Everyone Counts 2.0

Data on diversity in Australian screen productions from the first three years of The Everyone Project

Screen Diversity and Inclusion Network Acknowledgement of Country

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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.

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Foreword

In our roles as Co-Chairs of the Screen Diversity and Inclusion Network (SDIN), we are charged with a network of Australian broadcasters, screen funding agencies, business associations, guilds and industry-aligned education and training organisations who have committed to work together towards a more inclusive and diverse screen industry.

The SDIN was formed 7 years ago and in that time, the landscape of Australian film and television has changed. Funding initiatives, policies, industry guidelines, and an attitude shift have encouraged noticeable improvements in equitable opportunities and inclusive storytelling that better reflects the diversity of Australia's society.

As Co-Chairs, we are also acutely aware that many systemic barriers to progress remain in place, furthering the need for increasing commitment to diversity and inclusion across all facets of the industry. This report celebrates the achievements of our members but also provides an important prompt to look closely at where more work needs to be done.

We are pleased to see The Everyone Project gaining traction over its first 3 years, with more demographic surveys completed, screen industry roles counted, and production companies registered each year. This report presents diversity data for 12,900 on and off-screen contributor roles, filled by 6,976 unique individuals, working across 395 Australian TV and film projects completed in the 3 financial years from July 2021 to June 2024.

New insights on intersectionality are presented in this report. Data on socio-economic status is also reported for the first time, showing that people who perceive their socio-economic status growing up as below average or least advantaged are under-represented in screen industry roles and the talent pool.

We are grateful to the member organisations of the SDIN for their support of The Everyone Project, and especially thank all industry members who have participated in this important initiative.

Having data on diversity in our screen productions will enable members, and hopefully the industry at large, to make practical changes and identify common goals to work towards. The SDIN is committed to supporting the continued diversity of Australian stories and ensuring those telling Australian stories reflect the communities they represent.

Loani Arman and Olivia Khoo
Screen Diversity and Inclusion Network Co-Chairs 2023 to 2025

Executive summary

Everyone Counts 2.0 **is the second report on diversity in Australian screen productions using data collected through The Everyone Project. It shares data from the first 3 years of this cross-screen industry initiative.**

The Everyone Project aims to document the diversity of all roles on TV and film projects in Australia – from extras through to on-screen leads; producers through to runners; and hair and make-up through to visual effects; working on productions ranging from reality TV through to feature films.

The Everyone Project is an online tool for the registration of screen projects and a voluntary demographic survey. It supports Australian screen organisations to track and boost diversity in their screen productions.

Participation in The Everyone Project has increased over its first 3 years, including year-on-year increases in the numbers of demographic surveys completed, screen industry roles counted, and production companies registered (see Figure 1).

Further participation will drive its success – the more 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 industry. The Screen Diversity and Inclusion Network urges everyone in the Australian screen industry to participate in The Everyone Project.

Key findings: diversity in on and off-screen roles

The following findings are about diversity among 12,900 on and off-screen contributor roles on 395 Australian TV and film projects completed in the 3 financial years from July 2021 to June 2024 and registered with The Everyone Project (see Figure 2). The majority of roles counted were off-screen (79%).

Looking at the latest results for 2023–24:

- **First Nations people** continue to be well-represented in on-screen roles but under-represented in off-screen roles compared to the population benchmark. While rates of First Nations representation have declined in roles counted since

2021–22, this is unlikely to reflect a significant trend due to the small size of this group relative to the size of the overall sample.[1]

- **Disabled people** continue to be vastly under-represented compared to the population benchmark both on screen and behind the camera, but the rate of disability representation has improved in both on and off-screen roles counted since 2021–22.

- **LGBQA+ people**[2] continue to have strong representation compared to the population benchmark, both on screen and off, but had particularly strong representation among roles counted through The Everyone Project in 2022–23.

- Looking across the screen industry roles overall, **people with Asian and African ancestries/ethnicities** continue to be under-represented compared to population benchmarks, and people with European and Anglo-Celtic ancestries/ethnicities continue to be over-represented.[3]

- Data reported for the first time in this report indicates that people who perceive their **socio-economic status growing up as below average or least advantaged** (considering their family's work, wealth and education) are under-represented across screen industry roles overall. People who reported above average or most advantaged socio-economic status growing up are over-represented.

See Background for further context including Key terms, definitions and population benchmarks used in this report.

