

ANNUAL REPORT 2013-14



AFTRS

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL

AUSTRALIAN FILM, TELEVISION AND RADIO SCHOOL

Building 130, The Entertainment Quarter, Moore Park NSW 2021

PO Box 2286, Strawberry Hills NSW 2012

Tel: 1300 131 461

Tel + 61 (0)2 9805 6611

Fax + 61 (0)2 9887 1030

www.aftrs.edu.au



Australian Government

AFTRS

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Cover: Still from AFTRS award-winning student film, *All Gods Creatures*

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LETTER FROM THE CHAIR

29 August 2014

Senator the Hon George Brandis QC
Minister for the Arts
Parliament House
Canberra ACT 2600

Dear Minister

It is with great pleasure that I present the Annual Report for the Australian Film, Television and Radio School (AFTRS) for the financial year ended 30 June 2014.

The Annual Report 2013-14 has been prepared in line with Section 9 of the *Commonwealth Authorities and Companies Act 1997* and the *Commonwealth Authorities (Annual Reporting) Orders 2011*. The report was adopted by resolution of the Council of AFTRS on August 29 2014.

The School has had another successful year and acknowledges the ongoing support and assistance of the Minister for the Arts, his office and the Ministry for the Arts.
Yours sincerely



Professor Julianne Schultz AM FAHA
Chair of Council

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CHAIR'S INTRODUCTION

CHAIR'S INTRODUCTION

When the Australian Film, Television and Radio School was established as the nation's elite education and training body in 1972, it was the beginning of a remarkable period. Over the following decades Australian film, television and radio grew and flourished, bringing Australian stories to life for audiences at home and abroad.

AFTRS graduates have been central to this development. As leaders, visionaries, creative professionals and technical experts they have put their stamp on the nation, and the world.

Today AFTRS is internationally recognised as one of the best film schools in the world. Its graduates are renowned for their creativity and entrepreneurship, and as important and valuable contributors across all aspects of an increasingly global industry.

Forty years on the media industry is very different. It will continue to change in the coming years as the new imperatives of the digital era disrupt traditional business models, methods of production and relationships with audiences. This is an uncertain and challenging time, but it is also one of huge opportunity, especially for AFTRS, its graduates and students.

Screens are more important than ever. There are more of them and they come in many different sizes with different capacities and requirements. The digital era is above all a screen-based age, and while this presents real challenges for many sections of the media industry it also presents previously unimagined opportunities. There are countless new ways to communicate, to tell stories and to reach and interact with audiences.

One thing is certain: the need for talented and creative people to produce the content that will fill these screens is greater than ever.

The skills that will be needed to do this include many of those that have traditionally been taught at AFTRS, but go further.

Over the past two years AFTRS has been actively considering how it needs to change to truly be a school for the 21st century. Strategic planning sessions considered what the future may be like, and the skills, attributes and knowledge graduates will need to thrive in this exciting, rapidly changing sector.

Council has actively engaged with the strategic vision developed by the Chief Executive, Sandra Levy, to regenerate AFTRS and redesign the teaching programs to better meet these needs. It has been an intense project, but an exciting and stimulating one. Sandra has engaged with staff and the industry to produce a new model of teaching, a model that emphasises practical skills, technical knowledge, cultural understanding and an adaptive, entrepreneurial spirit. This is the important first step in ensuring that the School remains central to the sectors it serves for the next 40 years.

As this Annual Report is the last to be published under Sandra Levy's leadership, it is timely to acknowledge her achievements and vision for the future of the School, as well as her success in crafting that future while continuing to deliver extensive award and short courses at the highest possible levels.

Over the past year, Sandra Levy has worked closely with staff, teams from industry and educational specialists to develop new curricula. Commencing in February 2015 AFTRS will offer a three-year Bachelor of Arts (Screen) degree. This award course will provide students with a broad-based screen education and equip them with the practical and conceptual skills needed to work on different platforms, enriched by a creative and global perspective.

The Specialist Program will offer diplomas and advanced diplomas in key areas, including Radio. The Specialist Program is targeted at those who need to reskill, or to extend existing skills in industry specialisations. These courses will provide sub-degree qualifications and, while entry will continue to be based upon merit-selection, the program will enable greater access to industry based training and education opportunities through flexible delivery.

During her seven-year term, Sandra Levy has increased access to education and training opportunities for the best merit-selected students. This year was no exception. AFTRS is justly proud of its 2013 Graduation; 246 students graduated from 20 different courses, including the first intake of the Masters of Screen Arts and Business, who are likely to become the next generation of industry leaders. Many graduates receive generous internships and awards from industry, demonstrating its recognition of the standard of AFTRS training and the ability of its students to make an immediate contribution.

Through revitalised and sustainable Open Program short courses, opportunities have been extended to the screen and radio industries as well as a wide range of participants from education, (including school children), corporations, and Indigenous communities. In 2013-14, the Open Program demonstrated its outreach capacity by training more than 5,000 people across Australia, with a further 3,200 participants attending corporate training programs. Through outstanding management and marketing, the program delivers increased revenue that is re-invested in the School's education and training activities. This year, for the first time, the Open Program contributed a profit to the School's budget, which delivered a break-even result.

Under Sandra Levy's leadership AFTRS has become much more than a globally recognised national film school; it has become a truly national cultural institution, and one that supports industry, collaborates with arts and educational institutions, and welcomes everyone who is interested in participating in the cultural life of screen and radio. The distinctive Public Program of screenings, discussions, and debate with media content makers creates an environment where innovative content and creative businesses can not only develop, but thrive. These initiatives, coupled with the Australian journal of screen arts and business, *LUMINA*, and the Creative Fellowship, that supports recipients to research and create experimental screen content, demonstrate the breadth of AFTRS' role. The broader screen and radio industry is enlivened by such cultural activity and engagement which allows considered reflection of the past and bold imagination of possible futures.

