



unesco creative cities  
membership  
monitoring report



ANGELINA JOLIE AT THE SYDNEY PREMIER OF *UNBROKEN*

GENERAL INFORMATION.

CONTRIBUTION TO THE  
NETWORK'S GLOBAL  
MANAGEMENT.

MAJOR INITIATIVES IMPLEMENTED  
AT LOCAL LEVEL.

MAJOR INITIATIVES IMPLEMENTED  
THROUGH INTER-CITY  
COOPERATION.

PROPOSED ACTION PLAN.



With support from the NSW Government, the City of Sydney, and key screen industry stakeholders, Sydney was awarded the UNESCO City of Film designation in December 2010. The existing screen infrastructure in Sydney and the diversity and value of film culture of Sydney was a major reason for the success of Sydney's bid. It placed Sydney as the second City of Film in the UCCN.

As the specialist agency in screen matters, management of the status of the City of Film was given to the former agency Screen NSW, with the agreement of the City of Sydney and the support of the NSW Government and former Minister for the Arts.

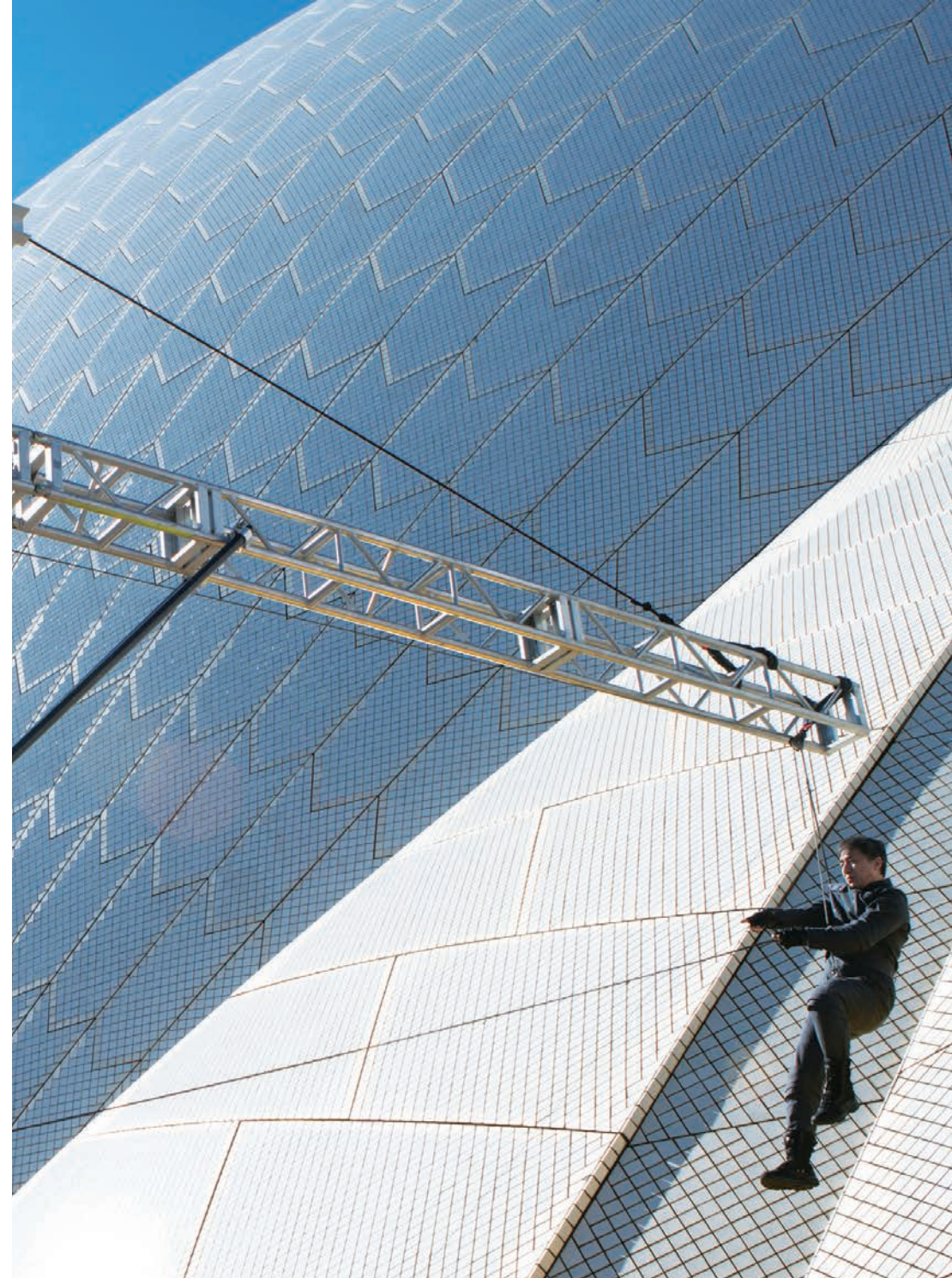
The UNESCO Creative City designation is consistent with the aims of the NSW Creative Industries Action Plan, which seeks to ensure that NSW, through Sydney, is recognised as a global creative centre and leader in creative industries.