Key findings: diversity of the talent pool

As well as looking at industry roles year-by-year, where individuals can be counted more than once if they work in more than one job, *Everyone Counts 2.0* provides a new glimpse into diversity in the TV and film talent pool. This is based on the 6,976 unique individuals who were hired in the 12,900 on and off-screen industry roles counted over the first 3 years of The Everyone Project combined. Caution should be used in generalising these statistics to the screen industry as a whole (see About this

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1   These changes over time are not statistically significant at a 95% confidence level.

2   People who self-selected a sexual orientation other than 'straight/heterosexual'. See LGBQA+ people and Gender identity and intersex status for further information about data collection for the broader LGBTQIA+ community.

3   These trends were also reported in the first report on The Everyone Project. See Screen Diversity and Inclusion Network 2022, *Everyone Counts: Preliminary data on diversity in the Australian screen industry from The Everyone Project*.

[data](#)). However, the size of this 3-year combined sample enables new insights on diversity in this talent pool, including on intersectionality.

Findings on this talent pool include:

- **3.4% are First Nations**, with a higher rate of disability among this group (13%) than in the talent pool overall (8.2%)

- **8.2% are disabled**, with this group having higher representation of women (54%), gender diverse people (9.5%) and First Nations people (4.2%) than the talent pool overall (50%, 2.4% and 3.4% respectively)

- **20% are LGBQA+**, with this group having higher representation of women (57%) and gender diverse people (12%) than the talent pool overall (50% and 2.4% respectively)

- **2.0% are transgender, and 0.8% are intersex** with a further 1.6% reporting 'unsure/don't know' if they were 'born with intersex variation(s)'

- **2.4% are gender diverse and 50% are women**, although we know from other research that many screen industry roles remain gendered and that women may be more likely to respond to surveys[4]

- **26% are primary carers** and a further 5.8% occasional primary carers

- **20% are aged 55 years or over**, a similar rate to Australia's ageing workforce[5]

- **8.9% speak languages other than English at home** (or in addition to English)

- **54% have Anglo-Celtic ancestry/ethnicity**, 36% European, 11% Asian, 2.8% Middle Eastern, 2.3% Pacific Islander, 1.6% Central or South American and 2.0% African[6]

- **15% perceive their socio-economic status growing up as below average or least advantaged** (considering their family's work, wealth, and education), 44% average and 39% above average or most advantaged.[7]

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4 See [Note on findings for women](#) for further discussion and references.

5 Australia has an ageing workforce, with the share of workers aged 55+ more than doubling from 9% in 1991, to 19% in 2021. Chomik R and Khan FJ 2021, *Tapping into Australia's ageing workforce: Insights from recent research*, ARC Centre of Excellence in Population Ageing Research (CEPAR) research brief, June 2021, based on ABS data.

6 A further 2.8% were counted as 'other ancestry/ethnicity'. Survey respondents can self-select multiple ancestries/ethnicities, so results add to more than 100%.

7 A further 2% either selected 'other status' or 'prefer not to say'.

Key findings: diversity of the talent pool compared to recruited roles

There is more diversity in the talent pool of 6,976 unique individuals than in the 12,900 roles they were recruited in over the past 3 years, with **under-represented groups slightly less likely to be recruited in multiple roles**.

This includes lower rates of representation in industry roles counted in the 3-year total from 2021–24 for:

- **First Nations people** (2.8% of industry roles compared to 3.4% of the talent pool)

- **disabled people** (7.2% of industry roles compared to 8.2% of the talent pool)

- **people with Asian ancestry/ethnicity** (9.4% of industry roles compared to 11% of the talent pool)

- **people with African ancestry/ethnicity** (1.6% of industry roles compared to 2.0% of the talent pool)

- **people who speak languages other than English at home** (7.6% of industry roles compared to 8.9% of the talent pool)

- **people with below average or least advantaged socio-economic status growing up** (14% of industry roles compared to 15% of the talent pool).

People from **Anglo-Celtic backgrounds** and **primary carers** are the groups most likely to work multiple roles.

Using and understanding this data

Caution should be used in generalising the statistics in this report to the screen industry overall. Selection biases (the effect of who is more likely to participate) could mean our data indicates more diversity than there really is. There may be variations in the scope of collection (types of projects and roles funders ask production companies to include). It also has not yet been possible to determine the exact share of the industry the data collected reflects. See About this data for more on these considerations.

The Everyone Project is still in its early stages. We anticipate data quality continuing to improve as participation increases, enabling us to dig deeper into the range of data collected. As more TV and film projects and their cast and crew join, the picture of diversity in Australian screen productions will come into sharper focus.

