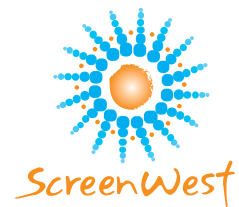


**SCREENWEST**

**INDIGENOUS  
SCREEN  
STRATEGY**

**2010-2015**





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**“Storytelling has always been a crucial part of Aboriginal life and culture. It connects us spiritually with ‘country’, through oral culture, song, dance and painting”.**

DR RICHARD WALLEY OAM



# FOREWORD

The Western Australian screen industry has grown considerably over the past 10 years, and with it, the WA Indigenous film sector. WA Indigenous screen practitioners have won major national awards and their productions have broadcast on national television and screened at national and international film festivals.

The development and growth of the sector was aided by the *ScreenWest Indigenous Film Policy and Strategy Framework 2003-2008* which provided a practical framework through which to support WA Indigenous filmmakers. Key outcomes of the strategy included highly regarded skills development initiatives and production funding initiatives, and the employment of a full-time ScreenWest Indigenous Project Officer and an Indigenous Board representative.

The ScreenWest Indigenous Screen Strategy 2010-2015 aims to capitalise on the achievements of the first strategy, and further grow the sector through a focus on storytelling, technical and business skills development, providing opportunities for Indigenous companies to

produce programs, and for Indigenous key creatives and crew to work in the mainstream screen sector.

This will require taking advantage of opportunities and confronting a myriad of challenges. Some challenges the entire industry is facing, such as the constant advancement of new technology and the digital realm. Others are unique to WA, such as the size of the state and geographic spread of the industry.

The *ScreenWest Indigenous Screen Strategy 2010-2015* was developed in close consultation with the WA Indigenous filmmakers and industry partners. Partnership is also integral to its implementation. Spearheaded by the WA Indigenous filmmakers, we look forward to working with the wider industry, broadcasters, Screen Australia and others to further grow the WA Indigenous screen sector and make some great content.

**Ian Booth**  
Chief Executive  
SCREENWEST



# BACKGROUND

As part of its ongoing commitment to developing Indigenous screen production capability, ScreenWest held a visioning day and a series of meetings with the Western Australia Indigenous filmmakers (WAIF) to assess and update the inaugural 2003-2008 ScreenWest Indigenous Film Policy and Strategy Framework.

The review looked at practical ways in which ScreenWest funding and support can move Indigenous production forward in Western Australia over the next five years. Key issues taken into account were the current level of skills in the state; making a living as a professional media practitioner; attracting market interest in local Indigenous productions in a changing production and broadcasting environment; and most importantly, developing the most relevant forms of filmmaking and media production for the local community.

The visioning day was attended by WAIF members from across the state as well as representatives of ScreenWest, Screen Australia, Australian Broadcasting Commission (ABC TV), the Film and Television Institute (FTI), National Indigenous Television (NITV), Department of Culture and the Arts (DCA), and special guest Warwick Thornton (Writer/Director, *Samson and Delilah*). Refer to page 14 for a full list of participants.

Following the visioning day, ScreenWest hosted WAIF meetings in Perth and Broome to provide additional detail and feedback for the revised policy document.

## Assessment of ScreenWest Indigenous Film Policy and Strategy 2003 - 2008

Overall there was strong endorsement of the outcomes from the first Indigenous Film Strategy and support for ScreenWest's role. In particular there was support for short film initiatives; the recording of specific cultural stories; dedicated Indigenous development and production funding; and the focus on supporting attachments and mentorships.

It was acknowledged that the industry has undergone considerable development in the past five years, however, there are pressing needs to evolve the existing framework in order to continue developing the WA Indigenous screen industry while retaining important gains made so far.

The representatives at the visioning day strongly endorsed retaining elements of the previous strategy, particularly having an Indigenous representative on the ScreenWest Board; employment of an Indigenous Project Officer; ensuring Indigenous representatives are on selection panels; and ensuring Indigenous Cultural and Intellectual Property (ICIP) rights and protocols are included in all ScreenWest contracts.



