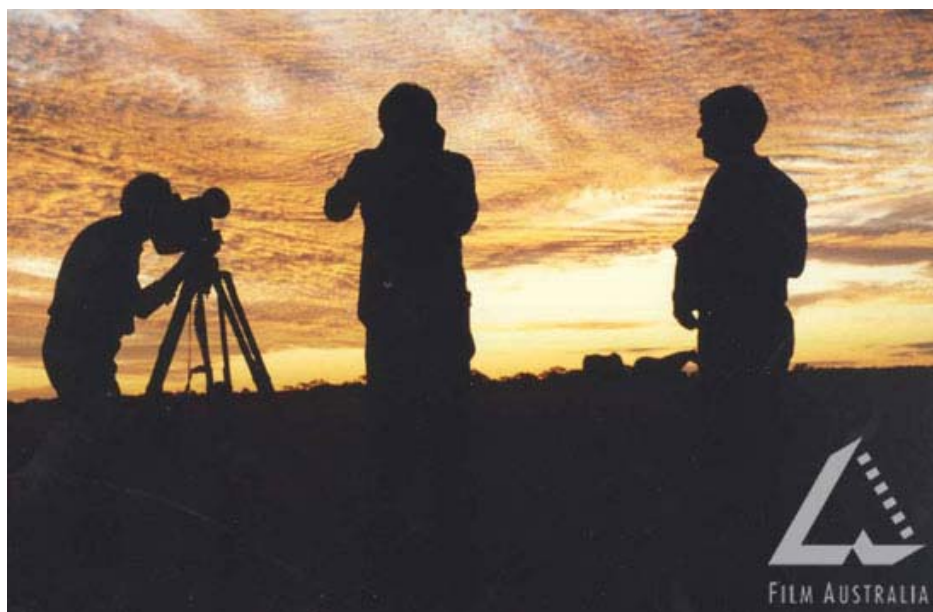


## MENTORING INFORMATION KIT

Do you need a mentor to assist you in reaching the next stage of your project or career?

*Mentoring is a mutually beneficial relationship that involves a more experienced person helping a less experienced person to achieve their goals.*



*"No matter what stage you're at in your career, there is always someone who knows more, and who can help you with strategy, contacts and advice. I have several mentors who continue to offer me strategic advice. And it's a two way street. As a mentor myself nowadays, I know there is also much to learn from talented emerging filmmakers. Finding the right mentor is a wonderful way to move your career forward."*

**Trish Lake, Producer. Freshwater Pictures**

This information kit was written by Cathy Henkel  
and sponsored by



Screen  
Producers  
Association  
of Australia



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## About this information kit

The Mentoring Information kit is a screen industry resource that aims to provide an overview of mentoring programs and initiatives available for practitioners in Australia.

The kit provides an introduction to mentoring issues and links to a wide variety of mentoring programs available through all state and national agencies.

Stage 2 of the project will be a website hosting a mentoring match-making service.

The kit was researched and written by Cathy Henkel and developed as an initiative by three organisations who recognised the vital role that mentoring plays in the development of screen industries in Australia.

They are:

Film Australia: [www.filmaust.com.au](http://www.filmaust.com.au)

Screen Producers Association of Australia (SPAA): [www.spaa.org.au](http://www.spaa.org.au)

Australian Film, Television and Radio School (AFTRS):  
[www.aftrs.edu.au](http://www.aftrs.edu.au)



Screen  
Producers  
Association  
of Australia



**Photographic images in this kit are taken from the Film Australia library**

*"I am a product of mentoring and was very lucky to have the absolute best in the business. Mentoring is about understanding the business of screen industry production and how to operate as an entrepreneur without government subsidy. Certainly the industry is changing, but the best of today's mentors have embraced these changes because of their 'business' upbringing."*  
**Nick McMahon, CEO, Crawford Productions Pty Ltd**



## Definitions

This section covers definitions for the following;

- Mentoring
- Consultancy
- Internships
- Apprenticeships and traineeships
- Fellowships

*In Greek mythology, Mentor was the son of Alcimus and a friend of Odysseus. When Odysseus left for the Trojan War, he placed Mentor in charge of his son, Telemachus, and of his palace. The first recorded modern usage of the term can be traced to a book entitled "Les Aventures de Telemaque", by the French writer François Fénelon (1699) in which the lead character is that of Mentor.*



**Mentoring involves building a relationship between an emerging or less experienced practitioner and a more experienced person who agrees to act as a trusted counsellor or teacher. The relationship is usually medium to long term and is more substantial than a relationship with a consultant.**

Mentors provide their expertise to less experienced individuals in order to help them advance their careers, enhance their education, and/or build their networks. Many of the world's most successful people have benefited from having a mentor including:

- Business people - Freddie Laker mentored Richard Branson
- Politicians - Aristotle mentored Alexander the Great
- Actors - Mel Gibson mentored Heath Ledger
- Athletes - Eddy Merckx (five-time Tour de France winner) mentored Lance Armstrong (seven-time Tour de France winner).

Fictionally, a mentor is a common character in the hero's journey.

The information provided in this document deals in more detail with the nature of the relationships, guiding principles, needs and other issues relating to mentoring.

**A Consultancy occurs when a professional person provides expert advice within a specific area of knowledge. This may include particular advice to an emerging producer or director or, more often, particular expertise on specific areas such as budgeting, legal issues, writing narration or business management.**

A consultant usually provides expertise to clients who require a particular type of knowledge or service for a specific period of time. A consultant is usually not employed by the client and is often a key player (such as a producer or director) in his/her own company. There are professional consultants in certain fields of expertise who run their own business and have multiple clients. The advantage of a consultant is that it is usually a short term, flexible relationship and provides access to high levels of expertise that would not otherwise be available to the practitioner or his/her company.