Figure 1: Counted by The Everyone Project 2021–24
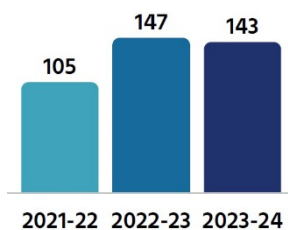
395 TV and film projects

105 in 2021–22

147 in 2022–23

143 so far for 2023–24*

*As some projects are registered on completion, the number of projects, roles and individuals counted for 2023–24 may continue to increase.

12,900 screen industry roles*

3,570 in 2021–22

4,629 in 2022–23

4,701 so far for 2023–24

*Individuals can be counted more than once if they work in more than one role.
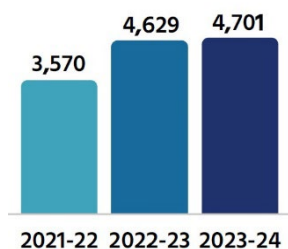
391 production companies*

176 by 2021–22

295 by 2022–23

391 by 2023–24
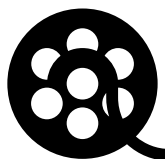
*Cumulative total based on year of registration.
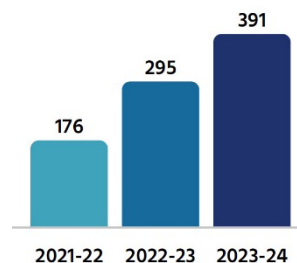
6,976 unique individuals*

2,656 in 2021–22

3,361 in 2022–23

3,447 so far for 2023–24

*Based on unique survey responses counted each year and in the 3-year total.

3-year response rate of 38%*

45% in 2021–22

42% in 2022–23

38% in 2023–24

*Survey response rates of 20–30% tend to be considered good and above 50% excellent.

Figure 2: Counting diversity in industry roles 2021–24

First Nations people

On-screen (%) 🖥

Off-screen (%) 🎥

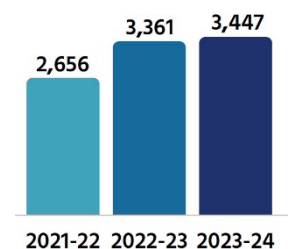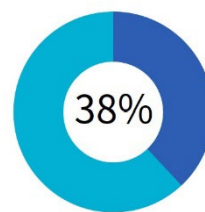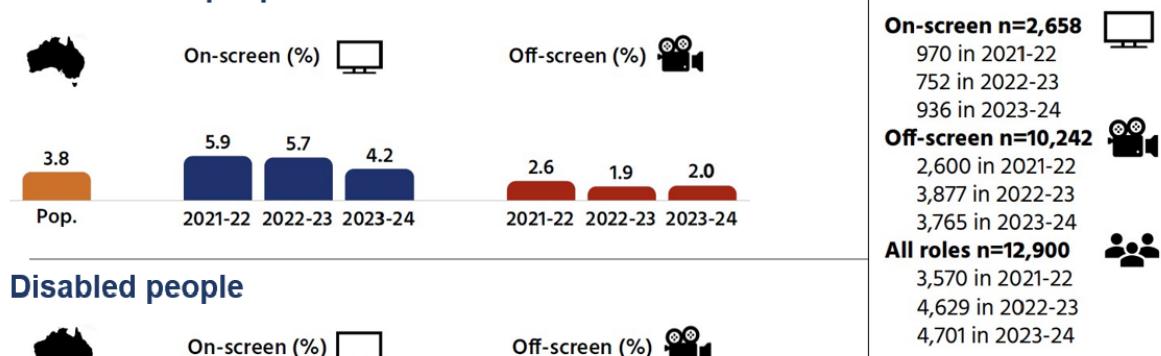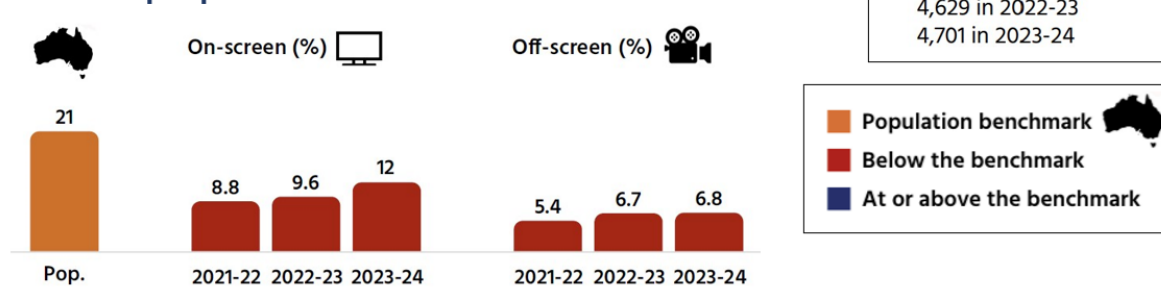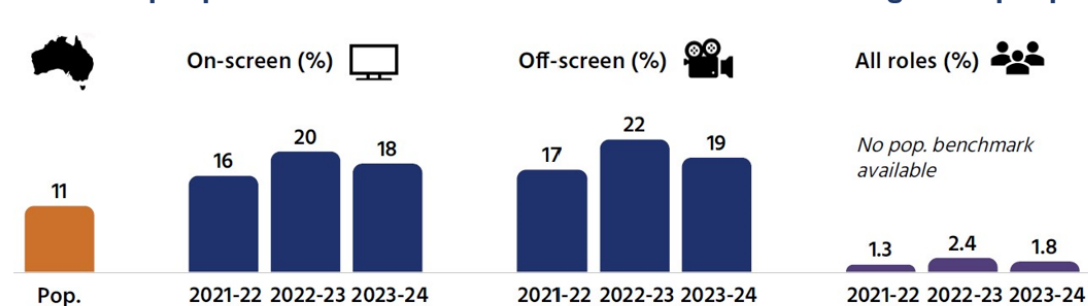|			
3.8 Pop.	5.9 2021-22	5.7 2022-23	4.2 2023-24