# FUTURE DIRECTION

## Vision

Build Indigenous involvement in a professional, distinctive and thriving Western Australian screen industry.

## Purpose

The continued development of a professional Western Australian Indigenous screen community that produces a wide range of projects by Indigenous key creatives and crew, with employment opportunities in mainstream screen production.

## Key objectives

Working with the Western Australian Indigenous Filmmakers (WAIF), ScreenWest will:

1. Support the development of storytelling and production opportunities to tell strong, creative and imaginative narratives to local, national and international audiences.
2. Increase the employment opportunities for WA Indigenous writers, directors and producers by providing a focus on business, practitioner and skills development programs.
3. Develop practitioner skills to optimise digital technology and cross platforms, particularly as it relates to Indigenous communities.
4. Facilitate opportunities to increase annual production of Indigenous content\* from Western Australia.

\* Programs produced by Indigenous companies and/or programming containing Indigenous themes as a central element of the story/subject matter and employing Indigenous people in major key creative roles.

## Values

The following values are critical to the ongoing success of the Indigenous screen industry:

- The art of storytelling as the industry's core business;
- Support for projects that embrace and acknowledge specific WA Indigenous community and cultural values;
- Focus on attracting practitioners to the industry;
- Collaboration with established media and arts organisations at a national and international level;
- Entrepreneurial spirit;
- Adherence to Indigenous cultural protocols and intellectual rights.

## Key formats

- Screen production that supports entry level and appropriate whole of career pathways for Indigenous practitioners;
- Television production, factual and non factual programs including longer running or returnable formats;
- Documentation of Indigenous community stories;
- Digital formats that have particular relevance for Indigenous communities.

## Industry challenges

Current challenges for the industry include:

- More rigorous story development;
- Tell bigger and bolder stories;
- Urgency to collect specific cultural stories;
- Increased level of skills and confidence of practitioners;
- Actively pursue new technology and digital skills development opportunities;
- Maximise existing partnerships and market opportunities and create new employment opportunities;
- Access to mainstream programs and opportunities for Indigenous practitioners.



# KEY PERFORMANCE INDICATORS

MEASURE	2008-09	2009-10	2010-11 TO 2014-15
Increase number of Indigenous key creatives and crew employed on WA productions entering principal photography each financial year.	21 <sup>(a)</sup>	12 <sup>(b)</sup> [as at March 2010]	Significant percentage increase over five years
Increased support for Western Australian Indigenous programs for national television and digital platforms	14 national television(a) O Digital	9 national television <sup>(c)</sup> [as at March 2010] O Digital	Increased number of programs produced for national television and digital platforms
An annual increase in the number of Western Australian Indigenous practitioners receiving state and federal production and development funding.	12	10 [as at March 2010]	Significant percentage increase over five years

(a) Includes features *Bran Nue Dae* and *Mad Bastards*, television series *The Circuit - Series 2*, *Deadly Yarns Series 4*, NITV series and the INDEX Initiative.

(b) Includes commissioned programs for ABC Prime Time, *Message Sticks*, *Deadly Yarns Series 5*, NITV series and the INDEX Initiative.

(c) Includes: commissioned programs for ABC *Message Sticks*, *Deadly Yarns 5 Series*, NITV series and INDEX Initiative.

# STRATEGIES

STRATEGY AREA	OBJECTIVE	ACTIVITY
<b>Back to Basics</b> <i>Storytelling, funding application and production skills</i>	To provide Indigenous practitioners with access to a range of courses and skill development opportunities with a focus on the creative process.	Provide ongoing opportunities that focus on the creative development process for writers, directors and producers.
		Develop funding application skills to assist WAIFs with how to turn a good idea into a well presented application, and to ensure applications are competitive at a national standard for Indigenous funding.
		Provide additional support, such as mentorship, where required to ensure Indigenous applicants are competitive in mainstream applications and employment opportunities.
		ScreenWest to proactively support WAIFs to access mainstream development workshops and opportunities provided for the WA industry.
		Assist Indigenous filmmakers to attend mainstream skills and storytelling development workshops, markets and wider opportunities provided by local and national companies, organisations and agencies.
		Continue developing attachment and placement schemes to maximise opportunities for emerging WAIFs to have quality outcomes in culturally specific and mainstream production companies or broadcast centres.
		Investigate ways to provide opportunities for WAIFs to be exposed to critical debate on a range of screen techniques; and best practice examples at a local, national and international level.
		Continue support for 10-minute drama short film initiative to ensure progressive career pathway linkages that support storytelling beyond a five-minute format.
Actively continue support for the recording of specific cultural stories.		
Support WAIFs to be aware of and to engage in new media and cross platform opportunities.		