**Internships involve the placement of a practitioner (student, emerging or experienced) in a professional work environment so that the intern may gain**

## **specialised training and experience and an entry to professional work in Australia.**

An internship provides an opportunity to work with a company or leading professional in a paid training capacity in order to

- gain valuable experience within a particular field
- gain recognition, form alliances and make connections with people in the industry
- develop an appreciation of the work practices and ethics of the industry

An internship is generally a shorter-term arrangement than a traineeship or apprenticeship (which can be up to four years). Internships don't always lead to formal qualifications. It is important that the skill set and objectives of the intern are well matched with the host organisation.

**Apprenticeships and traineeships are jobs that combine work and structured training. They usually involve students or emerging practitioners and are located within a business or place of employment. Generally training is provided both on-the-job and through associated courses and often leads to nationally recognised qualifications.**

A traineeship is a scheme or initiative which offers financial aid to enable a person to get trained for a specific job. Apprenticeships generally last four years and cover traditional trade areas such as building and construction, hairdressing, cooking, the automotive industry, engineering and manufacturing.

Although they vary from one industry to another, apprenticeships and traineeships include:

- paid employment under an appropriate industrial arrangement (for example, an award or enterprise agreement).
- a Training Contract that is signed by both the employer and apprentice or trainee and registered with an appropriate government department.
- a qualification, delivered by a registered training organisation, that meets the requirements of a declared apprenticeship or traineeship and leads to a nationally recognised qualification.

**Fellowships acknowledge and assist the work of experienced and established industry practitioners wishing to further develop their careers. Fellowships are generally awarded on the basis of the track record of the practitioner.**

Experienced professionals seeking a fellowship are generally expected to design and organise a specific program of activities themselves that will advance and extend their career or have a specific rationale or strategy.



## The Mentor Relationship

A mentor relationship begins when a more experienced person decides, for a wide variety of reasons, to guide or assist a less experienced person to achieve their goals.

Like any healthy relationship, it works best when the needs of both parties are acknowledged and met and when both gain something of value from the relationship.

For the purposes of this information kit, the experienced person is referred to as the mentor and the less experienced person is referred to as the mentoree. They may also be referred to as the teacher and the learner or the expert and the aspirant. Deciding on the preferred terms may form part of the initial discussion about the exact nature of the relationship.

In most cases, mentoring occurs on a one-on-one basis. However it is also possible for a mentor to take on this role for a team or group of practitioners. In this case, the method of communicating the advice and information has to be determined at the start, with one person being assigned the role of contact person on behalf of the group.

In setting up a mentorship relationship, it is advisable for both parties to sit down together and create a written document that sets out the needs, aspirations and expectations of both parties. A sample set of needs and expectations for both the mentor and mentoree is included in this kit to act as a starting point or guide to this discussion.



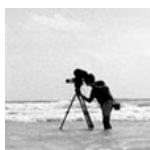
What the Mentor needs  
What the Mentoree needs

As part of the set-up process, it is important to develop a written plan that sets out the terms and conditions of the relationship. This plan may include a mission statement, a program plan, legal and insurance issues, a monitoring strategy and closure plan. See Guiding Principles.



Guiding principles in developing a mentor relationship

Mentoring is increasingly being viewed as a vital mechanism for the development of screen industries in Australia. Further discussion of this is also included in this kit.



Mentoring in Australian screen industries  
Building entrepreneurship  
Recommendations from the Higgs report



## What the mentor needs

**"People will forget what you said. People will forget what you did. But people will never forget how you made them feel."**

*Bonnie Jean Wasmund*

- To care about the project/story/idea and evidence that the person you are mentoring is also deeply passionate about the project.
- A personal connection to the project or the person/team developing the project
- Trust in the content creator/team – that they are committed and able to deliver
- Confidence in the ability of the content creator/team – seeing examples of previous work or seeing evidence of that spark of talent/brilliance
- Enough real and meaningful time to commit to the project
- A willingness to listen, learn and grow with the project – a lack of arrogance or belief that you somehow know it all
- A creative curiosity and time and energy to embark on a journey and a willingness to broaden your experience and travel with the project all the way.
- Evidence that the content creator is willing to listen, learn, accept advice and be stimulated and challenged. Evidence that they are willing to go the distance, write another draft, make the necessary changes and follow through

**"Advice is like snow; the softer it falls, the longer it dwells upon, and the deeper it sinks into the mind."** *Samuel Taylor Coleridge*



## What the mentoree needs from their mentor

**"Knowledge speaks, but wisdom listens."**

*Jimi Hendrix*

- To care about your project enough to share it with someone else
- Evidence that the mentor is personally committed to the project
- Trust in the opinion of the mentor
- A willingness to be challenged, pushed and confronted so that the project can move to the next level
- An agreement on the amount of time the mentor is willing to commit to the project
- Advice and feedback on story/structure and style and help with pitch materials
- Strategic meetings and/or written documentation to clarify core issues such as creative control, decisions relating to casting, crew and delineation of responsibilities
- Access to broadcasters and people with influence in the industry
- Advice on strategic and legal matters
- Positive feedback delivered in a sensitive but honest manner, and not in a way that undermines confidence or creates feelings of inadequacy
- A mutually agreed and realistic set of time-frames and clear deadlines for delivery
- Clear communication and clarification of role divisions during the script development, shooting and post-production stages
- A tough skin – ability to accept criticism and feedback and a determination to do whatever is required to make the project as good as it can be.

**"Be like a postage stamp. Stick to something until you get there."**

*Josh Billings*



## Guiding principles

The following principles and steps are offered as a guide or roadmap in setting up a mentorship. Each relationship will be different, and some of these steps and processes may not be necessary to every relationship. It is advisable to sit down together and go through the list and work out what the relationship in question needs. There will be long-term benefits if each party sets out their expectations, needs and boundaries before you start.

