen and crew roles contribute to the findings presented in this inaugural report (including 844 on-screen roles and 1,967 crew roles). Individuals can be counted more than once if they were involved in more than one role during the reporting period.

	Number of film and TV projects delivered in 2021–22 registered and verified with The Everyone Project including uploading a cast and crew list	70
	Total number of on-screen and crew roles identified across these 70 projects	8,801
	Number of unique individuals filling these roles and invited to participate in the survey	5,040
	Number of individuals who completed a survey	2,142 (response rate of 42.5%)
	Number of on-screen and crew roles counted for this report (individuals can be counted twice if they were involved in more than one role)	2,811

³⁴ See [SDIN members](#).

³⁵ Based on Screen Australia 2021, [Drama Report 2020–21](#), p.8; and Screen Australia 2020, [Documentary Production Activity Summary](#).

³⁶ Survey response rates of 20–30% tend to be considered good and above 50% excellent. Project Diamond in the UK achieved an overall response rate of 31.6% in 2020–21, with more than eight times the number of cast and crew roles counted in the fifth year of the project compared to the first. Creative Diversity Network 2021, [The Fifth Cut: Diamond at 5](#), p.13.

Scope in first year of data collection

The Everyone Project is designed to capture all types of TV and film projects produced, including scripted and unscripted productions across genres, budgets and release platforms. However, the range of projects Screen Diversity and Inclusion Network member organisations asked producers to register may have varied in this first year of data collection (for example, whether it was all projects they funded, or just some types, or just those they produced in-house). News, sport and student films are not included in this first report.

Cast and crew roles can include anyone in a paid role appearing on screen or working in the production team, including sub-contractors such as in catering or post production. However, the types of roles funders asked producers to register may have varied in this first year of data collection.

Looking at the distribution of roles counted in 2021–22 across types of roles and projects, as we would expect, the majority of roles counted were working on dramas and/or high budget productions, which tend to have larger casts and crews. One in ten roles counted were heads of department (10%), 6% were key creatives (directors, writers or producers) and 2% were on-screen leads.

Distribution of roles counted 2021-22

By role type

Function

- On screen 30%
- Crew 70%

Influence

- On-screen leads 2%
- Key creatives 6%
- Heads of department 10%

By project type

Form

- Scripted 78%
- Unscripted 22%

Release platform

- Theatrical 16%
- Free TV (including on demand) 38%
- Pay TV (including on demand) 45%
- Free online 1%

Genre

- Reality, light entertainment 11%
- Factual and documentary 14%
- Drama 70%
- Children's 3%
- Other 2%

Budget

- Up to \$500,000 8%
- \$500,000–\$2 million 11%
- \$2 million–\$5 million 11%
- \$5 million–\$10 million 11%
- > \$10 million & not disclosed 59%

Potential for selection biases and errors

There is potential for selection biases to impact the results. Previous research has found that survey participation can vary by gender, education, age and ethnicity, as well as the relevance of the survey topic.³⁷

For example, producers may be more motivated to encourage survey participation if the production features a diverse cast and crew; and individuals from historically excluded backgrounds may be more motivated to complete the survey than those who are not. These biases would mean that our data indicates more diversity in the industry than there really is. Conversely, some people from historically excluded backgrounds may be wary of participating in surveys that ask them about their background or identity.

The UK's Diamond project is similar to The Everyone Project and is coming up to its sixth year of reporting. The Diamond project involves testing and monitoring for bias and reports no indication of biased data collection.³⁸ While independent data quality assessment has found the Diamond Project captures higher results against diversity indicators compared to other industry sources, the analysis suggests this could be attributed to differences in methodology. Moreover, any biases are assumed to be consistent over time, meaning the Diamond project is considered a reliable indicator of industry change over time.³⁹

There is potential for participant errors to impact the results. Participant errors identified to date include producers uploading crew lists as on-screen roles. As more productions and screen industry roles are counted, errors among participants will have less impact.

Population benchmarks

Population benchmarks should be used with caution, as they are not always precise matches with the data collected directly by The Everyone Project.

Where possible in The Everyone Project, population benchmarks are based on ABS Census 2021 data (or alternative 'best available' sources of population level estimates). Population data is the most appropriate benchmark to use for on-screen roles. Statistics on workforce or working age population may be used as a benchmark for crew roles in future reports.

For people with disability, the population benchmark used is from the Survey of Disability, Ageing and Carers.⁴⁰ This survey is the recommended source of data for providing accurate disability prevalence rates across the full spectrum of disability.⁴¹

37 Smith WG 2008, *Does Gender Influence Online Survey Participation? A Record-linkage analysis of university faculty online survey response behavior*, San José State University, p.3.