STRATEGY AREA	OBJECTIVE	ACTIVITY
<b>Living and Working in WA</b> <i>Qualifications and career path opportunities</i>	Provide career opportunities for WAIFs with established production, broadcasting and distribution companies.	ScreenWest to provide support programs to enhance attachment and production employment opportunities for WAIFs.
	Bridge the gap between short film production and more professional employment in film and media.	Develop programs/pathways that transition industry to creating bigger series (i.e. transition pathways from 5-minute to 10-minute short to 30-minute program to series).  Focus on improved links and appropriate courses for Indigenous filmmakers with existing training providers.
<b>Economic Development and Partners</b> <i>Professional and market viable business options.</i>	Foster business development opportunities to support new and existing Indigenous media companies and practitioners.	Facilitate and support Indigenous media companies and practitioners to access professional business support programs e.g. Small Business Development Commission, AFTRS, Screen Australia, and SBS Indigenous TV Mentorship.  ScreenWest to encourage Indigenous participation in its mainstream business development courses, seminars and programs.
	Develop closer ties with national funding bodies and broadcasters.	Actively encourage broadcasters to provide more ongoing contracts to Western Australian companies for Indigenous productions.
		Continue to support partnership/joint venture productions that involve a range of stakeholders.
		Focus on developing opportunities for Western Australian Indigenous programs on national television, on digital platforms, in cinema release, or at national or international festivals.
		Proactively move to increase Indigenous production opportunities with national funders and national marketplace, particularly in editorial, key creative and management roles.
	Continue to support specialist broadcast services as a vehicle to showcase Indigenous productions with appropriate remuneration.	
	Encourage alternative funding sources for productions. Look at finding alternative markets for Indigenous productions.	Facilitate partnerships (particularly with DCA) for increased crossover content in digital media and the arts (painting, dance, music and acting etc).
ScreenWest to seek out appropriate partnerships to increase market support or additional funding for Indigenous production.		
Seek opportunities to widen distribution to new digital platforms as they emerge.		

STRATEGY AREA	OBJECTIVE	ACTIVITY
<b>Regional Spread</b> <i>Service provision and delivery</i>	Improve the spread of services, programs/initiatives, and production support to remote and regionally based practitioners.	Continue support for the recording of Indigenous community stories.
		Deliver digital skills development program/s that allows communities to retain stories and access digital media within the community.
		Increase accessibility of existing courses and workshops to practitioners based in remote WA locations.
		Investigate developing appropriate skills development outreach program for regionally based practitioners.
		Provide regular visiting development mentors and feedback to practitioners working in regional centres.
	Continue to provide travel support for regional and remote practitioners to access metro and national development opportunities.	
<b>National Link Up &amp; Profile</b> <i>Building networks, profile and screen culture</i>	Increase the visibility of WAIF productions and practitioners within the State, nationally and internationally.	Strategic marketing of WAIFs productions to the wider community. Seek out WA cultural opportunities to exhibit local work such as Tourism WA, DCA portfolio agencies, Department Indigenous Affairs etc.
		ScreenWest to actively promote Indigenous productions to organisers of other events and festivals, particularly those that ScreenWest supports.
		Encourage WAIFs to submit their productions to film festivals, events etc.
		ScreenWest to support WAIFs attending key national and international festivals (as defined and partially funded by Screen Australia) at which their production is screening. Focus is on raising the person's profile and providing networking opportunities.
<i>Institutional Representation</i>	Ensure that WAIF strategic interests are represented and funded within the broader WA screen industry.	ScreenWest to employ a full-time Indigenous Project Officer.
		ScreenWest Board to continue to include Indigenous representation.
		Retain the consultative and inclusive process and relationship between ScreenWest and the WAIF group including regular consultation and industry updates.
		ScreenWest to endeavour to have WA representation on national selection and assessment panels.