### 1. A Mission Statement

At the start of the relationship or project, write a joint statement of purpose outlining what each person wishes to gain from the relationship. This can take the form of a Mission Statement for the project or relationship or simply a clear statement of the goals and expectations that each party has for the relationship.

### 2. A Program Plan

Create a realistic, attainable, and easy-to-understand operational plan that includes:

- A description of activities and profile of all participants and stakeholders
- An assessment of the needs of all parties
- The goals, objectives and timelines for all aspects of the program
- Funding and resource development requirements and plans

### 3. Policy and procedures

Develop written policies and procedures for the relationship which address:

- Rights and responsibilities of both parties
- Arrangements for ongoing contact between mentor and mentoree
- Confidentiality and privacy issues
- Legal issues – particularly in relationship to copyright, revenue split and creative control
- Insurances - including who is responsible for insurance for the mentoree
- A Duty of Care statement
- An Occupational Health and Safety statement

It may also be useful to consider drafting statements to cover the following: (Note: these documents cover 'worst-case-scenario' situations and are best developed at the start of a project or relationship when contact is fresh and unencumbered by emotion or distress).

- Grievance issues
- Ethical issues
- Protection against harassment
- 'Get out' clauses

#### **4. Mentor monitoring strategy**

Develop a monitoring schedule that includes whatever is appropriate from the following:

- Consistent, scheduled meetings between mentors and mentorees
- A framework for ongoing feedback
- Keeping and sharing written records
- Regular debriefing and troubleshooting
- Input from strategic partners and significant others
- A process for managing grievances, recognition and interpersonal problems
- Networking with appropriate organisations, ongoing training and development
- Social gatherings
- Recognition and appreciation events – to recognise the mentor's contribution

#### **5. A Closure policy**

Formal closure steps should be developed that include:

- Clear procedures for exiting the program
- Clearly stated policy for future contact
- Assistance in defining the next steps for the mentoree to continue achieving personal goals
- Evaluation and assessment of the relationship or project

Note: The information above is based on a set of core principles developed by Mentoring Australia and made available on their website for use by any individual or organisation with an interest in promoting responsible mentoring.

(<http://www.dsf.org.au/mentor/>)

*"Confidence, like art, never comes from having all the answers; it comes from being open to all the questions."*

**Earl Gray Stevens**

## **Mentor programs available in Australia**

The following is an overview of the mentorship schemes available in Australia by the following agencies:

### Federal agencies

- AFTRS
- Film Australia
- AFC

### State agencies

- NSW FTO
- PFTC
- Film Victoria
- SAFC
- Screen West
- Northern Territory Film Office
- Screen Tasmania
- Screen ACT

Note: this information covers consultancy, internships and fellowships as well.



***The Centre for Screen Business is a new unit of AFTRS formed to promote the development of business knowledge and skills in the screen content industries***

The Centre:

- teaches media economics and business planning to full-time students of the School
- offers short courses in business-related subjects to screen industry professionals
- conducts practical research to improve business knowledge and know-how in the sector

The Centre's mission is to improve the sustainability of businesses in the sector by disseminating knowledge, skills, data and ideas to business owners and managers. To learn more about AFTRS visit the [AFTRS homepage](#).

The Centre for Screen Business is committed to developing mentorship relationships and will be launching an initiative in 2007.

Another AFTRS initiative that aims to support independent producers in developing new skills, understanding the possibilities of emerging technologies and forming new relationships and networks is LAMP. LAMP stands for Laboratory of Advanced Media Production.

LAMP is one of Australia's leading emerging media labs, developing innovative projects which are compelling, audience centred, globally focused and market ready. LAMP is a unique mix of seminars, workshops, immersive rapid prototyping residencies and industry focused product development. LAMP mentors include creative and technical leaders in games design, mobile content, web applications, IPTV, interactive writing and cross media production.

In 2007 LAMP is delivering a range of programs including:

- LAMP: Story of the Future: programs to develop innovative cross media projects in partnership with the Australia Council Literature Board
- Business Development Residential Programs for LAMP creative teams to hone business planning skills in partnership with the AFTRS Centre for Screen Business
- Extended development and prototyping of new entertainment formats and services in partnership with 3rd party companies.



FilmAustralia

Film Australia is one of the nation's leading producers of documentaries. An Australian Government owned company, Film Australia's mission is to create an audio-visual record of Australian life.

Film Australia produces programs under the [National Interest Program](#), the Making History initiative and for Film Australia Digital Learning.

Film Australia is the executive producer of these productions, drawing on the creative and technical talent from Australia's independent documentary production industry.

Film Australia also provides support to the Australian documentary sector through a range of services and facilities, under our Community Service Obligations. This includes Library, Marketing and Distribution, Site and Facilities.

### **Supporting a healthy documentary sector**

Film Australia is reliant on the production capabilities of a robust independent sector. A key strategic objective is to be the creative hub of a creative and highly skilled documentary industry in Australia through collaborative working relationships, funding initiatives and the provision of services and facilities.

Film Australia uses its resources and assets to support creative and enterprise growth in the documentary sector. This includes a range of strategic initiatives that include a mentoring or development component.

### **Hothouse Scheme**

In 2005, Film Australia launched a pilot Hothouse scheme for documentary and factual producers in conjunction with the New South Wales Film and Television Office (FTO). Both Film Australia and the FTO recognised the need for strategic investment to enhance the health of the independent documentary sector.

The Hothouse Scheme aimed to support a team of entrepreneurial independent documentary producers to establish a viable business structure. The Scheme was awarded to Iris Pictures in October 2005 for 12 months, and has recently been extended to 2007.

The Hothouse Scheme provided cash, facilities and inkind support (including legal and accounting advice), and access to inhouse expertise at Film Australia and FTO.