Sydney and its surrounds continue to be the location for high levels of both international and local production and post-production, as well as many Australian TV dramas. NSW is the dominant state for screen production in Australia with more than 60% of Australian production and post-production businesses located in here.

With a suite of funding opportunities for the professional production sector, from early development to production finance and a range of industry development programs, the organization supports the continued growth and development of a creative sector that returns significant economic benefits, large numbers of jobs and high cultural and social returns to the community. Audience development programs ensure that opportunities for the screening of quality screen content are offered to all parts of the community.

With a commitment to increased participation by people from under-represented parts of the community, there are now growing numbers of people from diverse cultural backgrounds and people with disabilities making content, developing their skills and screening finished works.

The Sydney UNESCO City of Film Award is presented annually on the closing night of Sydney Film Festival, one of the oldest continually running film festivals. It recognises a NSW screen practitioner whose work stands for innovation, imagination and impact.



# flight times to SYDNEY



Sydney has daily flights to all international centres

## CHINA

Beijing ..... 9 hours  
Shanghai ..... 9 hours  
Hong Kong ..... 9 hours

## EUROPE

London ..... 21 hours

## SINGAPORE

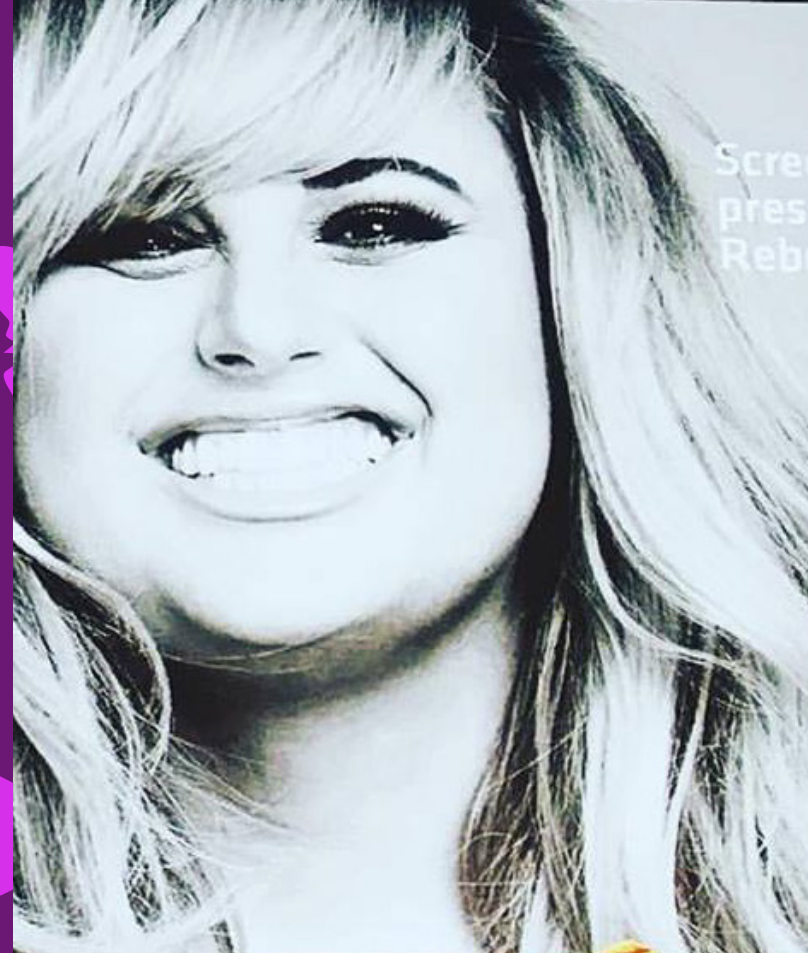
Singapore ..... 7 hours

## INDIA

Mumbai ..... 11 hours

## UNITED STATES

Los Angeles ..... 14 hours



REBEL WILSON, ACCEPTING THE ANNETTE KELLERMAN AWARD 2016



**CITY**

SYDNEY

**COUNTRY**

AUSTRALIA

**CREATIVE FIELD OF DESIGNATION**

FILM

**DATE OF DESIGNATION**

DECEMBER 2010

**DATE OF SUBMISSION OF THE CURRENT REPORT**

NOVEMBER 2017

**ENTITY RESPONSIBLE FOR THE REPORT**

CREATE NSW

**FOCAL POINT OF CONTACT**

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### Number of UCCN annual meetings attended in the last four years

**2015** KANAZAWA, attended by Grainne Brunsdon

**2016** OSTERSUND, attended by Grainne Brunsdon

### Hosting of a UCCN annual meeting and dates

Sydney would like to host an annual meeting of the UCCN Network at some time in the future.