## AWARDS

**Debbie Carmody** 2000 WA Lesbian and Gay "I'll say wot I like" Out The Way Film Festival Best Documentary for *Sissy*

**Debbie Carmody** 2001 Brisbane Gay and Lesbian Festival Best Documentary as voted by the audience for *Sissy*

**Mitch Torres** 2002 Tudawali Award Best Documentary for *Whispering in Our Hearts*

**Goolarri Media** 2002 WA Screen Awards (WASA) Industry Award Outstanding Achievement for a Television Series for *The Mary G Show*

**Goolarri Media** (Dot West & Joan Peters) 2003 WASA Outstanding Television Series Award for *The Mary G Show*

**Glen Stasiuk** 2003 WASA Early Career Best Documentary Production Award for *Forgotten*

**Dot West** 2005 Tudawali Award for Contribution to Indigenous Media

**Debbie Carmody** 2005 Shanghai International Film Festival Finalist for *Rosie*

**Debbie Carmody** 2005 ATOM Awards Best Short Documentary for *Rosie*

**Gary Cooper** 2005 WASA Early Career Directing (Documentary) for *Sugar Bag*

**Ash Silifant** 2005 WASA Early Career Directing for *Broken Bonds*

**Deadly Yarns 2 Partnership** 2006 Australia Council for the Arts Media Arts Award Australian Business Arts Foundation Award

**Kelrick Martin** 2006 OPSO Media Awards Best Television Public Affairs, Documentaries and Interviews for *The Debutantes*

**Glen Stasiuk** 2007 imagineNATIVE Film + Media Arts Festival Finalist for *Footprints in the Sand*

**Cornel Ozies** 2008 National Indigenous Storytellers' Forum Pitching Award

**Mandy Corunna** 2008 WASA Early Career Directing (Non-Drama) for *Wrong Way*

**Irma Woods** 2008 WASA Early Career Best Documentary Production for *Wrong Way*

**Dot West** 2008 WASA Outstanding Contribution to the Industry

**Dot West** 2008 WASA Outstanding Achievement for Screenwriting on *The Circuit*

**Mitch Torres** 2008 WASA Outstanding Achievement for Screenwriting on *The Circuit*

**Glen Stasiuk** 2008 Dungog Film Festival Finalist for *Footprints in the Sand*

**Glen Stasiuk** 2008 Montreal First Peoples' Film Festival Short Documentary Finalist for *Footprints in the Sand*

**Wawili Pitjas** (Mitch Torres) 2008 Cherokee International Film Festival Best International Long Format Documentary Award for *Case 442*

**Wawili Pitjas** (Cornel Ozies) 2008 Cherokee International Film Festival Best International Short Documentary Award for *Jarlmadangah - Our Dream Our Reality*

**Kelrick Martin** 2008 Australian Directors Guild Award Best Direction in a Documentary (under 60min) Nominee for *Mad Morro*