An independent evaluation of the pilot found that the ongoing mentoring by Film Australia was a major contribution to the success of the scheme. Film Australia will make an announcement about continuation of Hothouse in April 2007.

### **Production opportunities**

Film Australia has targeted initiatives to support emerging filmmakers to create documentaries under the National Interest Program and other production.

Strategies include partnering a less experienced filmmaker with an experienced producer, or producers with skills in new media production (for non-broadcast projects).

Projects currently in production using that model include *Down Undergrads* (produced with Big Island Pictures, with assistance of PFTC and SBSi) and the cross media project *Change the World* (produced with assistance of the NSW Film and Television Office and the Australian Film, TV and Radio School and SBS Digital Media).

These projects are all made with a Film Australia executive producer.

### **More information:**

For more information on Film Australia's production and strategies to support industry growth go to:  
[www.filmaust.com.au/production](http://www.filmaust.com.au/production).



The ongoing AFC programs specifically targeted at mentoring are the Internships and Fellowships support programs. Funding is in the form of a grant and is non-recoupable. The annual AFC allocation for these programs is approximately \$105,000

### **Internships**

Internships are designed to assist practitioners whose careers would benefit from an attachment to a person, production or organisation. This is not an entry-level scheme. Applicants must have previous film/television experience and credits in the area in which they have arranged an attachment (i.e. if the attachment is with a director, the applicant must have directorial credits).

The strand is for producers, directors, script editors, animation filmmakers and interactive digital media producers who have at least one significant produced and released credit. Credits should be in the same field in which the applicant is seeking an internship (eg an applicant seeking an attachment with a director should have directorial credits).

Internships: funding up to \$10,000

### **Fellowships**

Fellowships acknowledge and assist the work of experienced and established industry practitioners wishing to further develop their careers.

Producers, directors and script editors must have at least five hours of broadcast television or two feature film credits, while documentary and animation filmmakers and digital media producers must have a significant body of work. Only individuals may apply for Internships and Fellowship. .

Fellowships: funding up to \$20,000

The programs for Internships and Fellowships may take many forms. They can involve features, documentaries, animation, interactive digital media, TV drama and comedy series, and can include programs of travel in Australia and/or overseas. They may take the form of high-level attachments, specified programs of study or an individual program designed to enhance or significantly alter the course of a career.

For example:

- a director might attach themselves to a more experienced director on a production

- a producer might spend time in a TV production house to observe the script-development and creative management process, or they may wish to work with a more senior producer developing a financing plan for a project of their own
- an animation filmmaker may wish to enhance specific technical or creative skills
- a filmmaker may want to hire a more experienced producer or director as a consultant on their own funded production.

Potential interns/fellows are expected to design and organise a specific program of activities that will advance and extend their career and must have a specific rationale or strategy to back their proposal. Internships are not available for script development proposals.

### **Special Initiatives**

The AFC offers additional funding for mentorships by way of special initiatives which vary from year to year. In 2006/07 the AFC is offering a **Television Internship Initiative** to assist committed emerging television producers to gain professional development and experience in the television industry.

Internships can involve television drama, comedy, light entertainment or factual series, and might include programs of travel in Australia and/or overseas. They will take the form of individual programs designed to enhance or significantly alter the course of a career. Ideally these programs will allow the intern to be attached to a mentor whom they will not only shadow, but carry part of their workload to gain hands-on producing experience.

Potential interns/fellows are expected to design and organise a specific program of activities that will advance and extend their career and must have a specific rationale or strategy to back their proposal.

The companies will select the person they would like to support in this way. There needs to be a genuine development plan for the producer attachment that allows for hands-on involvement in all areas of creative producing. This might include identifying and developing a concept, negotiating with a network and distributor, script development, casting, rushes viewing, meetings with cast and directors, input into cuts of episodes and sound mix. They will work with an experienced producer, attend plotting sessions, meetings, budget discussions, shooting, post production and screenings. Television networks may wish to assign the intern to one or more network series in production and/or one or more Series Producers throughout the period of the attachment.

Programs may also include travel costs for the intern to travel with the mentor producer to appropriate local or international markets and festivals. **Final details of the scheme will be announced on the AFC website in late March 2007.**



## **NSW Film and Television Office (FTO)**

The NSW FTO does not run any specifically funded mentoring programs. However, some programs include a mentoring element, such as the following:

### **Young Filmmakers Fund**

The Young Filmmakers Fund (YFF) was established in 1995 to support new and emerging filmmakers in NSW. The Fund provides a unique opportunity for young talent to break into the highly competitive film and television industry. There are two funding rounds per year with up to four projects selected in each round. Successful applicants receive grants of up to \$30,000 for production and/or post-production.

### **Aurora Script Workshop**

The Aurora Script Workshop is primarily aimed at teams of mid level or experienced filmmakers with well developed scripts which have reached at least 2nd draft stage. "The aim of Aurora is to support filmmakers with their script development and we believe the depth of experience and expertise of our advisors, both Australian and international, should make it impossible not to improve a project and improve its chances of funding" – Jane Campion.

### **Digital Visual Fx Scheme**

In 1998, the FTO established the Digital Visual FX Scheme to provide on-the-job skills development opportunities in the digital FX industry. Over the past eight years, forty-eight trainees have been placed in six month traineeships with some of Sydney's leading digital FX companies. Training has been offered in a wide array of digital FX skills including 3D modelling and animation, compositing, design and FX production.

### **Industry and Audience Development**

FTO's industry and audience development program: provides grants for projects that develop and encourage an innovative and sustainable environment in which digital media, film and television content is conceived, produced, distributed, exhibited, broadcast, viewed, discussed and analysed. Examples of these environments include screen-based festivals, conferences, professional training programs, seminars, workshops, forums, exhibitions, touring programs, professional mentorships provided by industry organizations.