38 Creative Diversity Network 2021, *The Fifth Cut: Diamond at 5*, p.9.

39 Creative Diversity Network 2021, *The Fifth Cut: Diamond at 5*, p.9; The National Centre for Social Research 2018, *Independent Review to Determine the Quality of the Diamond dataset*.

40 ABS 2019, *Disability, Ageing and Carers, Australia: Summary of findings, 2018*.

41 ABS 2022, *Understanding disability statistics in the Census and the Survey of Disability, Ageing and Carers*.

Collecting and reporting data on sexual orientation is still relatively new. This report uses a commonly used estimate of 11% as the population benchmark for LGBTQA+ people. This estimate was published by the Australian Government Department of Health in 2012⁴² and has been used by several government agencies including the Australian Human Rights Commission, Screen Australia and the Australia Council. This number is understood to include transgender and intersex people, some of whom may identify as heterosexual. A more recent estimate of the size of Australia's sexual minority adult population is 3.6% of males and 3.4% of females. However, these figures may reflect under-reporting.⁴³

Data collection for transgender, gender diverse and intersex people is also relatively new and there were no reliable population benchmarks available at the time of publication. To enable better comparison with the Census population benchmark for women, in this report we have reported the gender split in roles between women and men separately to the 1.9% of roles held by people who self-selected their gender identity as non-binary/gender fluid or another gender identity.

For more information about The Everyone Project

- Website: <https://theeveryoneproject.org/>
- Email: contact@theeveryoneproject.org

⁴² Department of Health and Ageing 2012, *National Lesbian, Gay, Bisexual, Transgender and Intersex (LGBTI) Ageing and Care Strategy*

⁴³ See Wilson T, Temple J, Lyons A and Shalley F 2020, 'What is the size of Australia's sexual minority population?' *BMC Research Notes* 13, 535 (2020).

Appendix C: Range of data collected through The Everyone Project

The Everyone Project provides insights on screen industry participation:

- **by role:**
 - function:
 - on screen
 - crew
 - influence:
 - on-screen leads
 - key creatives
 - heads of department
- **by project type:**
 - form:
 - scripted
 - unscripted
 - release platform:
 - theatrical
 - free TV (including on demand)
 - pay TV (including on demand)
 - genre
 - reality, light entertainment
 - factual and documentary
 - drama
 - children's
 - other
 - budget
 - up to \$500,000
 - \$500,000–\$2 million
 - \$2 million–\$5 million
 - \$5 million–\$10 million
 - > \$10 million
 - not disclosed
- **by demographic (including intersections between these):**
 - age
 - disability
 - primary carer status
 - socio-economic status
 - gender identity
 - sex
 - whether gender identity matches registered sex at birth
 - people born with intersex variation(s)
 - sexual orientation
 - ancestry/ethnic background
 - main languages spoken at home
 - religion
 - geography

Appendix D: How results compare to existing screen industry research

Previous screen industry research has looked closely at diversity in particular types of industry roles. For example, the Australian Cinematographers Society’s 2022 study, *A Wider Lens*, focused on the camera workforce; and Screen Australia’s 2016 study, *Seeing Ourselves*, focused on main characters in TV drama.

Unlike these reports, The Everyone Project pans out to look at diversity across the TV and film workforce. The most similar method to The Everyone Project is the UK’s Diamond project, which has found similar results.

Key differences between results from The Everyone Project and the other Australian reports can be attributed to differences in method:

- *A Wider Lens* found much lower representation of women due to the focus on a male-dominated department.
- *Seeing Ourselves* found lower results due to the focus on visible on-screen representation among main characters in TV drama (whereas The Everyone Project captures how people across all on-screen roles identify through a survey that prioritises privacy).

Together, these sources help build the evidence base and picture.

	The Everyone Project	UK’s Diamond project ⁴⁴	A Wider Lens ⁴⁵	Seeing Ourselves ⁴⁶
Scope	Broad scope of industry roles, TV and film	Broad scope of industry roles, TV only	Camera roles only	Main characters in TV drama
First Nations on screen	6.6%			5%
First Nations crew	3.0%		2%	
People with disability on screen	8.9%	8.3%		4%
People with disability crew	5.3%	6.0%	8%	
Women on screen	47.8%	52.4%		
Women crew	51.9%	52.8%	18% (focuses on a gendered role)	
LGBQA+ people on screen	17.3%	14.2%		5%
LGBQA+ people crew	18.1%	15.6%	17%	

44 Creative Diversity Network 2021, *The Fifth Cut: Diamond at 5*.

45 Coles A, Ferrer J, Zemaityte V and Banks M 2022, *A Wider Lens: Australian camera workforce development and diversity*, Australian Cinematographers Society.

46 Screen Australia 2016, *Seeing Ourselves: Reflections on diversity in Australian TV drama*.