### Hosting of a working or coordination meeting addressed to one or more specific UCCN creative field representatives

#### **360 VISION - VR DEVELOPMENT LAB AND WORKSHOPS APRIL 2017.**

All UCCN cities of film invited - Galway, Bradford, Rome, Sofia, Santos, Busan and Bitola. Galway City of Film attended the event and participated in the discussions and masterclasses

#### **2017 360 VISION event over two days.**

The audience included games developers, filmmakers, technologists, VR developers, writers, theatre directors, visual artists, production companies, screen industry bodies, and television networks. The invitation list included the visual arts, museums and performing arts sectors. The event provided the first formal opportunity in Australia for these diverse sectors to exchange ideas, explore different ways of working, make new connections and develop new opportunities.

**DAY ONE** Audiences heard from some of the world's leading experts in VR, through International and Australian key note speakers including:

**Ana Serrano** Chief Digital Officer at The Canadian Film Centre and founder of CFC Media Lab;

**Lynette Wallworth** award winning Sydney-based artist and director of VR, full-dome and long form documentary; and

**Hal Kirkland** internationally awarded VR, interactive, and traditional film director.

As well as soap box presentations and screenings, panel discussions topics included:

**VR in the valley of disillusionment and why that's a good thing**, with Mike Jones, Amy Nelson, Mark Grentell, Lynette Wallworth and Ana Serrano (moderator)

#### **Protagonist or spectator? The role of the audience in VR.**

Panel discussion with Barry Pousman, Emma Morris, Samantha Lang, Rosie Lourde and Hal Kirkland (moderator)

**What should be in your VR tool kit?** Panel discussion with Ana Serrano, John Gregory, J'aimee Skippon-Volke, Michela Ledwidge and Djuro Sen (moderator)

**360 VISION** provided a number of platforms to promote the work of immersive content creators including the:

**Elevator Soapbox Sessions** - mini case-studies from Mike Jones, David Clarkson, Yumi Stynes, Paula Kehoe (from Galway City of Film), Aussie Cops creators and Samantha Lang with Scott Wright. The **360 VISIONS HUB** provided 12 of the top VR companies in Australia the opportunity to showcase their work.

**DAY TWO** A targeted invitation only event involving 2 streams of participatory masterclasses.

The masterclass series, presented by screen practitioners and artists working in the VR space, were designed to be a starting point where participants shared what worked in the past, what challenges we see in adopting new modes of content creation and how we may be able to overcome these challenges.



**STREAM 1. Collaborating | Risk-Taking & Experimenting with Technology | Financing & Sustainability Design.** Developed by Ana Serrano with Mike Jones and Nathan Anderson.

Ana is the Chief Digital Officer of the CFC and Founder of CFC Media Lab, the world-renowned institute for interactive storytelling created in 1997. Serrano is driving the digital transformation of the CFC into a unique blend of talent, product and company accelerator and creative production house. Most recently, she launched Canada's first digital entertainment accelerator IDEABOOST and serves as its Managing Director. To date, Serrano has directed the development of over 130 digital media projects, mentored over 50 start-ups, and has received numerous awards from the digital media, film, and theatre industries in both Canada and the U.S., including a Digital Media Trailblazing Award in 2015 from the Academy of Canadian Cinema & Television.

**Social Impact of VR.** Presented by Barry Pousman  
Barry is the co-founder and CEO of Variable Labs, an immersive media company focused on fostering empathy for positive behaviour change, as well as a Chief Digital Strategist at the UN. His clients include Google, XPRIZE, and other Fortune 500 companies where he creates Virtual Reality content, platforms and activations around the globe. Among his recent works Clouds Over Sidra was commissioned as part of the UN's advocacy at the World Economic Forum in Davos and immersed state and business leaders in the life of a 12-year-old Syrian girl in a refugee camp.

**STREAM 2. Thinking & Making in 360 Live Action.**  
Presented by Lynette Wallworth

Lynette was the first artist selected for the Sundance Institute New Frontier/ Jaunt VR Residency Program. Wallworth's groundbreaking project Collisions, supported by the Adelaide Film Festival, premiered in January at the World Economic Forum, Davos where Wallworth regularly attends as a Cultural Leader, followed by the Sundance Film Festival. Her documentary film Tender won an AACTA (Australian Academy of Cinema and Television Arts Awards) for best televised documentary and was nominated for a Grierson Award in the UK. In 2016 Wallworth was awarded the inaugural Sydney UNESCO City of Film Award, the Byron Kennedy Award for Innovation and Excellence and Foreign Policy magazine named her as one of the "100 Leading Global Thinkers" of the year. Wallworth lives in Sydney and mentors regularly at Sundance Labs, her default second home.

**Storytelling Vs. Spectacle - Presented by Hal Kirkland**

Hal is an internationally awarded VR, Interactive and Traditional Director who searches for meaningful human stories amidst mind-bending technological feats. As a Director and Creative Director he's worked with the world's leading brands (Coca-Cola, Vice, Google, MTV), agencies (R/GA, W+K, BBH, 180), bands (OneRepublic, Led Zeppelin, Snoop Dogg), production companies (Here Be Dragons, Prettybird) and cultural institutions (Guggenheim NY, MoMA NY).