Off-screen: 2.6 (2021-22), 1.9 (2022-23), 2.0 (2023-24)

On-screen n=2,658
970 in 2021-22
752 in 2022-23
936 in 2023-24
Off-screen n=10,242
2,600 in 2021-22
3,877 in 2022-23
3,765 in 2023-24
All roles n=12,900
3,570 in 2021-22
4,629 in 2022-23
4,701 in 2023-24

Disabled people

On-screen (%) 🖥

Off-screen (%) 🎥

Pop. 21

On-screen: 8.8 (2021-22), 9.6 (2022-23), 12 (2023-24)

Off-screen: 5.4 (2021-22), 6.7 (2022-23), 6.8 (2023-24)

Legend:
🟧 Population benchmark
🟥 Below the benchmark
🟦 At or above the benchmark

LGBQA+ people

On-screen (%) 🖥

Off-screen (%) 🎥

Pop. 11

On-screen: 16 (2021-22), 20 (2022-23), 18 (2023-24)

Off-screen: 17 (2021-22), 22 (2022-23), 19 (2023-24)

Transgender people

All roles (%) 👥

No pop. benchmark available

1.3 (2021-22), 2.4 (2022-23), 1.8 (2023-24)

Ancestry/ethnicity

All roles 2023-24 (%) 👥

First Nations	African	Asian	Anglo-Celtic	European	Middle Eastern	Pacific Islander	Central or South American & Other
2.4	1.4	10	56	37	2.6	1.7	3.9

Socio-economic status growing up

All roles 2023-24 (%) 👥

Below average/ least adv.	Average	Above average/ most adv.
14	45	39
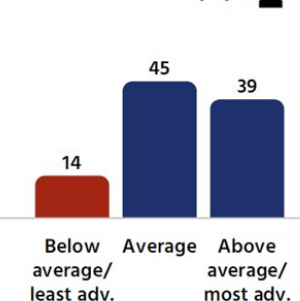
Notes: The majority of roles counted were off-screen (79% from 2021–24). Not all changes over time are statistically significant and caution should be used in generalising the statistics to the industry overall. Respondents can select multiple ancestries/ethnicities, so these results add to more than 100%. Results for Middle Eastern and Pacific Islander people are just 1% below population benchmarks (see Ancestry/ethnicity for the benchmarks used). A further 2% of respondents selected their socio-economic status growing up as 'Other status'/'Prefer not to say' or skipped the question.

Figure 3: Diversity of the talent pool 2021–2024

6,976 unique individuals counted

As well as looking at industry roles year-by-year, *Everyone Counts 2.0* provides a new glimpse into diversity in the TV and film talent pool based on the first 3 years of The Everyone Project combined. There is more diversity in the talent pool than in industry roles, with under-represented groups slightly less likely to be recruited in multiple roles.