### **New Feature Film Writers Scheme**

The New Feature Film Writers Scheme aims to assist new writers to fully develop a significant, creative vision for their script. New writers are

defined as those without screenwriting credits or those with writing credits of up to a maximum of 45 minutes of drama (accumulative) which have been produced and screened to an audience (eg, TV, festival). The FTO supports up to four scripts per round. Successful applicants attend a two week intensive feature script development program which will serve as the platform from which to begin the next stage of development. Writers are matched with an experienced script advisor to assist them to reach the next draft. Writers will also be given the opportunity to meet one-on-one with two other script consultants to receive feedback on the progress of their project, and will be invited to an FTO industry networking event. Applications are only accepted from new writers residing in NSW.



## **PACIFIC FILM AND TELEVISION COMMISSION (PFTC) Queensland**

The PFTC does not run any specifically funded mentoring programs. However, some of their programs have mentoring components, such as the following:

### **THE WRITE STUFF Short Film Development Scheme**

To assist emerging writers develop short drama projects. Successful applicants will work with a professional writer who will mentor the development process and, if appropriate, also act as co-writer. There are no restrictions on content or genre. Screenplays under ten (10) minutes in length are encouraged.

### **Indigenous Filmmakers' Fund - Short Black**

To assist indigenous writers develop short drama projects. Successful applicants will work with a professional writer who will mentor the development process and, if appropriate, also act as co-writer. There are no restrictions on content or genre. Ideas for screenplays under ten (10) minutes in length are encouraged.

### **PREMIERE Script Development Scheme**

To raise the quality of feature film screenplays by providing intensive development services to projects that can attract audiences in Australia and the rest of the world. In consultation with the producer, the PFTC will fund the costs of engaging an experienced script consultant to work with the creative team.

The script consultant will provide a script analysis that evaluates the screenplay, identifies the issues that need to be addressed and offers a range of solutions that will form the basis for further creative exploration.

### **Skills Formation Strategy**

In 2006 the Queensland Government announced its support for the development of a Skills Formation Strategy in the film, television and digital content industry sectors. Work commenced on the strategy in June 2006.

The strategy will support industry, government and the education and training sectors to work together to identify new solutions to skilling and workforce development issues in the Queensland film, television and digital content sectors. This may include new learning models, revised training products, new qualifications or better career planning and marketing campaigns.



**Film Victoria** has specific funding for mentoring programs.

### **Attachment Program**

This program provides professional development to film and television makers by placing them in a production environment under the supervision of highly skilled and knowledgeable personnel. The Program enables writers, directors, producers and other personnel within the film and television industry to broaden their knowledge, experience and contacts within the industry. The Program is also for professionals working within the industry who wish to move into a different area of expertise within the industry.

### **Mentorships**

Project Mentorships provide opportunities for practitioners to develop their own projects under the tutelage of a highly experienced mentor.

International Market Mentorships pair new filmmakers with experienced players and enable experienced filmmakers to explore new markets with the assistance of a veteran of that market.

Project Mentorships are available to Victorian writers, producers and directors with a project at any stage of development. Project Mentorships can be used to advance a project from concept to treatment; concept to draft; draft to draft; final draft into production; production to post-production; post-production to multi-platform delivery; or post-production to market. They may include attendance at interstate or overseas-based workshops, which involve one-on-one interaction between the applicant and experienced advisors and focus on project development.

If a Project Mentorship is carried out interstate or overseas, applicants must meet all travel and accommodation costs. The nominated projects should demonstrate a commitment to quality, innovation and marketability. Applications will be assessed on the quality of the project, the track record of both the applicant and the mentor, in addition to the development and/or financing strategy for the project.

### **New Feature Writers**

The New Feature Writers' Program is designed to provide an opportunity for new feature writers to develop their scripts outside the requirement of screen credits and producer attachment; to develop new screenwriters under the guidance of a professional script editor and to add to the pool of capable and talented fiction feature screenwriters in Victoria.

Scripts are assessed for originality, quality and the strength of the writer's plans for the future development of the project. The scripts submitted must

be of feature length and will be considered across any budget and any genre including animation.

Six short-listed projects will be invited to attend a 3-day Workshop in which industry practitioners with extensive script development expertise give writers direct 'one to one' feedback on their projects. The workshop will also include sessions delivering general development information with an emphasis on the writer/script editor relationship and the preparation of next draft notes.

### **Short Film Fund**

A developmental program providing filmmakers with the opportunity to refine their skills on a fully funded short film prior to making a feature or larger scale television project.

Film Victoria may provide further support to successful teams by facilitating workshops with experienced industry mentors, aimed at ensuring the filmmaking team is best equipped to realise their production. Workshops would be tailored to suit individual projects, but might cover such areas as script polishing, production approach, budget and scheduling, communication with heads of department and actor direction.

### **Digital Media Internships**

Digital Media Internships provide opportunities for interns to develop their skills in digital media production and creation through placement with a host company and in so doing broaden their knowledge, experience and contacts within the industry. The internships provide a means of specialising in industry standard software packages and gaining valuable hands-on production experience. Internships are available in a range of specialised areas including animation, 3D modelling, compositing, FX, programming and producing.

Internships are supported in a broad range of companies including electronic game development, post production and animation companies under the supervision of skilled personnel.

Support is provided to recent graduates of multimedia, film, animation, design, programming and related courses as well as established practitioners in the digital media industries wishing to upgrade their skills on industry standard digital media software.

### **Industry & Audience Development**

Through its Industry & Audience Development program, Film Victoria aims to foster and support a diverse range of organisations, events and initiatives including: conferences, seminars, regional film events, awards, publications, screenings and forums which offer industry development opportunities for established and new practitioners and increase audience appreciation, commentary and critical analysis of the Victorian film and television industry. Film Victoria will support initiatives that display a high level of access and participation by the Victorian film and television sector and that broaden the creative influences on Australian production.