External recognition of creative excellence was again pleasing this year as AFTRS student films were selected for both nationally and internationally acclaimed festivals, and many were additionally acknowledged through the receipt of prestigious awards. At the Australian Directors Guild awards, an AFTRS' 2012 graduate, Melissa Anastasi, won the Best Student Film, and four other student films were also nominated.

The 2010 AFTRS Creative Fellow, Lynette Wallworth, was invited to screen her work *Coral: Rekindling Venus* during the 2014 World Economic Forum in Tianjin, China.

Jane Champion, who graduated from the School in 1983 was appointed President of the Jury at the 2014 Cannes Film Festival - one of the most prestigious international appointments in the film industry. These are just a few notable examples of AFTRS' influence and impact.

These achievements represent the outcomes of collaborative effort, and on behalf of the Council, I thank the Executive team and staff of AFTRS for their ongoing contribution and commitment to delivering the best in teaching and learning opportunities for students and industry.

Alongside these impressive achievements, the School's corporate governance processes consistently meet high standards. On behalf of Council, I thank the Academic Board for its expert contribution to the development of the 2015 curricula. In particular Chair Professor Robyn Ewing, appointed from Council in September 2013 and independent members, Dr Graham Hendry and Mr Graham Forsyth. The School is grateful for the contribution of the outgoing Chair of Academic Board, Professor Cathryn McConaghy.

In terms of the overseeing of financial, audit and risk management systems, Council is appreciative of the expertise and dedication of the Finance, Audit and Risk Management (FARM) Committee. Special thanks to Mr Paul Apps, independent member, and Mr Andrew Mason, who was appointed Chair of the FARM Committee in July 2013 and whose Council term was extended for a further three years. Thanks are also due to Mr Peter Duncan, Deputy Chair of Council, and outgoing Chair of the FARM Committee.

I would also like to express my appreciation to all members of Council for their collegiality, generosity and considered input into this year's Council deliberations including former members Mr Tom Burstall, staff-elected member Ms Sally Browning and student-elected member Ms Genevieve Clay-Smith (Master of Screen Arts 2013) whose terms were completed in 2013.

At the beginning of the last year of her term as CEO of AFTRS, Sandra Levy was awarded an Officer of the Order of Australia (AO) in the General Division of the 2014 Queen's Birthday Honours for distinguished service to the arts as a film and television director and producer and through her strategic leadership and educational roles. This honour is very well deserved, and on behalf of Council and the AFTRS community I congratulate Sandra on this acknowledgement of her career excellence and outstanding contribution.

I would like to commend the Minister for the Arts, the Hon. George Brandis QC for his support of the School and the industry. The Government's support of, and ongoing commitment to the Australian Film, Television & Radio School, as a cultural and educational institution, is vital to the ongoing success, innovation and sustainability of the Australian media industry, as well as its impact at home and abroad.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Julianne Schultz', with a long horizontal flourish extending to the right.

Professor Julianne Schultz AM FAHA
Chair of Council

CEO'S PERSPECTIVE

CEO'S PERSPECTIVE

As I begin the final 12 months of my contract, this Annual Report will be my seventh and last as Chief Executive Officer of AFTRS. It has been a period of intense change and innovation in the output of the School, and in the educational, cultural and industry landscape in which the School resides. The School has responded well to the challenges and opportunities presented.

There is much to acknowledge and recognise in the many and considerable achievements of the School since I began as CEO. From moving into the purpose-designed, state-of-the-art campus in May 2008 where celebrations included Baz Luhrmann receiving an AFTRS honorary degree from Hugh Jackman at a special industry event; the unveiling of the significant commissioned public art work *Tjamu Tjamu* by Indigenous artist Mr Jackie Kurltjunyintja Giles Tjapaltjarri, in August 2009, and the hundreds that gathered to celebrate the 40th anniversary of the School along with 40 years of alumni in September 2012.

The School is an elite Australian cultural and educational institution, spanning both the creative and business aspects of the screen arts and broadcasting sector, a sector that continues to experience high levels of structural change and creative transformation as it moves into the 21st century.

AFTRS offers a diverse curriculum across a number of different levels, and has markedly increased opportunities to access education and training. Not only does the School offer diversity and access, but excellence, in 2014 *The Hollywood Reporter* rated AFTRS in the top 15 international film schools in the world, the only Australian film school to be included on the list.

To be situated at the intersection of culture, industry and education is a dynamic position that has been maintained through the regular review and refinement of the School's key output — the Award course program.

My first few years at AFTRS saw the establishment of a revised Award course program which offered the opportunity to access study at AFTRS with education and training at three levels: Beginner, Intermediate or Advanced. The introduction of a one-year Foundation Diploma in 2009, at the Beginner level, invigorated the School, as a younger demographic of undergraduate students were challenged to explore the creative possibilities of a career in the screen arts and broadcast sectors, through conceptual learning, as well as through practice-based collaborative production.

Other students have completed a post-graduate certificate or diploma from a range of industry specialisations, including Cinematography, Design, Directing, Editing, Producing, Radio Broadcasting, Screen Business, Screen Music, Screenwriting and Sound, and have had considerable success in their post-AFTRS careers. The 2013 graduation saw 193 students graduating from 20 different postgraduate courses, along with 53 students from the undergraduate Foundation Year Diploma.