3.4% First Nations	8.2% disabled	50% women
20% LGBQA+	2.0% transgender	0.8% intersex
2.4% gender diverse	26% primary carers	20% aged 55+
15% below average or least advantaged socio-economic status growing up	44% average socio-economic status growing up	39% above average or most advantaged socio-economic status growing up
8.9% speak languages other than English at home	54% Anglo-Celtic ancestry/ethnicity	36% European ancestry/ethnicity
11% Asian ancestry/ethnicity	2.8% Middle Eastern ancestry/ethnicity	2.3% Pacific Islander ancestry/ethnicity
1.6% Central or South American ancestry/ethnicity	2.0% African ancestry/ethnicity	2.8% Other ancestry/ethnicity

Note: Caution should be used in generalising these statistics to the industry overall.

Background: About
The Everyone Project

Diversity and inclusion are vital to the Australian screen industry, both on our screens and behind the camera. 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 diverse workforce build 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.

The Everyone Project is a simple but comprehensive online tool that:

- supports Australian screen organisations to track and boost diversity in their screen productions

- prioritises individuals' privacy and provides the strongest available legal and technical protections

- enables cross-screen industry reporting of new diversity insights, from competing organisations, across a broad range of roles and types of TV and film productions in Australia.

How does The Everyone Project work?

1. Production companies register Australian TV and film projects through the online tool and upload the production's cast and crew list.

2. Cast and crew are invited to participate in a short, voluntary demographic survey.

3. De-identified demographic data is available in the online tool, enabling organisations to track their diversity performance against the broader industry findings and population benchmarks.

See theeveryoneproject.org to learn more.

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

The tool enables funding organisations to compare diversity on projects they fund with results across the industry. Work is underway to make this functionality available to all registered production companies in the future.

Work is also underway to make de-identified The Everyone Project datasets available to accredited researchers in the future. The Screen Diversity and Inclusion Network and The Everyone Project are interested in exploring partnerships with researchers who have expertise in quantitative data reporting and diversity, equity and inclusion (DEI).

Measuring and reporting on diversity is complex and sensitive. The Everyone Project tool is continually developed to solve the challenges of diversity evaluation, talent identification, respectful inclusion measurement, and de-identified data reporting.

About this data

The Everyone Project is still in its pilot phase. We anticipate data quality continuing to improve over time as participation increases. Caution should be used in generalising the statistics in this report to the screen industry as a whole, including due to variations in the scope of collection (types of projects and roles funders ask production companies to include), potential for selection biases (the effect of who is more likely to self-select by participating), and as it has not yet been possible to determine the exact share of the industry the data collected reflects.

There is a time lag between productions and data reporting. As some productions are registered after completion, followed by demographic surveys being sent out that can be completed at any time, The Everyone Project data is continually updated to ensure the best quality data is presented. The data presented in this report was correct on 27 September 2024.

The data reported for 2021–22 differs from what was presented in the inaugural *Everyone Counts* **report**, as an additional 35 projects delivered in 2021–22 and an additional 759 demographic surveys for the reporting period have been uploaded to the tool since the first report was written.

While there can be variability in the data as participation increases, **trends of under-representation indicated in The Everyone Project data have remained consistent and are backed up by other research**.[8] Differences between groups and over time within the sample that are reported in the key findings of this report are statistically significant at a 95% confidence level unless otherwise noted.

Scope of data collection

In this report, 'TV and film projects' refers to 395 Australian TV and film productions (including pre- and post-production) completed in the 3 financial years from 1 July 2021 to 30 June 2024 and registered with The Everyone Project as of 27 September 2024. Project numbers may continue to increase, particularly for the 2023–24 reporting period, due to the time lag between project completion, registration and return of surveys.

TV and film projects were funded and verified by Screen Diversity and Inclusion Network member organisations including public and commercial broadcasters and government screen agencies.[9] Advice from individual funders may vary in the scope of TV and film projects included (for example, all projects they funded, just some types, or just those they produced in-house) as well as the scope of roles included (see Industry roles).

Projects include scripted and unscripted productions across release platforms (see Table 5), genres (see Table 6) and budgets (see Table 7), with projects ranging from online series through to long-running shows and feature films. Short films and short form online content are included where funded by a Screen Diversity and Inclusion Network member. News, sport, student films, and corporate and educational productions are not currently included.

Distribution of roles

Looking at the distribution of roles counted from 2021–24 (3-year total) across types of roles and projects:

- On-screen roles comprised 21% of roles counted and off-screen roles comprised 79% (see Table 2).

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8   See Screen Diversity and Inclusion Network 2022, *Everyone Counts: Preliminary data on diversity in the Australian screen industry from The Everyone Project*, which incorporated existing research to contextualise and validate trends indicated in the first year of reporting.