Following the development day and a call for applications, 16 virtual reality projects were funded for development.

**Membership of the Steering Group**

2016 - PRESENT

**Participation in the evaluation of applications**  
(number of applications evaluated per year)

8 APPLICATIONS ASSESSED IN 2017





## Strengthening the creation, production, distribution and enjoyment of cultural goods and services and fostering the creative economy

NSW is Australia's leading state for film and television production. The state of New South Wales, and its capital Sydney, continues to be the location of choice for both international and local production and post-production.

Some of the domestic and international films and TV series that have chosen Sydney and NSW include *Peter Rabbit* directed by Will Gluck, *Pacific Rim: Uprising*, *Bleeding Steel* starring Jackie Chan, *Alien: Covenant*, directed by Sir Ridley Scott, *Hacksaw Ridge*, directed by Mel Gibson, *The LEGO® Movie*, *Top of the Lake: China Girl*, *The Daughter*, *Backtrack*, *The Sapphires* directed by Wayne Blair (Cannes Film Festival 2012), *Unbroken*, directed by Angelina Jolie, *The Great Gatsby*, directed by Baz Luhrmann, *The Wolverine*, directed by James Mangold, along with *Cleverman*, *Rake*, Janet King, *Secret City*, *Love Child*, *The Principal* and *Here Come the Habibs*. Australian and international producers and directors are drawn by the combination of competitive financial incentives, diverse locations, experienced crews and world-class facilities.

Sydney boasts world-class studio facilities and is home to a wealth of creative and technical talent. Nearly 60% of all Australians employed in the screen production industry are based in NSW and more than half of all Australian production and postproduction businesses are located in NSW.

**Production Finance and Made in NSW** - Return on investment in 2016/17 AU\$17 million invested in screen production generated estimated NSW production expenditure of AU\$311 million and supported more than 9,000 skilled jobs.

“I’ve sincerely had one of the very best experiences in my career in Sydney. All the talents in all departments both artistic, technical, and organisational have been formidable. A great place to come. Love Sydney.” SIR RIDLEY SCOTT

SIR RIDLEY SCOTT & KATHERINE WATERSTON, BEHIND THE SCENES ON *ALIEN: COVENANT*



KENNEDY MILLER MITCHELL, *MAD MAX: FURY ROAD*







We provide support for screen industry development and professional development for practitioners from emerging to established practitioners and support for small film festivals touring to more than 50 regional venues across the state.

### **SYDNEY, UNESCO CITY OF FILM AWARD**

The Sydney UNESCO City of Film Award, established in 2016, is a \$10,000 prize, awarded annually to an outstanding NSW-based screen practitioner whose work stands for innovation, imagination and impact.

#### **Lynnette Wallworth**

Lynnette Wallworth, internationally renowned Sydney based filmmaker and artist, was awarded the inaugural Sydney UNESCO City of Film Award.

The award was presented at the Closing Night of the 2016 Sydney Film Festival. Lynnette was the first artist selected for the Sundance Institute New Frontier/Jaunt VR Residency Program. Her recent work, *Collisions*, is a stunning virtual reality film, which tells the story of an atomic test in outback South Australia in the 1950's. The work premiered in front of world leaders at the World Economic Forum, in Davos, in January 2016 and has since been presented at the Climate Action Summit in Washington DC and last week at the UN in Vienna, where it was shown to signatories of the Comprehensive Test Ban Treaty in a bid to encourage ratification of the Treaty.

#### **Leah Purcell**

Acclaimed Indigenous Australian director, writer and performer Leah Purcell was awarded the 2017 Award. Her adaptation of Henry Lawson's *The Drover's Wife*, in which she also starred at Sydney's Belvoir Theatre, won the Nick Enright Prize for Playwriting and was the first play to ever win the Book of the Year prize at the 2017 NSW Premier's Literary Awards, in addition to taking the Victorian Prize for Literature earlier in the year. This year she was nominated for an Australian Directors' Guild Award for her work directing *Cleverman*, and has also directed episodes of the TV series *The Secret Daughter* and *Redfern Now*.

Leah is one of Australia's most acclaimed screen actors with standout performances in films such as *Last Cab to Darwin*, *Lantana*, *Jindabyne*, *Somersault* and *The Proposition* and in numerous television series including *Black Comedy*, *Janet King* and *Love Child*.

LYNETTE WALLWORTH  
UNESCO CITY OF FILM AWARD 2016



LEAH PURCELL  
UNESCO CITY OF FILM AWARD 2017



## Improving access to and participation in cultural life as well as the enjoyment of cultural goods and services, notably for marginalized or vulnerable groups and individuals, including women and youth

PricewaterhouseCoopers' 2016 Media Outlook reported that the average Australian media and entertainment worker is a 27 year-old white man living in Sydney's Eastern Suburbs and that the lack of diversity in the workforce was 'dragging down growth'. This profile does not fit with the profile of the population of NSW, where 1 in 4 people speak a language other than English at home, and almost 20% of all people were born overseas.