The move to Moore Park and the new educational strategy has enabled wider access to AFTRS education and training as evidenced by a doubling of graduate numbers since 2008.

The force of industry change has brought with it a challenge for the School: to change in order to remain ahead both of student expectations and industry needs, and to ensure AFTRS' position as the pre-eminent film school in Australia. Rather than try to

keep pace with technological change, the strategy has been to build on the Foundation Diploma's innovative cross-disciplinary design and conceptual focus and combine it with the School's practice-based, collaborative model to introduce a three-year Bachelor of Arts (Screen) on offer from 2015. This will produce graduates who are steeped in storytelling and in the history of their art form, as well as being able to demonstrate collaborative skills, critical thinking and ethical practice. One of the many reasons to pursue this model is that the creative output of the Foundation Diploma and the response from industry to its graduates has been very strong — as evidenced by the opportunities offered by industry to those graduates, notably the Australian Subscription Television and Radio Association (ASTRA) Graduate Program for 12 student internships this year, as well as the Shine Australia Intern Program.

As the architect of the new BA (Screen), I have had the pleasure of leading a creative and collaborative development process that has brought together teams of AFTRS teachers, industry contributors and educational specialists to develop and design the BA (Screen) curriculum. We have been overwhelmed with the positive response from prospective students at this year's Information Day and Courses & Careers expos and fairs.

Hand-in-hand with the development of the BA (Screen) has been the revision of the industry-focused, specialist courses at the lower educational level of diplomas and advanced diplomas. These courses will be offered part-time, many online, and will be flexibly designed to ensure national access and the widest diversity of reach.

The School's short course program prides itself on being highly responsive to industry needs. It too has transformed since 2007 when it operated offices in most States and provided industry courses with varying success and impact. In 2011, rebadged as the Open Program, operations were centralised to the Sydney campus while courses continue to be delivered in capital cities and in regional or remote Australia from one administrative centre.

In 2013-14, the Open Program trained more than 5,000 students in the short course program, an increase of almost 200%, compared to 2008-09, with an additional 3,300 attending tailored corporate courses, including the Radio School for Sydney Trains and NSW TrainLink. The Open Program continues to deliver an excellent standard and range of short courses and extends the AFTRS brand by providing a hands-on entry point for award course applicants. In 2014, 26% of award course applicants had completed an Open Program course, an increase from 23% in 2013.

The creative and cultural contribution of Indigenous filmmakers and broadcasters is highly valued by the School. In 2009, AFTRS initiated a fully subsidised Indigenous program through which tailored training workshops were delivered across the country providing access to the skills, knowledge and inspiration to facilitate Indigenous Australians to tell their own stories.

The Indigenous Program engages with Indigenous communities and partners and with a broad range of organisations and government agencies to provide and deliver training. In 2013-14 partners included Screen Queensland, UMI Arts, Foxtel, Screenworks Northern Rivers and the National Centre for Indigenous Excellence enabling the delivery of workshops to 204 participants, including an acting workshop, *Facing the Machine*, that provided 14 Indigenous stage actors with screen acting skills and experience.

In the last four years, the Indigenous Program has run 70 short courses and trained over 860 Aboriginal and Torres Strait Islanders in specially designed courses. It has also provided 283 subsidies for Indigenous Australians to attend existing Open Program courses.

While the contribution and participation of industry professionals is embedded in the Award and Open Program courses, AFTRS itself forms part of the cultural sector, and engages actively with its industry development role.

Since the physical relocation of the School to Moore Park in May 2008, industry engagement and interaction has been a prime focus. When the School is not using its facilities, they are available free-of-charge for industry and content development activities. Since the re-location, almost 700 industry activities have been hosted at AFTRS. The Public Program, launched in the same year has also been a resounding success. The weekly *Friday on My Mind* forum has become established as an industry institution where professionals share insights about their creative practice with students, staff and the wider industry.

In 2012, this forum was extended to Melbourne and curated and hosted locally with the support of the Australian Centre for the Moving Image. This series has also proved enormously popular, and provided a focus for creative discussion and debate within the Victorian community. Since 2008, combined Sydney and Melbourne attendance of *Friday on My Mind* reached nearly 17,000 across a total of 260 sessions.

TV Talks, a sister act to *Friday on My Mind*, was launched in Sydney in 2012, and provides a monthly opportunity for the television industry to discuss current issues in a similar fashion. These sessions allow for the important function of networking and ideas interchange between industry professionals, network executives and television production companies. This year more than 800 people attended over 10 sessions.

The School also takes an active role in Australian cultural life outside the boundaries of its campus. This year sessions were hosted at a number of key events including the Adelaide Film Festival, the Australian International Documentary Conference (held in Adelaide), the Melbourne International Film Festival, the Sydney Film Festival, and the Sydney Writer's Festival.

Internationally, the School has partnered with New York University's Tisch School of the Arts and the Ecole nationale supérieure Louis-Lumière in Paris to provide their students with exchange opportunities. It has also provided the China-based Shanghai Media Group with a series of tailored media courses at the AFTRS campus. AFTRS is a member of CILECT (the International Association of over 160 audio-visual educational institutions), and this year, the Director of Screen and I attended the annual conference in Buenos Aires, to discuss the impact of the digital age in the teaching curricula of film schools.