## **South Australian Film Corporation (SAFC)**

SAFC has specific funding for mentoring programs.

### **Practitioner Development Funding:**

#### **Attachment Scheme**

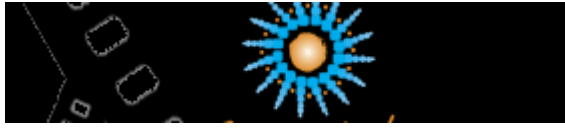
The Attachment Scheme assists individuals with relevant experience in film or television production, to move to a higher level in their professions by obtaining on the job experience in the industry. The Scheme provides support to practitioners who have appropriate skills and a demonstrated commitment to the South Australian industry to further develop their skills in a professional work environment. The Scheme provides financial support to the applicant who is assigned to work within a department on a production, where they are attached to a specific crew member and are responsible to the head of department. For example, a Standby Props Attachment is attached to the Standby Props crew member, and is responsible to the Head of the Art Department.

#### **Digital Media Attachment Scheme**

The Digital Media Attachment Scheme assists individuals who have experience in digital media or traditional film, television and documentary production to move to a higher level in their professions through training in the digital media industry. The Scheme supports digital/crossover traditional media practitioners at all stages of their career. However, the Scheme does not support entry-level training.

#### **Practitioner Development Funding**

Practitioner Development (Traditional & Digital Media) funding provides support for professional and career development for film, television, documentary and digital media practitioners. The program provides funding for practitioners to attend workshops, conferences, courses or other industry related events, throughout Australia that provide professional development or career enhancement, and that contribute to the applicant's skills and ability to contribute to and work within the South Australian industry.



## **Screen West: Western Australia**

Screen West has funding for the following mentoring programs.

### **Mentorships**

The purpose of this program is to pay experienced recognised filmmakers an allowance to provide mentorship in their area of expertise to an early or mid career filmmaker who requires support to fulfil their crew function to an optimum level. Mentorships are intended to provide advice and assistance on an 'as needs' basis allowing early to mid career filmmakers to fill the gaps in their knowledge and to fast track their learning and understanding of the specific crew position.

Mentorships will only be available to filmmakers working on productions that have received funding from a Government agency or the Film and Television Institute.

ScreenWest reserves the right to assign specific mentors to individual filmmakers on ScreenWest funded projects. Mentorships may be a condition of funding.

### **Attachments**

The purpose of this program is to increase the creative, technical and business skills of Western Australian-resident filmmakers by funding production companies to provide intermediate and advanced level professional attachments on feature films, documentary & factual programs, TV drama, animation and other broadcast media. Attachment proposals will be assessed on a case by case basis. ScreenWest will fund attachments for Western Australian practitioners on state based or interstate productions.

### **Producer Internship**

Every six months ScreenWest provides an opportunity for an early to mid career producer to work at ScreenWest as a Producer Intern. The Producer Intern works closely with the Director, Production Development to advance Western Australia as a competitive, creative and culturally distinctive centre for screen production. The Intern position is intended to provide an excellent opportunity for selected Western Australian screen practitioners to gain fast tracked practical experience through a range of screen industry funding processes, including:

- collating production funding applications;
- taking part in funding assessment processes;
- analyzing production reports;

- providing background research for ScreenWest policy and strategy development;
- Managing a selection of ScreenWest Initiatives.

The person appointed will provide a point of liaison for practitioners with ScreenWest, particularly for the early and emerging sector.

Production Initiatives: ScreenWest regularly funds TV co-production initiatives where emerging practitioners are placed with established production companies or training organisations to produce television co-productions.

Examples include:

- Deadly Yarns – an award winning series of short films made by Indigenous practitioners in conjunction with the Film and Television Institute and ABCTV. This initiative includes extensive mentoring as well as structured workshops which accompany the productions.
- Marx and Venus - a short sitcom series produced for SBS by Taylor Media using emerging producers and directors working closely with experienced personnel.

Staff Mentorships and training: As ScreenWest moves into new areas of production support it also provides its staff with limited tuition with experienced practitioners or other professionals and mentor programs as required.



Screen Tasmania has specific funding for mentoring programs.

### **Professional Placements**

Enabling the recipient to gain a broad range of skills and experience in a relatively short period of time by allowing them to work professionally with an experienced practitioner.

Placements may be structured in either of two ways:

- As an attachment — the placement of an applicant in a support role with a mentor who is working professionally with an experienced independent production company on a project; OR
- As a mentorship — funding an experienced mentor to work in an advisory capacity with an applicant who is undertaking a key creative role on a short, drama or documentary production that is fully financed and going into production.

### **Objectives of these schemes**

To provide training opportunities for emerging practitioners with demonstrated talent and aptitude by supporting them to work professionally with experienced practitioners.

Priority may be given to training in areas of identified skill shortage in the local industry.

### **Eligibility**

Funding is not available to full-time students or full-time employees of publicly funded organisations. Applicants must have already successfully negotiated the attachment or mentorship with the mentor and the producer.

Attachments and mentorship's must be structured to maximise training opportunities.

Applicants must be residents of Tasmania.

Where an applicant is seeking an attachment to a professional production, that production must be a major production primarily for broadcast and/or theatrical release.

Where an applicant is seeking an experienced mentor to be attached to their short, drama or documentary project, the project should have been funded by Screen Tasmania and/or the Australian Film Commission.

Mentorships or attachments to self-funded or ultra-low budget projects will not be considered.

Applicants must have demonstrated a commitment and aptitude in the area in which they will be working. It is expected applicants will have some experience in related positions.