Through all our work in the screen sector, we are committed to better reflect the diversity of our community, especially those parts of the community that are currently under-represented in the stories we tell and the projects and people we support.

### SCREENABILITY NSW

In New South Wales there are over 1.3 million people living with disability. People experience a range of impacts due to disability, with 6% of the population experiencing profound or severe disability. The NSW Disability Inclusion Plan, launched in 2015, focuses on four areas for concentrated action identified by people with disability, the NSW Government and community stakeholders:

- Supporting access to meaningful employment
- Developing positive community attitudes and behaviours
- Creating live able communities; and
- Improving access to mainstream services through better systems and processes.

Screenability NSW is an umbrella program of activities which will deliver on an open-ended commitment to work with industry to grow participation in the screen sector by Australians with disabilities.

### SCREENABILITY NSW INTERNSHIP PROGRAM

The first project was the Screenability NSW Internship Program - a series of paid internships on some of Australia's most-watched "event" TV shows and highly-anticipated feature films, working with Australia's leading production companies, broadcasters and streaming services. The principal aim of the internship program was to foster the skills and professional development of filmmakers with disability, provide them with networking opportunities and on-the-ground experience as well as build tangible career pathways towards long term employment.

Bespoke training for up to 8 participants with disability was provided through the Australian Film, Television and Radio School, developed in consultation with Bus Stop Films.

Following their training, placements on national TV shows, in leading production companies and with broadcasters were arranged for each intern.

"I am very happy with the outcomes of the internship/ placement, and I have been offered further training opportunities as a result which I intend to take full advantage of." EMILY DASH

"There are no words to express my gratitude and appreciation for the Screenability program and what it has done for my career. It was through my internship that I was able to gain an Assistant Editor position for The LEGO Ninjago Movie just a week following my internship. I have always wanted to work for Animal Logic, as an assistant editor so to have done so, was a dream come true." MARIA ERICA TAMAYO

"Since my internships, I am now working for a production company, where I not only do editing but also cinematography. I am also working on creating a few projects on the side for my production company, following my key values of social activism and storytelling." DIETER KNIERIM



## SCREENABILITY NSW FILM FESTIVAL

With the support of the NSW Department of Family and Community Services, Sydney Film Festival presented, for the first time, a program of films that directed, written and/or produced by a person with a disability. These films were programmed as part of Sydney Film Festival in June 2017. The six sessions, comprising short films, features and documentary presented sold out, growing audiences for the Festival and for the filmmakers.

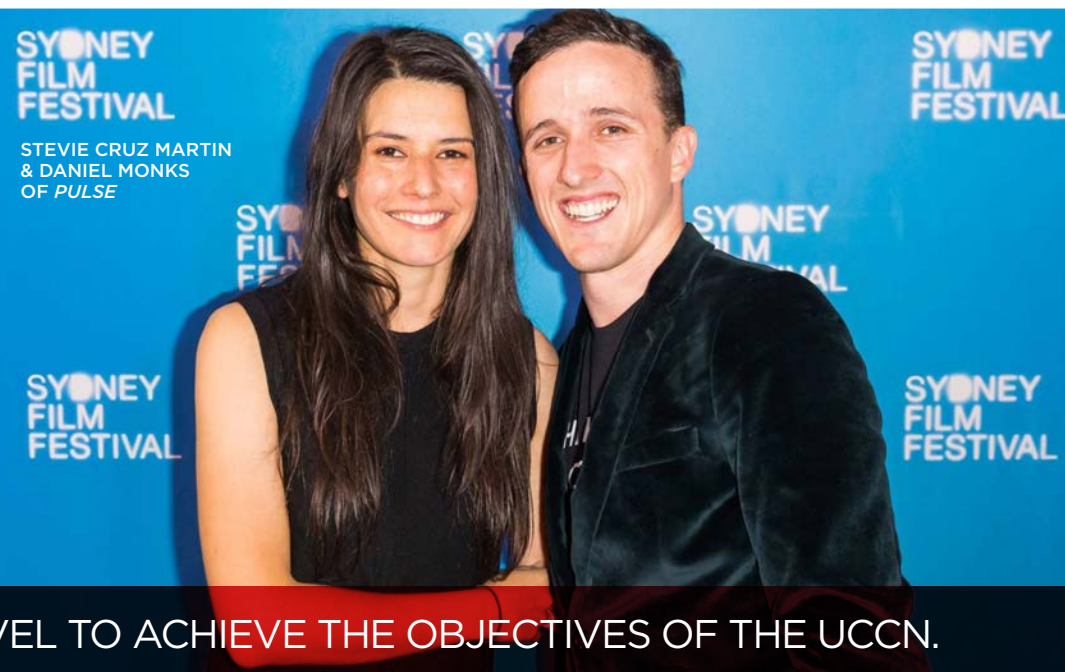
“One of the vital outcomes of Screenability was the validation of Disability Cinema as a vibrant and provocative voice contributing to screen culture, enhancing its diversity, one of our key priorities. Sydney Film Festival, as a platform for exposure, gave the filmmakers credibility as professional filmmakers, extending their networks with other practitioners. They were also able to leverage the prestige of being part of a blue-chip international Festival to gain invitations elsewhere, eg Pulse screened at Busan International Film Festival in Korea with the filmmakers in attendance, where it received the Busan Bank Award. Traditionally screen stories dealing in disability have been authored by non-disabled people, raising issues of authentic representation. It was this issue that guided our criteria that one key creative have a disability, giving scope for a unique perspective on the world to flourish. By doing this, it also ensured that the filmmaker with disability acquired professional credits to expand their career prospects.