9   See *SDIN members*.

- More than one in 10 roles counted were heads of department (12%), 6.6% were key creatives (directors, writers or producers) and 1.2% were on-screen leads (see Table 3).

- As we would expect, the majority of roles were working on dramas and/or higher budget productions, which tend to have larger casts and crews (see Table 6 and Table 7).

Table 1: Total roles counted

The Everyone Project category	2021–22	2022–23	2023–24	3-year total
Total contributor roles	n=3,570	n=4,629	n=4,701	n=12,900

Table 2: Distribution of roles by function

Function	2021–22	2022–23	2023–24	3-year total
On-screen roles	27%	16%	20%	21%
Off-screen roles	73%	84%	80%	79%

Table 3: Proportion of roles with influence

Roles with influence	2021–22	2022–23	2023–24	3-year total
On-screen leads	1.4%	1.5%	0.7%	1.2%
Key creatives	6.5%	6.6%	6.8%	6.6%
Heads of department	10%	12%	12%	12%
Commissioning	0.3%	0.1%	0.1%	0.2%

Table 4: Distribution of roles by project form

Project form	2021–22	2022–23	2023–24	3-year total
Scripted	74%	67%	71%	70%
Unscripted	26%	32%	29%	30%

Table 5: Distribution of roles by project release platform

Release platform	2021–22	2022–23	2023–24	3-year total
Theatrical	17%	10%	7%	11%
Free TV (including on demand)	38%	68%	50%	53%
Pay TV (including on demand)	42%	18%	36%	31%
Free online	3.7%	3.7%	6.9%	4.8%

Table 6: Distribution of roles by project genre

Genre	2021–22	2022–23	2023–24	3-year total
Reality, light entertainment	14%	18%	16%	16%
Factual and documentary	15%	16%	17%	16%
Drama	63%	52%	55%	56%
Children's	4.6%	13%	9.1%	9.3%
Other	3.4%	0.8%	3.1%	2.3%

Table 7: Distribution of roles by project budget

Budget	2021–22	2022–23	2023–24	3-year total
Up to $500k	9.1%	4.7%	6.3%	6.5%
$500k–$2m	13%	23%	11%	16%
$2m–$5m	13%	14%	20%	16%
$5m–$10m	8.7%	22%	17%	17%
>$10m and non-disclosed	56%	35%	46%	45%

Share of the industry

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 dramas, and documentary productions each year.[10] However, this number does not include all productions counted by The Everyone Project. For example, it does not include factual, reality, light entertainment and lifestyle programs. When these projects are filtered out of The Everyone Project sample, The Everyone Project is capturing just under a third of the estimated number of Australian feature films, dramas and documentary productions on average each year, although the numbers may not be directly comparable due to other scope differences.

The total number of on and off-screen contributor roles on all TV and film projects captured through The Everyone Project over the 3 financial years from 2021–2024 is 32,988 (based on the cast and crew lists uploaded), with 18,530 unique individuals filling these roles and a good survey response rate[11] of 38% (see Table 8).

Measuring the screen workforce and measuring diversity are both complex undertakings. Different datasets offer different lenses, strengths and limitations. While not directly comparable to The Everyone Project scope or methodology, contextual estimates of the size of the screen workforce include:

- 30,213 people were employed in film and video production and post-production businesses in 2021–22.[12]

- 16,799 people were employed in film production or post-production as their main job in Census week 2021.[13]

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10 Based on Screen Australia 2023, *Drama Report 2022–23*; and Screen Australia 2023, *Australian Documentary Production Activity Summary*.

11 Survey response rates of 20–30% tend to be considered good and above 50% excellent. Project Diamond in the UK, which is similar to The Everyone Project, achieved an overall response rate of 32% in 2020–21. Creative Diversity Network 2021, *The Fifth Cut: Diamond at 5*.

12 Including executive producers, producers, line producers, on-set production staff, office-based production staff and animation, computer generated imagery and visual effects technicians. A further 10,266 people were employed by broadcasting businesses and 1,209 by distribution businesses. See ABS 2023, *Film, Television and Digital Games, Australia, 2021-22*.

13 A further 17,521 were employed in TV broadcasting. Cunningham S and McCutcheon M 2022, *The Creative Economy In Australia What Census 2021 Tells Us, Briefing Paper 1,* based on ABS data.