**Kelrick Martin** 2008 IF Awards Best Short Documentary Finalist for *Mad Morro*

**Eileen Torres** 2009 Inaugural SBS Indigenous Television Mentorship Award

**Dot West** 2009 Australian Writers' Guild AWGIE for Screenwriting on *The Circuit Series 2*

**Mitch Torres** 2009 Australian Writers' Guild AWGIE for Screenwriting on *The Circuit Series 2*

**Debbie Carmody** 2009 Canada International Film Festival Short Film Finalist for *Courting with Justice*

**Denise Groves** 2010 WASA Best Documentary for *My Nan and the Yandi*

**Tyson Mowarin** 2010 St Kilda Film Festival Indigenous Short Film Finalist for *Mabuji*



# STRATEGY MEETINGS

## VISIONING DAY Strategy Meeting, 29 April 2009

Facilitated by Alison McArdle

### Western Australian Indigenous Filmmakers (WAIF)

Eileen Torres, Wawili Pitjas	Broome
Taryne Laffar, 2 Deadly Casting & Artist Agency	Broome
Tyson Mowarin, Weerianna Street Media	Roebourne
Debbie Carmody	Kalgoorlie
Mandy Corunna, ICS Production Coordinator	Perth
Kelli Cross	Perth
Glen Stasiuk, Black Russian Productions	Perth
Irma Woods, Moorditj Footage Productions	Perth
Todd Russell, DVD Factory	Perth

### Government representatives

Sally Riley, Screen Australia Manager Indigenous Department, Sydney  
Ian Booth, ScreenWest Chief Executive  
Harry Bardwell, ScreenWest Director Production Development  
Debra Miller, ScreenWest Indigenous Project Officer  
Victor Gentile, ScreenWest Project Manager Drama & Development  
Darcy Hodgkinson, ScreenWest Producer Associate (support technician)  
Jade Habib, ScreenWest Communications Officer (minutes)  
Kathleen Toomath, DCA Development and Strategy Department Indigenous Project Officer

### Industry representatives

Graeme Sward, FTI Chief Executive  
Kelrick Martin, NITV Commissioning Editor  
Daniel Brown, ABC Television Perth Executive Producer Factual  
Dr Frank Rijavec, Snakewood Films

### Special Guest

Warwick Thornton writer, director and cinematographer *Samson and Delilah*, 2009  
Cannes Camera d'Or winning film

### Perth WAIF Strategy Meeting 18 June 2009

Michelle White, ScreenWest Indigenous Board Representative  
Mandy Corunna, ICS Production Coordinator  
Irma Woods, Moorditj Footage Productions  
Gina Williams, Djidi Djidi Consultancy  
Greg Martin, FTI Indigenous Media Intern  
Deeva Muir, Marntu Media

### Broome WAIF Strategy Meeting 22 July 2009

Eileen Torres, Wawili Pitjas  
Alison Torres, Wawili Pitjas  
Jodie Bell, Goolarri Media Chief Executive  
Kim West, Goolarri Media  
Jub Clerc, 2 Deadly Casting & Artist Agency  
Taryne Laffar, 2 Deadly Casting & Artist Agency



### IMAGE CREDITS

Front cover  
*SPIRIT STONES* Stirling Ranges, Minang Noongar Country, Great Southern. Photo by Torstein Dyrting ACS

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*INDIGENOUS COMMUNITY STORIES* *Tatitjarra's Story*, Daisy Tjuparntarri Ward hunting goanna with Adrian Holmes at Tjintjirra, Mantjiltjarra Country, Gibson Desert. Photo by Jason Thomas

Page 4  
*TURTLE* Director of Photography, Murray Lui, prepares to film Jason (Greg Cross) and Pop (Kelton Pell). Shark Bay, Malgana Country, Gascoyne. Photo by Ashley de Prazer

Page 6  
*BRAN NUE DAE* The girl gang at Sun Pictures on meeting the boy gang: Rosie (Jessica Mauboy) and friends (L - Sophie Kelly, R - Emma Subaisad). Broome, Yaruwu/Jugan Country, Kimberly. Photo by Ingetje Tadros

Page 12  
*JANDAMARRA'S WAR* Illimarra (Stanley Jangaray) shows young Jandamarra (Bevan Green) how to hunt whilst going through his transition from young boy to young man in law. Off Tunnel Creek Road, Bunuba Country, West Kimberly. Photo by Naomi Lynch

Page 15  
*THE CIRCUIT* Bella (Tammy Clarkson) and her children (Buna Tuaty Poelina and Joeseeph Roe) at Cape Leveque, Bardi Country, Kimberley. Photo by Megan Lewis

Back cover  
*SPIRIT STONES* Aden & Eugene Eades at the Stirling Ranges, Minang Noongar Country, Great Southern. Photo by Torstein Dyrting ACS





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