It was also heartening to see the appetite from audiences for the films, resulting in sell out sessions, recognising their sophistication in their understanding of Disability culture and their enjoyment of world-class story telling”

SOFYA GOLLAN SCREENABILITY CURATOR

“The positive impact Screenability has had on my career as a filmmaker has been immense. Through Screenability’s internship program, I was able to access avenues in the industry that have previously had barriers in place for filmmakers with disabilities. Through having my feature film Pulse screen in the Screenability program at the Sydney Film Festival 2017, not only was my film shared with a passionate audience, hungry for these unique stories - but it also paved the way for my film to have its international premiere at the Busan International Film Festival 2017, where it received the Busan Bank award, the first Australian film to ever do so. I can’t express enough how important & valuable Screenability is to filmmakers with disabilities, and I hope it continues to grow; ushering in a new vibrant generation of filmmakers, actors & storytellers with disabilities in our country. I am very proud to be part of the inaugural year.” DANIEL MONKS, ACTOR, WRITER AND CO-PRODUCER OF *PULSE*.

The Screenability Filmmakers Fund will support three short form projects from teams that have at least one key creative who identifies as having a disability, which will be considered for premiere as part of the Screenability Film Festival at the Sydney Film Festival in 2018.





## 50/50 BY 2020

In November 2015, Screen NSW introduced a target to achieve gender equity across all its programs. The target sees the funding agency working towards reducing the industry-wide gender bias against women in the key creative roles of Director, Writer and Producer.

Through our funding programs for Production and Development, applicants are encouraged to demonstrate active engagement of women in key creative roles

- all applications are assessed for funding against published criteria to identify the best projects based on merit, creativity, cultural importance and value for money. Eligible projects with female creative attachments will be given higher priority for funding against a similar project that did not have present any females in key creative roles.
- Projects that are funded and have a requirement to have a paid attachment role, will need to demonstrate gender equality in the attachment when one or more people are hired
- Through our Industry Development Program, eligible applicants and encouraged to develop projects that provide professional development opportunities to women in the film and television Industry.
- we actively work with the key peak industry bodies to identify systemic gaps related to gender inequality and work with the industry to address them.
- Through our communication and social media channels, we continue to actively promote content and articles which give a voice to women in the industry and support the ideals of gender equity.

We partner with like-minded agencies to facilitate events and activities which promote and support gender equity.

We supported more than 30 paid attachment opportunities for women in a range of roles across the screen sector.

We initiated the ANNETTE KELLERMAN AWARD with *Vogue Australia* and Australians in Film in Los Angeles to recognise an Australian woman doing it her way in Hollywood, which was awarded in 2016 to Rebel Wilson and in 2017 to Kate Dennis.

We do not support or fund any event that programs all-male panels.

Two years on, across all genres:

- Female directors have gone from 35% to 43%
- Female producers have gone from 57% to 69% and
- Female writers have gone from 32% to 53%





## SHE SHOOTS

She Shoots is a program to address the significant gender imbalance within the screen industry sector in the field of Camera and Sound technical roles in reality television. It supports the principles of gender equity and promotes the project partners' commitment to address it. An initiative of the Australian Film, Television and Radio School, Screen NSW, Women NSW and the Executive Women's Television Group - a group of senior women from production companies and broadcasters, who have come together to tackle gender bias in the screen industry.

The program provides recognised skills and a pathway to employment, helps companies to ensure that the work environment on their productions is supportive and inclusive of women, and provides production companies with a pool of skilled and work ready female technicians that can be engaged to work on slated projects.

Through an open application process, eight women were selected for training and development and a number of them were then offered paid attachments on reality TV shows, including *Real Housewives* of Sydney.

“She Shoots came about after talking with female colleagues about the lack of female camera operators in the reality TV landscape. It seemed pretty obvious that we needed to come together collectively to address this issue. This is just the beginning for our group, there's gender inequality in many areas across television and we'll continue to work together to address these. It's so great to see that regardless of competing networks and production companies that we come together to support female screen practitioners and technicians.”