Student films have been selected for film festivals and special events around the world. Since the proliferation of short film production, and much easier access to filmmaking technology, festivals are far more competitive and a selection for screening is highly prized. This year I have been heartened by the international success of AFTRS student films, including the selection of five short films to screen at the Palm Springs International ShortFest and individual works in San Francisco's Frameline, the Nashville Film Festival and the Busan International Film Festival, Korea. In terms of award highlights, *How the Light Gets In* won the Documentary Short Category at the Heartland Festival (USA), and *All God's Creatures* won Best Narrative at BeFilm, Underground Film Festival in New York.

On the national front, it was pleasing to see 11 films selected for the St Kilda Film Festival, an Academy Award® qualifying event, and the film *Stuffed* nominated at the Sydney Film Festival's Dendy Awards for Best Short Film and Best Short Screenplay as well as the Rouben Mamoulian Award for Best Director. This year, for the first time, all four nominations for Best Student Film at the Australian Directors Guild Awards were AFTRS student films. The winning film *By This River*, directed by 2012 graduate Melissa Anastasi, has also been selected for screening into a number of local and international festivals. In 2013-14, 33 student films have screened at 31 festivals both nationally and internationally.

In 2014, Melissa Anastasi was also one of two successful recipients of an AFTRS Creative Fellowship—the first time an alumni has been selected for this prestigious award. The second recipient of the Fellowship this year is director Amiel Courtin-Wilson. I introduced the Creative Fellowship in 2009 in order to advance the work of original and creative voices in the industry, and provide a unique opportunity to research and create a piece of innovative screen art. The completed work is presented to the School community in a workshop, as a learning opportunity for students and staff. I look forward to the creative and research output of their explorations again in 2014.

Of the many milestones to recognise during these years, the establishment of the Australian journal of screen arts and business, *LUMINA*, is one of which I am immensely proud. Twelve issues of the journal have been published, with the latest *Television, Going, Going... Where?* looking at the current and future state of the broadcasting sector. Previous *LUMINA* issues have highlighted Indigenous filmmaking, Documentary filmmaking, Genre, Collaboration, and the 40th anniversary of the School. *LUMINA*'s contribution to screen scholarship was recognised with an international Independent Publisher Book Award in 2011 with a Silver Medal for Best Regional Non-Fiction.

In 2013, in the inaugural national review of higher education introduced by the Commonwealth Government, AFTRS was one of the first ten organisations to be reviewed to ensure it met the newly-defined Threshold Standards. On completion of the review, the Tertiary Education Quality and Standards Agency (TEQSA) approved and confirmed the School's self-accreditation status for the maximum period of seven years, demonstrating confidence in the School's management and its standards of education, governance and compliance. TEQSA also congratulated AFTRS on its Curriculum Review Handbook, noting it as "an exemplary document".

AFTRS is in a strong position. It produces creative, entrepreneurial, and collaborative screen and radio practitioners. It supports industry to develop and grow, and to contribute to its ongoing education and training. It has well-developed educational acumen which is demonstrated by its diverse, conceptual and practice-based curriculum, high quality education specialists and teaching professionals, and a confirmed self-accreditation status under TEQSA. Meanwhile it is developing an innovative, new curriculum to meet the cultural and educational demands of the 21st century and spending public money wisely by balancing its budget and creating additional revenue through targeted outreach activities.

It is a key cultural, educational and screen arts and broadcast industry asset for all Australians to be proud of.

I thank all who have supported the School this year—the students, the staff, the industry contributors, Council and Committee members—and over the past seven years, with particular thanks to Chairs Peter Ivany AM, and Michael Smellie. Professor Julianne Schulz AM FAHA was appointed Chair in October 2012. She has been a

significant contributor to the current strategy of new courses and new thinking for the School, as well as a considerable personal support to me as CEO. I thank her for her enthusiasm and vision for the School.

It is vital that the important role AFTRS plays continues to be recognised as a key element in the success and ongoing evolution of the Australian screen arts and broadcast sector, and in the development of rigorous and creative screen education. To the Minister for the Arts, the Hon. George Brandis QC I thank you for your interest in, and commitment to, this unique educational and cultural institution.

A handwritten signature in black ink, appearing to read 'Sandra Levy', with a large, stylized initial 'S'.

Sandra Levy, AO
Chief Executive Officer

THE AUSTRALIAN FILM, TELEVISION AND RADIO SCHOOL

The Australian Film, Television and Radio School (AFTRS) is a federal statutory authority established by the *Australian Film, Television and Radio School Act 1973* and its functions are described in Appendix 1 (Enabling Legislation).

VISION STATEMENT

AFTRS exists to enrich the screen arts and broadcast culture through education, training, research and the dissemination of ideas.

GUIDING PRINCIPLES

AFTRS encourages:

Creativity

By providing opportunities for the exploration of artistic expression, ideas, innovation and risk taking.

Enterprise

By fostering career sustainability, collaboration and resourcefulness.

AFTRS activities are conducted in the spirit of:

Excellence

Aspiring to the highest standards of creative excellence.

Diversity

Nurturing and valuing difference and originality.

Respect

Encouraging mutual respect in all collaborations.

THE SCHOOL'S PURPOSE

The School provides higher education and training in the screen arts and broadcast industries. AFTRS conducts research relevant to industry and disseminates ideas to stimulate conversation about the screen arts, creative practice and broadcast activity. It reaches out to regional and Indigenous Australia, and to new markets to deliver short courses, tailored training, workshops and other screen arts and broadcast activities. It partners with cultural institutions and makes a unique contribution to joint activities with them through its creative expertise and educational reputation. It collaborates with industry to deliver relevant education and experience and it shares its facilities, services and resources with industry organisations, associations and individuals for their activities and events.