The Northern Territory Film Office recognises mentoring as an important professional development tool, however, at this point does not offer a specific Mentorship program. Tailor-made packages that include mentoring components are offered to individuals through the screen grants funding rounds, and attachments to major productions are negotiated where skills development is necessary.

For example:

#### **Script Development**

A professional Editor/Mentor is attached as part of the funding package offered to writers successful in the screen grants funding round, who need assistance in reaching a polished draft stage.

#### **Project Development**

An Executive Producer/Mentor is attached as part of the funding package offered to projects successful through the screen grants funding round, where the producer is relatively inexperienced.

#### **Attachments**

Where there is a lack of industry experience or expertise locally, the NTFO negotiates attachment packages to major productions for suitable individuals that include an allowance and on-the-job mentoring from a key creative. These have been organised for directing, producing, writing, location sound recording, camera, editing, design, and hair and make-up on network dramas including *The Alice* and *Double Trouble*.



## **Mentoring as a tool in the development of entrepreneurship in Australian screen industries**

The Australian screen industries are at a cross roads.

Globally, the media and entertainment sectors have been forecast to grow at an average annual rate of 7.3% from \$1.8 trillion in 2005 to more than \$2.4 trillion by 2009 (DCITA 2005). The Digital Content Industry Action Agenda positions Australia at a critical crossroads. "It can do nothing in the area of digital content and continue to be a net importer of much of its educational, cultural and entertainment content. Alternately, industry and government can work together to become a major exporter of creative digital content. In order to compete in this global marketplace, Australia needs to attain a growth rate that matches that of its competitors" (DCITA, 2005).

Production and delivery of content is in a period of transition to digital, online and interactive formats. Passive television reception and viewing is facing increased competition from the internet. Commercial television is predicted to increase its coverage of real-time and sporting events, live news, reality and game shows. As traditional channels contract, new platforms and channels will open up for creative content creating significant opportunities for Australian producers and practitioners who are ready to meet the challenge. Digital cinemas are predicted to revolutionise the economics of theatrical exhibition worldwide and the increasing uptake of DVD and downloadable high-definition movies-on-demand are expected to further transform the distribution sector.

In order to meet these challenges, the Australian screen industry sector needs to become smarter, more agile and more entrepreneurial. The industry needs to focus on mechanisms to build more sustainable business models and to diversify its revenue streams. A move away from a fee-for-service approach, which is unhealthy in the medium to long term for any business, is beginning to occur. Initiatives such as Enterprise Australia and [Enterprise Tasman](#) have been welcomed by the industry for their focus on new approaches to business and encouraging producers to diversify their revenue streams and write up long-range business plans.

The Australian screen industry sector needs to develop and expand the pool of creative entrepreneurial talent to meet these challenges. This entails improving the technology and business skills of individual businesses and practitioners to implement digital media business models. A collaboration is needed between the independent sector, AFTRS Business School, leading universities, federal and state agencies and Enterprise Australia to develop an industry-wide strategy to [build entrepreneurship](#).

Focus needs to be on collaborative networks as well as finding more robust business models and new investment mechanisms for producers and micro businesses. Filling the skills gaps and encouraging experienced, networked producers to provide support and assistance to emerging practitioners are essential to building the sector and expanding the economic benefits of this industry.

One approach that producers and practitioners can take to strengthening and sharpening their business base or advancing a project, is to find a mentor. This may be a person with more experience and skills from within screen industries or a business person from outside the sector. No matter what their level of experience, producers will benefit from the advice, guidance and support of someone with a more advanced track record and longer list of credits.

In the past, the pathways for emerging practitioners, students and graduates into the industry were more diverse and more integrated into the fabric of the industry. These included traineeships and internships offered by the ABC and commercial television networks, formalised on-the-job training at Film Australia, apprenticeships with large media companies and traineeships with the major production companies such as Crawfords. Today, most of these have gone. There are currently very few transition opportunities for University graduates (and emerging practitioners) to learn the practice of screen industry production. Mentorships is one way to fill part of the gap.

However, it is not reasonable to expect the independent sector, namely our experienced practitioners, to carry the load of mentoring and assisting emerging practitioners without some form of support and remuneration. The Australian screen industry sector as a whole requires more well-considered and resourced mentorship schemes and more incentives for experienced professionals to provide training, internships and employment opportunities for emerging producers.

Mentoring programs have been developed by some [state and federal agencies](#). There is a role for regional development agencies and local business groups in further advancing the mentoring and skills development of the sector.

**References:**

Department of Communications, Information Technology and the Arts (2005). Unlocking the Potential: Digital Content Industry Action Agenda. Canberra, DCITA

Higgs, P. (2005) The Future for Documentaries in Australia: Coming ready or Not!, SPAA ASDA Documentary Council.



## Building Entrepreneurship

**“Most of the opportunities in the film and television industry are made and not found. There is an acute need for entrepreneurial skills to make those opportunities.”**

David Court, Director, AFTRS Centre for Screen Business.

A major factor in the changing face of screen industries is the increasing role of collaborative entrepreneurship. As the production technologies and mechanisms of delivery change, the ways in which screen and creative industries operate are also rapidly changing. A “new breed of independents” has emerged that accounts for a growing share of employment and output in creative industries (Leadbeater & Oakley, 1999).

*“Put very crudely, entrepreneurship is an activity in which partnerships or teams of people, combining different skills, identify an opportunity to create a new product or service and then mobilise the resources, both financial and human to realise the idea.”*

Leadbeater & Oakley, *The Independents*, 1999.

In *Surfing the Long Wave*, Leadbeater and Oakley argue that the new entrepreneurs in the creative industry sector are increasingly more networked and collaborative and less the ‘lone mavericks’ of the early days of the sector. The entry barriers to most creative industries are low, and entrepreneurs exploit these barriers and contest once cosy markets. They think and act independently but will often form teams to collaborate on projects. They take risks, push barriers, try new things and are prepared to fail. They chart new pathways and are ever in search of new ideas (Leadbeater & Oakley, 2001).