KYLIE WASHINGTON, DIRECTOR OF UNSCRIPTED AT MATCHBOX PICTURES

“Personally, I found the She Shoots initiative to be fantastic. It was so good doing the training at AFTRS. It reinforced what I did know about sound recording, camera operating and lighting and gave me space to ask lots of questions of our tutors to fill in gaps in my knowledge base. It was fantastic that it was a hands-on course. And, wonderful to meet other women in the industry, similar to myself. This in turn gave me greater confidence, and I genuinely believe it has contributed to me gaining employment with ABC TV in Canberra and Parliament House. I am apparently the first woman to be employed as a camera operator/sound recordist on full time hours in the ABC's Parliament House bureau in 17 years, and I am the only woman shooting video and sound recording in the entire Press Gallery.”

TAMARA PENNIKET, SHE SHOOTS PARTICIPANT





### Developing hubs of creativity and innovation and broadening opportunities for creators and professionals in the cultural sector

Sydney is Australia's film and television production hub. It is a city rich in culture, with an intense passion for cinematic experiences, eager to show the world its talents. Local creative industries have produced world-class talents including directors George Miller (*Mad Max: Fury Road*, *Happy Feet*), Baz Luhrmann (*The Great Gatsby*, *Moulin Rouge*), Wayne Blair (*The Sapphires*), Leah Purcell (*Redfern Now*), Kate Dennis (*The Handmaid's Tale*), Mel Gibson (*Hacksaw Ridge*), leading Australian production companies including See Saw (*Lion*, *The King's Speech*, *Top of the Lake*, *Monkey*), Animal Logic (*The LEGO Movie*, *LEGO Batman*, *Peter Rabbit*), Goalpost Pictures (*The Sapphires*, *Cleverman*) and Blackfella Films (*Redfern Now*, *Deep Water*, *First Australians*).

Sydney boasts a kaleidoscope of filming locations from pristine beaches and stunning city skyscrapers to the lush mountains and bushland on its doorstep. Sydney is also home to Fox Studios Australia, which contain 9 sound stages, which are supported by over 16,100 sqm of production support facilities including production offices, make-up rooms, and construction, art and wardrobe workshops. Over 85 screen production support businesses are also based on the studio lot, covering production services, equipment hire and full post-production support.

Since Sydney was appointed a UNESCO Creative City of Film in 2010, both Sydney and NSW continue to be a location for high levels of both international and local production and post-production, as well as many Australian TV dramas.

In 2016/17, NSW continues to hold the major share of drama production in Australia, with production expenditure of AU\$460 million, from a national total of AU\$1.3 billion. Productions supported through Screen NSW and Create NSW across all genres leveraged production expenditure of more than AU\$311 million and supported more than 10,000 jobs in the sector.



LEGO® BATMAN MOVIE – WARNER BROS. FEATURE PRODUCTION/ANIMAL LOGIC



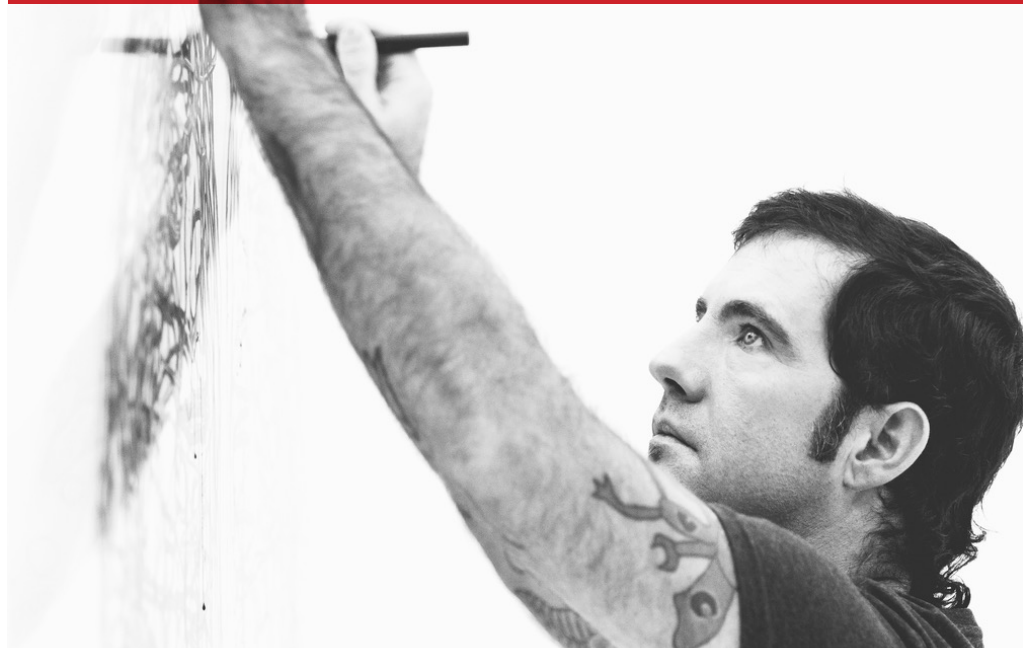


Sydney's screen productions are dynamic and exciting...they challenge perceptions and help audiences to see the world differently, while telling great stories. From television series set in Sydney to movies on the big screen, Sydney loves watching as much as making the content. Sydney Film Festival, the Arab Film Festival, the Academy accredited Flickerfest short film festival, Screenwave and Queer Screen Film Festival events, to name just a few, reflect the eclectic cultural diversity of our city and showcase the breadth and diversity of stories told in a way that only Sydney can.