PORTFOLIO BUDGET STATEMENTS AND KEY PERFORMANCE INDICATORS 2013-14

OUTCOME 1

Support the development of a professional screen arts and broadcast culture in Australia including through the provision of specialist industry-focused education, training and research.

CONTRIBUTIONS TO OUTCOME 1

Program 1.1: Delivery of specialist education to meet the diverse creative needs of students and the skill requirements of industry by means of Award course activities and through its Open Program.

DELIVERABLES

	2013-14 Budget Target	2013-14 AFTRS Actuals
Award courses offered	25	23
Open Program courses	250	289
Forums for industry practitioners to share their expertise	40	73
Use of School facilities by Industry for events and activities	100	75
Regular consultations on skill requirements of industry nationally	Annually	Annually

PROGRAM 1.1 KEY PERFORMANCE INDICATORS (KPIS)

Performance of the program is measured through the applications and enrolments of students in the Award courses; the number of eligible students successfully completing their course of study; and paid enrolments across the full range of Open Program activities.

Performance measures shared with other cultural agencies include: attendance at events, activities and Open Days; visits to the AFTRS website and page views.

KPIs	2013-14 Budget Target	2013-14 AFTRS Actuals
Visitor interactions:		
Number of visits to the organisation's website	100,000	243,148
Number of page views on the organisation's website	750,000	807,961
Number of attendances at AFTRS' events, activities and Open Days	7,000	9,412
Share of funding by source:		
Operational funding from government (as a % of total funds)	73.2%	69.2%
Capital funding from government (as a % of total funds)	6.5%	8.3%
Other income (i) (as a % of total funds)	20.3%	22.5%
(ii) (as a % of government funding excl. lease)	31%	36.0%
Expenditure mix:		
Expenditure on programs/projects (as a % of total expenditure)	83.5%	82.3%
Expenditure on capital items (as a % of total expenditure)	6.5%	8.3%
Expenditure on other labour costs (as a % of total expenditure)	7.5%	7.5%
Other expenses (as a % of total expenditure)	2.5%	1.8%

AFTRS specific KPIs:

Number of new student applications (with creative portfolios)	600	672
Number of new and ongoing student enrolments	300	263 ¹
Percentage of eligible completions	90%	94%
Number of student completions	270	246 ²
Number of Open Program enrolments	4,750	5,023 ³

1 AFTRS has a merit selection process. Offers are made to students on the basis of their creative portfolio. In 2014, 303 offers were made, with 277 to new students, in addition to the School's 26 ongoing students. The differential is accounted for by students who decline offers or withdrew from the course of study for personal or other reasons by the census date of 31 March 2014.

2 Variations between target and actual numbers reflects the aggregate number of students who are either continuing students enrolled in the Graduate Diploma of Screen Business or Master of Arts Screen Business which are run over two years; three students who are completing the Master of Arts Research; and students who have not completed their course study due to withdrawal from the course or leave of absence.

3 Does not include tailored courses delivered to approximately 3,300 participants. Note the 2012-13 Annual Report figure of 6,252 included 1,091 tailored course participants.

STRATEGIC DIRECTION

The functions that are laid out in the *Australian Film, Television and Radio School Act 1973* provide the framework for the AFTRS Corporate Plan which is the source of strategies, activities and achievements for the last year.

EDUCATE AND CREATE

AFTRS will continue to provide an outstanding education in screen arts and broadcasting through practice-oriented learning that is distinctive for: its quality, its focus on creativity and its delivery through innovative methods.

ENGAGEMENT AND PARTICIPATION

AFTRS will reach out to cultural organisations and institutions and across regions, new markets and communities to engage, contribute and share its specialist knowledge, training and education.

LEADERSHIP, COLLABORATION AND SUPPORT

AFTRS will continue to collaborate with industry across a full range of education, research and training activities and assist industry to meet its skills requirements, as well as support its activities and events.

PERFORMANCE AND ACCOUNTABILITY

AFTRS will manage and optimise the use of its resources by encouraging a productive and accountable environment.

EDUCATE AND CREATE

AFTRS will continue to provide an outstanding education in screen arts and broadcasting through practice-oriented learning that is distinctive for its quality, focus on creativity and delivery through innovative methods.

AFTRS is recognised as a world leader in educating and training creative individuals across a range of disciplines. It remains the only Australian institution to be included in the list of the top fifteen international film schools, compiled by *The Hollywood Reporter* in 2014.

AFTRS provides many opportunities for individuals to pursue lifelong learning and professional development in the screen arts and broadcast industries, including merit-selected Award course programs and non-award short courses and training through the Open Program.

AWARD COURSE PROGRAM

The AFTRS Award course program provides collaborative and practice-oriented teaching and learning. The education experience is distinctive. This is due to the professional and educational expertise of teaching staff and its technical resources and links with industry. As a result it develops creativity, capacity for problem solving, critical thinking and enquiry in its students.

Central to the School's philosophy is the development of conceptual thinking coupled with applied practice. Students engage in all aspects of the experiential learning cycle: learning concepts; planning and preparing for practical projects; experimenting in many aspects of practice and then reflecting, interpreting and making connections.

The current AFTRS Award course program was established in 2009 and consists of three levels: undergraduate, postgraduate specialisation and masters level education.