Table 8: Participation in The Everyone Project 2021–24

The Everyone Project participation	2021–22	2022–23	2023–24	3-year total
Number of verified TV and film projects delivered with a contributor list uploaded	105	147	143	395
Total number of on and off-screen contributor roles identified on these projects	9,855	10,974	12,159	32,988
Number of unique individuals filling these roles and sent a survey	5,847	8,058	9,167	18,530
Number of unique individuals who completed a survey	2,656	3,361	3,447	6,976
Response rate	45%	42%	38%	38%
Number of on and off-screen contributor roles counted in this report (individuals can be counted in multiple roles)	3,570	4,629	4,701	12,900

Potential for biases and errors

There is potential for biases to impact the results, including selection biases if some groups are more or less likely to participate. Factors such as gender, education, socio-economic status, age and ethnicity could influence survey participation, as well as the relevance of the survey topic.

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 approaching its eighth year of reporting. The Diamond project involves testing and monitoring for bias and reports no indication of biased data collection.[14] 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.[15]

There is potential for participant errors to impact the results. Participant errors identified to date include producers uploading crew lists as on-screen roles, typos in email addresses meaning some surveys bounce, and talent agent email addresses not being identified as such (further emails are not sent after a survey is completed, so agents who represent multiple individuals will not continue to receive multiple surveys unless their email address is identified as an agent's). As more productions and screen industry roles are counted, errors among participants will have less impact.

Key terms, definitions and population benchmarks

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.

The population benchmarks in this report should be used with caution, as they are not always precise matches with the data collected directly by The Everyone Project. Where possible, population benchmarks used in The Everyone Project 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 off-screen roles in future reports.

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

15 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*.

First Nations people

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.

The population benchmark used (3.8%) is based on the ABS Census 2021, adjusted for undercount.[16]

Disabled people

In this report, 'disabled people' refers to people who responded 'yes' to the question 'Are you living with disability', or who answered 'unsure' and self-selected one or more conditions from a list that encompasses sensory, physical, mental health and intellectual impairments or conditions, and chronic illness.

The population benchmark (21%) is based on the ABS Survey of Disability, Ageing and Carers 2022.[17]

This report uses the identity-first language 'disabled', rather than person-first language 'people with disability', in keeping with:

- increasing use of identity-first language in Australia's creative sector, including among screen practitioners, advocates, peak bodies and government agencies

- the social model of disability which says people are disabled by barriers in society, such as buildings not being accessible or how people communicate or behave.[18]

We recognise that some people prefer person-first language, or choose to identify with a specific community such as Deaf/deaf, or prefer not to refer to themselves as disabled; and that there is no single way to capture the diverse experiences of disability.

LGBQA+ people

In this report, 'LGBQA+ people' refers to people who self-selected as 'lesbian, gay or homosexual', 'bisexual', 'queer', 'asexual' or 'other sexual orientation'.

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16 ABS 2021, *Estimates of Aboriginal and Torres Strait Islander Australians*. This population benchmark has been updated from the initial Census 2021 finding of 3.2% (not adjusted for undercount) used in the inaugural *Everyone Counts* report.

17 ABS 2022, *Disability, Ageing and Carers, Australia: Summary of findings*.

18 See Australian Federation of Disability Organisations 2021, *Social Model of Disability*.

In The Everyone Project Survey, data on sexuality is collected separately to gender identity and intersex status. Results for transgender, gender diverse and intersex people are presented alongside results for LGBQA+ people in the online tool to reflect the broader LGBTQIA+ community.

Comparing findings for the LGBTQIA+ community to population benchmarks is difficult as there is a critical data gap.[19] For LGBQA+ people, this report uses a commonly used estimate of 11% which was published by the Australian Government Department of Health in 2012[20] and has been used by several government agencies including the Australian Human Rights Commission, Screen Australia and Creative Australia. 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.[21]

Gender identity and intersex status

In this report:

- **'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)'.

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.

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19 See Carman M, Farrugia C, Bourne A, Power J and Rosenberg S 2021, *Research Matters: How many people are LGBTIQ+?* A factsheet by Rainbow Health Victoria.

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

21 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).

Note on findings for women

The findings reported for women (50% of the talent pool) should be viewed with caution as:

- Previous research has suggested a tendency for more women to respond to surveys than men, so the results may reflect a self-selection bias.[22]

- The data is high-level with a broad scope of industry roles, so it masks inequities in certain parts of the industry. Australian and international research highlights that many screen industry roles remain highly gendered, including under-representation of women in the camera workforce,[23] in key creative roles in feature films[24] and in TV and film production and post-production businesses;[25] as well as over-representation of women in costume, hair and make-up.[26]

Ancestry/ethnicity

The Everyone Project captures detailed information about ancestry/ethnicity based on The ABS Standard.[27] Survey respondents can self-select multiple ancestries/ethnicities, so results add to more than 100%. 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.