Professional development for screen practitioners is supported through an Industry Development grant funding program. We are committed to better representation in the industry from all parts of the community and prioritise projects targetting people from under-represented groups including women, Aboriginal and Torres Strait Islander peoples, people from culturally and linguistically diverse backgrounds, people with disability, LGBTIQ people and people from outside metropolitan areas.



*THE GHOST IN THE MACHINE, SCREENWORKS SHORT FILM*





## Participation in Small Worlds Film Festival 2016 – BRADFORD CITY OF FILM

A series of 10 short films, made by filmmakers in NSW, featuring artists with disabilities, were screened as part of the Small Worlds Film Festival in Bradford in 2016. The films were funded through Screen NSW, as part of an ongoing policy, with the aim of raising awareness of artists with disabilities.

### IN MY NEIGHBOURHOOD

In My Neighbourhood is a collaborative project with Melbourne City of Literature, Adelaide City of Music and Singapore City of Design, offering an opportunity for creative practitioners in Victoria, New South Wales and South Australia to participate in Singapore Design Week in March 2018.

Three successful applicants will each receive up to \$5,000 AUD to cover flights, accommodation and other costs to attend Singapore Design Week where you will attend industry sessions and enter collaborations with practitioners from all creative fields.

IN MY NEIGHBOURHOOD is a collection of collaborative design project idea, inspired by music, literature and film to be presented at Singapore Design Week in March 2018.

Creative practitioners across all areas of literature, music and film that are resident in Victoria, New South Wales and South Australia were eligible to apply for the opportunity.

We are committed to representation from all parts of the community and encouraged submissions from people from under-represented groups including women, Aboriginal and Torres Strait Islander peoples, people from culturally and linguistically diverse backgrounds, people with disability, LGBTIQ people, people from outside metropolitan areas.

Successful applicants must be available to travel to Singapore in March 2018 to attend Singapore Design Week. Successful applicants will be informed in December 2017.

THE BATTLE, SCREENWORKS SHORT FILM. PHOTO: KATE HOLMES



SINGAPORE DESIGN WEEK, SOCIAL MEDIA POST







## BEIJING DESIGN WEEK 2017

Participation by NSW Government Architect, Peter Poulet, as guest speaker at the Creativity 2030 Seminar as part of Beijing Design Week 2017.

CREATIVITY 2030 (C2030) is conceived as a new global initiative, seeking to stimulate, mobilize and exchange creative solutions, tools and approaches in all walks of city life in order to advance sustainable development.

Mr Poulet spoke about the role of a Government Architect and why it is a good idea to have designers in government. He also participated in a panel discussion, speaking on the theme of Smart Societies: Creativity Promoting the Future of the City.



BEIJING DESIGN WEEK, PETER POULET, NSW GOVERNMENT ARCHITECT



5. MAJOR INITIATIVES IMPLEMENTED THROUGH INTER-CITY COOPERATION TO ACHIEVE THE OBJECTIVES OF THE UCCN.



## INDUSTRY SUPPORT

Continue to work with the local screen industry, its guilds and organisations to support the development of practitioners from early career to established individuals, through workshops, production attachments and tailored professional development programs.

Continue to look for and develop opportunities for screen practitioners to collaborate across creative fields, including through events such as 360 Vision and participation in creative industry events in Australia and internationally.

Continue to support the development and production of original screen content in Sydney and NSW, leveraging high levels of economic benefit to the state and supporting high value jobs.

## AUDIENCE DEVELOPMENT

Continue to support a range of public screenings, festivals or tours that provide opportunities for audiences to see and experience quality screen content and innovative practice, and one-off or annual events including those in single or multiple venues. Events and programs that support high-quality activity, engagement and participation with our priority areas are of particular importance:

- people living and/or working in regional NSW
- people living and/or working in Western Sydney
- Aboriginal and Torres Strait Islander people
- people from culturally and linguistically diverse (CaLD) backgrounds
- people with disability, and
- young people.

## DIVERSITY AND INCLUSION

We are committed to representation from all parts of the community and the inclusion of people from under-represented groups including women, Aboriginal and Torres Strait Islander peoples, people from culturally and linguistically diverse backgrounds, people with disability, LGBTIQ people, people from outside metropolitan areas.

We will continue to prioritise programs and opportunities that support the inclusion of people from under-represented parts of the community in all our programs, including (but not limited to) the following initiatives:

- 50/50 by 2020
- Screenability
- Development and implementation of a Diversity and Inclusion Action Plan
- Continued implementation of a Disability Inclusion Action Plan
- Membership of the Screen Diversity and Inclusion Network
- Membership of the Media RING Network

WE DON'T NEED A MAP, WARWICK THORNTON