Undergraduate

- **Foundation Diploma** – fundamentals in specialist areas delivered in a manner that allows students to combine work and study

Postgraduate

- **Graduate Certificates:** fundamentals in specialist areas of screen arts delivered to allow students to combine work and study
- **Graduate Diplomas:** professional creative practice in screen arts and broadcasting specialisations

Masters

- **Master of Screen Arts:** masters level combining course work and research for screen arts practitioners
- **Master of Screen Arts and Business:** leadership for executives and entrepreneurs in screen arts and business

FOUNDATION DIPLOMA: INTRODUCTION TO CONCEPTS AND SKILLS

The Foundation Diploma is a one-year generalist course in screen arts designed to develop curiosity, creativity, imagination, and general cinematic and interactive storytelling skills. Teaching is conducted through a series of practical and ideas-based workshop cycles and is accompanied by grounding in professional practice, which provides students the opportunity to make projects, individually or with fellow students.

The Foundation Diploma comprises nine workshops:

1. Character, Performance and Script
2. Creating Experiences
3. Observation and Research
4. Story and Audience
5. Designing Worlds
6. Emotional Noise
7. Image
8. Juxtaposition and Rhythm
9. Professional Practice

All students undertaking the Foundation Diploma in 2013 successfully graduated in December and twelve students were accepted into the Australian Subscription Television and Radio Association (ASTRA) Graduate Program.

These twelve graduates undertook three-month paid internships with the following subscription channels and platforms: Foxtel, FOX SPORTS, BBC Worldwide, Disney Channel, Aurora Community Channel, SBS Subscription TV, Discovery Networks, TVSN & Expo Channel, Nickelodeon and ASTRA itself. Since the commencement of the ASTRA Graduate Program in 2011, 41 Foundation Diploma graduates have received internships and twenty-six have accepted ongoing employment.

The aim of the ASTRA Graduate Program is to provide opportunities for the most creative, skilled and motivated students to be exposed to, and trained in, the subscription television sector. Now in its fourth year, the Program continues to provide a great opportunity for students to enter the industry.

Foundation graduates, Nicky D'Arcy and Jacob Abi-Arrange participated in the ASTRA 2011 and 2012 programs respectively. Both have subsequently secured full-time positions as producers with FOX SPORTS Australia. Nick D'Arcy has since accepted a senior Promotions Producer role at Channel Nine and 2013 graduate Bianca Benussi secured a full-time position in Programming and Scheduling with the Walt Disney Company, Australia.

Since graduating in 2011, Rachel Argall has accrued eight producing credits and in 2014 won Best Australian Animation at the WOW Film Festival for *Iron Hands* which she wrote, produced, animated and directed.

2011 graduates, Aragorn Fenton and Nicholas Lever, secured full-time producer and VFX roles, respectively with The Precinct Studios and have produced music videos for artists such as Jessica Mauboy, Ricki Lee, and Flume.

Foundation 2010 graduates Brooke Horne, Holly Bennett and Laura Nagy, have had ongoing assistant director roles on international studio films such as *The Great Gatsby*, *Wolverine* and *Unbroken* and on the Australian television drama *Redfern Now*. Laura is currently working as an assistant director on the feature film *Gods of Egypt* and Brooke was the Assistant Director on *I am Emmanuelle*.

Since graduating in 2009, Erin Good and Taylor Litton-Strain have enjoyed success with a string of nominations and awards for their films including *Abbie* which screened in eight festivals locally and in USA, and won four awards. The film was acquired by Qantas for inflight entertainment and screened at the Australian Museum as part of Jurassic Lounge. This year Erin's latest AFTRS student film *The Wonderful* gained Official Selection into the Montreal World Film Festival 2014 and LA Shorts Fest 2014. It was also nominated for an Australian Director's Guild Award. In 2013 Erin and Taylor's film *My Mother Her Daughter* was nominated for an Australian Production Design Guild Award and won the Australian Cinematographer's Society Silver Award.

In October 2013, Shine Australia launched a six-month paid Graduate Program offered exclusively to AFTRS Foundation Diploma graduates. Foundation Diploma graduate Luke Davis was granted an internship and worked across a range of departments, including post-production, Shine 360 (Shine's brand management and licensing arm), development, casting and publicity, as well as productions such as *The Voice* and *The Bachelor*. The program has been a great success and will continue in 2014.

GRADUATE CERTIFICATE: FUNDAMENTALS IN SPECIALIST SKILLS

The Graduate Certificate program is designed for those who wish to develop skills in an area of specialisation and, due to work or other commitments, prefer to study part-time. Students collaborate with their peers through cross-disciplinary exercises.

The Graduate Certificates offered in 2014 were:

- Graduate Certificate in Cinematography Fundamentals
- Graduate Certificate in Costume Design *
- Graduate Certificate in Directing Fundamentals
- Graduate Certificate in Documentary Fundamentals
- Graduate Certificate in Editing Drama *
- Graduate Certificate in Screen Culture *
- Graduate Certificate in Screen Music
- Graduate Certificate in Screenwriting Fundamentals

(* These courses did not proceed in 2014 due to a lack of appropriately qualified applicants.)

GRADUATE DIPLOMA: INTENSIVE PROFESSIONAL CREATIVE PRACTICE

The Graduate Diploma program is aimed at experienced industry practitioners who show promise in a specialist discipline. The training provided is through a conceptual and intensive practice-oriented program and aims to develop, challenge and extend students' existing skills. The principles of storytelling, skills development, collaboration and screen business characterise the Graduate Diploma courses.

The Graduate Diploma includes a series of exercises and workshops that increase cross-disciplinary work, and encourage greater experimentation and risk-taking.

The Graduate Diplomas offered in 2014 were:

- Graduate Diploma in Cinematography
- Graduate Diploma in Directing
- Graduate Diploma in Documentary
- Graduate Diploma in Editing
- Graduate Diploma in Producing
- Graduate Diploma in Production Design
- Graduate Diploma in Radio
- Graduate Diploma in Screen Business
- Graduate Diploma in Screen Music
- Graduate Diploma in Sound - Post Production
- Graduate Diploma in Sound - Location Recording *
- Graduate Diploma in Screenwriting

(*This course did not proceed in 2014 due to a lack of appropriately qualified applicants.)