Comparisons to population benchmarks are based on the ABS Census 2021.

In this report:

- **'Anglo-Celtic'** 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. The population benchmark for this group is 52%.

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

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

24 Screen Australia 2024, *Screen Australia announces 2023/24 Gender Matters KPI results*, based on 2023–24 data, Women in Key Creative Roles, Industry-wide data, Feature drama.

25 Based on ABS 2023, *Film, Television and Digital Games, Australia, 2021-22*.

26 Creative Diversity Network 2024, *Diamond: The Seventh Cut Report*.

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

- **'European'** 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, Southeastern and Eastern European ancestries. The population benchmark for this group is 20%.

- **'Asian'** 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. The population benchmark for this group is 18%.

- **'Middle Eastern'** 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. The population benchmark for this group is 2.7%.

- **'African'** 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. The population benchmark for this group is 2.1%.

- **'Pacific Islander'** 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. The population benchmark for this group is 1.8%.

- **'Central or South American'** 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. The population benchmark for this group is 0.9%.

- **'Other'** includes people who self-selected '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. The population benchmark for this group is 0.5%.

Primary carers

In this report, 'primary carers' includes people who answered 'yes' to the question 'Are you a primary carer of others?' There is currently no comparable population benchmark.

People aged 55+

The Everyone Project Survey asks respondents to select their year of birth. This report includes data on those aged 55+, as an ageing workforce means large numbers of screen industry roles in all departments will need to be refilled in coming years, exacerbating workforce shortages.[28]

Australia has an ageing workforce, with the share of workers aged 55+ more than doubling from 9% in 1991, to 19% in 2021.[29]

Socio-economic status

The Everyone Project Survey asks: 'Considering work, wealth, and education, what best describes your family status growing up?' This report includes those who self-selected 'Average' and it groups those who self-selected:

- 'Least advantaged' with 'Below average'

- 'Above average' with 'Most advantaged'.

There are currently no directly comparable population benchmarks, but roles and individuals counted through The Everyone Project are skewed towards above average or most advantaged. This supports qualitative research findings about socioeconomic disadvantage as a barrier to career entry and opportunities in the screen industry, including due to the insecure nature of screen industry placements and work.[30]

People who speak a language other than English at home

The Everyone Project Survey asks respondents to select the 'Main language(s) you speak at home' from a detailed list. In this report, people who 'speak a language other than English at home' includes those who self-selected at least one language other than, or as well as, English. The population benchmark for this group is 25% based on the ABS Census 2021.

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28 Ausfilm 2023 (unpublished), Australian Screen Workforce Development Framework, cited in SaCSA and Creative Australia 2024, *Arts Workforce Scoping Study: Interim findings*, p.31.

29 Chomik R and Khan FJ 2021, *Tapping into Australia's ageing workforce: Insights from recent research*, ARC Centre of Excellence in Population Ageing Research (CEPAR) research brief, June 2021, based on ABS data.

30 Screen Australia 2023, *Seeing Ourselves 2: Diversity, equity and inclusion in Australian TV drama*, p.96–97.

Industry roles

In this report, 'industry roles' refers to all above-the-line and below-the-line contributors to TV and film projects, directly or indirectly engaged by a production, from pre-production through to post-production. However, advice from individual funders to production companies may vary on the scope of roles to include. See more on on-screen and off-screen roles below.

On-screen roles

In this report, 'on-screen roles' can include any paid on-screen role in an Australian TV or film project, from extras through to main recurring roles. It can also include unpaid roles where there is a professional agreement and release form in place, however advice from individual funders to production companies may vary on the scope of roles to include. Individual actors can be counted in multiple on-screen roles in any reporting period if they are cast multiple times.

Off-screen roles

In this report, 'off-screen roles' can include any paid off-screen contributor role on Australian TV and film projects, including roles in all departments, from catering through to visual effects. It can include on-set and office-based staff, and individuals working for sub-contractors on set or at post-production facilities, however advice from individual funders to production companies may vary on the scope of roles to include. Individual workers can be counted in multiple off-screen roles in any reporting period if they are hired in multiple jobs.

The talent pool

In this report, the 'talent pool' refers to the unique individuals who worked in at least one on or off-screen role counted by The Everyone Project in the 3 financial years combined from 1 July 2021 to 30 June 2024.

More information

For more information about The Everyone Project

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