Another key attribute of practitioners and entrepreneurs in creative industries is that they increasingly self-manage their careers rather than relying on employers or corporations to do it for them. They are CV and portfolio driven and seldom stay with one company for long periods of time. A large percentage of the sector are self-employed individuals who operate as sole traders, often even without a registered business name, or in micro businesses of between one and five people. They blur the lines between employment and self-employment, full and part-time work and their work practices may well shape and determine accepted practices in the new creative economy. Most operate as contractors on a fee for service basis but a growing number are developing, marketing and deriving income from the intellectual property associated with their own creative work. (Leadbeater & Oakley, 2001)

The role of mentoring in developing entrepreneurship becomes clear in the content of this profile. The growth in importance of team-based activities, cross-filtering and sharing of skills and experience is increasing the demand for effective and resourced mentoring programs and opportunities in the Australian screen industry sector.

### **Reference:**

Leadbeater, C & Oakley, K (2001) *Surfing the Long Wave*, Knowledge Entrepreneurship in Britain. London, Demos



## Recommendations of the Higgs report

In 2005, SADC (SPAA/ASDA Documentary Council) released a report written by Peter Higgs on the health and future prospects for the documentary sector. Entitled "The Future for Documentaries in Australia: Coming, Ready or Not!" the report, known as the Higgs report, outlined the prospects and major barriers to growth for the sector and proposed a wide ranging set of recommendations. The following relate to the development of mentoring and partnering initiatives. Although these recommendations were written with the documentary sector in mind, they are applicable to the screen industry sector as a whole.

**Recommendation 40:** Establish an early career international exchange network. Access to overseas markets requires a depth of understanding of the market and production requirements of those markets. Recent screen industry graduates are in a position to establish long term relationships and knowledge by working overseas for a period of years. SADC and the AFC need to work with the documentary film agencies in Europe, Canada and Asia to develop further opportunities for cultural exchanges involving young documentary makers being able to work with documentary makers in other countries.

**Recommendation 41:** Encourage new entrants to the industry to work with experienced directors and producers.

If project funding is being made to qualified but inexperienced documentary makers, make it available on the basis that it is conditional on them working with an experienced producer. By encouraging mentoring relationships with experienced producers, their likelihood of achieving a successful project is increased. (Experienced producers will be remunerated for their work from a line item in the budget: either as consultant producer or co-producer).

**Recommendation 42:** Encourage cross-genre and cross-industry mingling. New creative skills are going to be required to address the challenges of the new marketplaces, hybrid genres and interactive distribution channels. Experienced documentary makers will benefit from partnering with experienced practitioners from other fields. It is important to provide forums for this to occur such as conducting cross-genre workshops. It is important to ensure that the AFC and FFC positively encourages and supports mentoring and mingling of talent as reflected in project budgets.

**Recommendation 43:** Establishment of an Asia Pacific Discovery campus. It is recommended that Australia negotiate the establishment of "Discovery Campus Asia Pacific" in collaboration with Canada, Singapore (and China) with the support of Discovery Campus Europe. The purpose is to provide professional training dedicated to international co-productions, networking with international broadcasters and cross-fertilisation of ideas. This organisation could provide specific mentoring programs for partner countries.

### **Reference:**

Higgs, P. (2005) The Future for Documentaries in Australia: Coming ready or Not!, SPAA ASDA Documentary Council.

## **[www.mentoring-works.com](http://www.mentoring-works.com)**

Mentoring Works is devoted to developing and supporting mentoring. This website has information, products and services to assist you, whether you wish to:

- Be Mentored
- Mentor Others
- Develop or Manage a Mentoring Program

For over ten years, Ann Rolfe has helped organizations and individuals reap the benefits of mentoring. Widely respected as an author and presenter, her training programs have been used nationally and internationally to develop the skills of mentors and those who are mentored.

You can obtain a complementary copy of *Mentoring Demystified* by Ann Rolfe by emailing [info@mentoring-works.com](mailto:info@mentoring-works.com) or visit the website [www.mentoring-works.com](http://www.mentoring-works.com). You can also access free preview chapters of *The Mentoring Conversation* and *How To Develop and Run Your Own Mentoring Program* as downloads from her website. Below is an extract from her latest newsletter:

### **Newsletter 8 -The Mentoring Philosophy**

Mentoring is a gift that is shared. It is a relationship that enables purposeful conversation. The conversation assists the mentoree to reflect on their own experience, make informed decisions and act upon the ideas that are generated. The purpose of mentoring is development. It is about learning not teaching and both mentors and those mentored grow from the experience.

In mentoring, people develop a synergetic relationship through a conversation that enables them to set and achieve goals, make decisions and solve problems. Any person who has the skill to facilitate the mentoring process may be a mentor. Mentoring is enriching and satisfying for both partners.

### **Many Ways To Mentor**

In the past, mentoring has been a one-to-one process, most often informal and unstructured. Contemporary mentoring takes many forms and though informal mentoring often occurs naturally and spontaneously, more structured approaches are emerging.

Ways of mentoring include:

- Informal – conversations that happen by chance or by arrangement
- Formal – relationships in a structured program
- Peer mentoring - two colleagues mentor each other
- Reverse-mentoring - executives mentored by non-executives
- Cascading mentoring – each level of an organization mentor those

below

- Group mentoring - one mentor meets with several mentoree's
- Mentoring round-tables - peers interact in a group mentoring conversation
- Mentoring circles - facilitated group, each person mentors one person and is mentored by another
- Mastermind mentoring and business coaching- experts coach a novice