RADIO

In 2013 AFTRS offered a Graduate Diploma in Radio for the first time.

This one-year, full-time course is highly practical and intensive, and prepares students to work in both the commercial and public broadcasting sectors by covering all key aspects of radio broadcasting.

The course focuses on the development of each student's ability to create and deliver compelling, innovative content for radio and, increasingly, other digital platforms.

The course is structured around a series of four pop-up radio stations that are managed by the students. Towards the end of the year, all students participate in an internship program with radio stations in regional and capital city markets. This program provides a significant pathway into employment for radio graduates. Most students who graduated in 2013, with the Graduate Diploma in Radio, are employed in the commercial and public broadcasting sectors across Australia, including Wagga Wagga, Alice Springs, Bega, Kalgoorlie, Darwin, Gold Coast, Port Pirie and Sydney.

MASTER'S PROGRAMS: LEADERSHIP AND INNOVATION

The courses at Masters level represent the pinnacle of the School's offerings. They are aimed at the most creative initiators and originators and provide the opportunity for advanced exploration and learning in both creative practice and related conceptual thinking.

Master of Screen Arts (MSA)

Students selected for the course have an opportunity to apply a high level of autonomy, innovative thinking, imaginative ingenuity and expert judgement in the development and realisation of a project, whilst refining their specialist, theoretical and conceptual skills through course work and practical exercises. Students are challenged to take risks in their ideas and approach, and to achieve a high level of creative excellence.

Students may specialise in directing (drama or documentary), screenwriting, producing, production design, cinematography, sound design, screen music, editing or animation. Alternatively they may choose to work across disciplines such as writing and directing, or directing and cinematography.

Master of Screen Arts and Business (MSAB)

The MSAB has three core objectives. It aims to recognise the new generation of leaders who have demonstrated their talent and established a solid footing in the media and screen content industries. It also aims to teach them high-level skills in leadership, management, finance and persuasion and address gaps in their knowledge base not adequately covered in their prior training or work experience. Finally, it provides a hub to network with peers and with mentors in leadership positions.

The course equips students to fully participate in the financial aspects of any project; developing the expertise to scrutinise a financial proposition and reconstruct it, understand financial modelling and communicate financial information to stakeholders. It also provides opportunities to develop connections with industry leaders, policy makers and fellow students. Such connections may form the basis of a lifelong professional network.

ACADEMIC BOARD

In October 2013, Council member and Professor of Teacher Education and the Arts, Robyn Ewing from the University of Sydney, was appointed Chair of the Academic Board. She joined higher education specialists, Dr Graham Hendry, (Senior Lecturer, Institute for Teaching and Learning, University of Sydney) and Mr Graham Forsyth, (Associate Dean, Academic, University of NSW Art and Design) Other members of the Board are the CEO, the Director of Education and the Head of Policy and Governance at AFTRS.

The Academic Board provides robust and arm's-length review of Award course education activities relating to curriculum development and student progress. The Academic Board endorsed the list of 2013 graduands for approval by Council; and approved the structure, graduate attributes, course aims, subject aims and descriptors for the forthcoming Bachelor of Arts (Screen), and the courses and subject learning outcomes for the new Specialist Program courses to be introduced in 2015.

The Academic Board met four times in 2013-14.

TEACHING DIVISIONS

The Screen Division, headed by the Director of Screen and supported by the Deputy Director, Course Convenors and Heads of Department, continued to deliver the Foundation Diploma, Graduate Diplomas, Graduate Certificates, the Master of Screen Arts and the Master of Screen Arts and Business. In 2014, the Screen Division worked closely with the Education Division and the CEO to develop the new Bachelor of Arts (Screen) curriculum for implementation in 2015.

The Specialist Division was established in November 2013 to develop a program of narrowly focused, skills based, specialist courses in Film, Radio, Design, Editing, Factual, Music, Producing and Screenwriting. Courses will be offered in Semester 1 of 2015 at three levels: Introductory, Diploma and Advanced Diploma.

In November 2013, the Radio Division was merged with the Specialist Division. As a result the Specialist Division delivered the Graduate Diploma in Radio in 2014.

EDUCATION DIVISION

The Education Division is responsible for the quality assurance of academic processes, including the development and review of curriculum; the professional development of teachers; the management of student administration and the provision of student academic and welfare support. It also ensures that all education activities meet the regulatory and compliance requirements of the tertiary education sector, including reporting of institutional data.

The Education Division has been engaged in the development of the new School curriculum of a Bachelor of Arts (Screen) and the courses offered in the Specialist Program. The BA (Screen) involved extensive research, consultation and discussion in subject development committees, comprising the CEO, industry contributors, AFTRS academic staff and education specialists. This has ensured a scholarly and robust approach to the BA (Screen) curriculum design, underpinned by the School's highly specialist screen expertise and knowledge, and evidenced in the high standard of course documentation.

The inclusion of both internal staff and external industry members in this consultative approach also underpins the development of the Specialist Program, which will deliver specialist skills and training at the sub-degree level in 2015. Some of these courses—diplomas and advanced diplomas—are designed to be delivered fully or partially online to ensure wide access for student participation around the country.

The design of the new curriculum meets the requirements of the Australian Qualifications Framework and the Threshold Standards of the *Tertiary Education Quality and Standards Agency Act 2011*.

The Education Division is responsible for professional development of teachers, and for providing academic and pastoral support to students. These two aspects of support are important factors in enabling students to meet their learning outcomes and to ensure the School delivers a quality education experience. Professional development activities for teachers have focused on assessment from moderation to late submissions; student academic support including giving feedback; adopting a new academic referencing system (APA 6th Edition); and student academic literacy and resources.

EDUCATIONAL COMPLIANCE

The Education Division is responsible for ensuring the School's core business of teaching and learning complies with all relevant legislation, guidelines and regulations in respect of higher education. This includes compliance with the *Higher Education Support Act 2003*, the *Tertiary Education Quality and Standards Agency Act 2011*, and the Australian Qualifications Framework. AFTRS complied with all reporting requirements to the Department of Education, providing Student Data enrolments, Student and Course Completions, FEE-HELP estimates, Student Data Submissions and Course and Campus Data. It also completed all required verification activities and reported all relevant data through the Provider Information Request to TEQSA.

STUDENT CENTRE

The Student Centre is responsible for the administration of all student-related matters, including applications, enrolment, and graduation. The Student Centre coordinates support services for students, including academic and welfare support; provides information and advice to prospective applicants and current students, and administers the Student Management System. It is also responsible for the integrity and security of academic transcripts and testamurs.

APPLICATIONS, ENROLMENTS AND COMPLETIONS

The allocation of places in Award courses is competitive and based on merit selection. Applicants must complete the published application tasks and meet the selection criteria for consideration of their application to be offered a place in that course.

Applications for entry to the 2014 academic year opened on 1 September 2013 and closed on 1 November 2013, following an extensive period of recruitment activities, including Open Days, attendance at Education & Career Expos (in several states) and the distribution of a promotional publication inserted in national newspapers and street press. Each year the School also advertises in specialist industry publications, websites, on social media and in e-newsletters in order to reach the widest pool of potential applicants.

On September 7 and 8 2013, 1,350 people attended AFTRS Open Days. Potential applicants to the School were able to obtain relevant information about the courses they were interested in applying for, as well as an overview of the School and its facilities.

APPLICATION, ENROLMENT & COMPLETION DATA

COURSE (LEVEL) 2014 ACADEMIC YEAR	Applications (with Creative Portfolios)	Enrolments
Foundation Diploma	147	46
Graduate Certificate	203	59
Graduate Diploma	259	110
Masters	63	22
Total new	-	237
Total continuing	-	26
TOTAL	672	263

GRADUATION 2013

The 2013 Graduation ceremony was held on-site at the Entertainment Quarter; one of the largest events of its kind hosted by the School. It was attended by 600 family and friends of the graduating students. The Hon Malcolm Turnbull MP, Minister for Communications and Member for Wentworth, delivered the keynote address on behalf of the Senator, the Hon. George Brandis QC, Minister for the Arts (For a list of 2013 graduates, see Appendix 3.)

The honorary degree of a Master of Arts, Film and Television was awarded to the director, Phillip Noyce. He was a student in 1973, the inaugural year of AFTRS, and graduated the following year. His career as a director commenced with the feature film *Backroads* (1977), followed by *Newsfront* (1978) which won Australian Film Institute awards for Best Film, Best Director, and Best Screenplay. His continued exemplary contribution to local and international cinema include the features *Dead Calm* (1989); *Patriot Games* (1992); *Clear and Present Danger* (1994); *The Quiet American* (2002) and *Salt* (2010).

Phillip's *Rabbit-Proof Fence* about the journey of three Aboriginal girls who run away from a white mission and walk the 1500 miles home, achieved great acclaim and won the AFI Award for Best Film in 2002. In 2011, Phillip directed and executive produced the ABC (US) pilot *Revenge*, followed by *Americana* in 2012.

He joins a select group of eminent Australian film and television practitioners including Darren Dale, John Edwards, Dr George Miller, Baz Luhrmann, Jan Chapman and John Doyle, to be awarded the AFTRS honorary degree.

Over the weekend of December 7 and 8, 2013 the graduate showcase program screened 84 films from the following course levels: 24 Foundation Diploma; 37 Graduate Diploma; 15 Graduate Certificate, and eight from the Master of Screen Arts. Student films were also available for viewing online via a password protected viewing portal—providing industry members and others with the opportunity to view student work, at their convenience.

GRADUATE ACHIEVEMENTS

Graduates of the School continue to make a significant mark in national and international arenas. In 2014, Jane Campion was the Jury President at the Cannes Film Festival and her mini-series, *Top of the Lake* was nominated for two Emmy Awards: Outstanding Direction for a Miniseries, Movie or Dramatic Special, and Outstanding Writing for a Miniseries, Movie or Dramatic Special. The latter nomination was shared with graduate Gerard Lee (1982, Scriptwriting Extension). *Top of the Lake* also won Best Tele-feature or Miniseries at the 2014 Australian Academy of Cinema and Television Arts Awards (AACTA), and episode five won Best Cinematography and Best Sound In Television.

AFTRS supports its students by profiling and promoting their films to national and international film awards and festivals and pursuing other public screening opportunities.

This year, 33 recent AFTRS student films were selected for screening at 31 festivals, a total of 69 screenings. Highlights include 11 films selected for competition at the St Kilda Film Festival in Melbourne and five selected for competition at the Palm Springs International Shortfest in the USA. Details of student film awards and screenings are listed on the following pages:

- Melissa Anastasi (Graduate Diploma Directing 2012) won Best Student Film at the Australian Directors Guild Awards for her film *By This River*, which was also screened at the BUFF Film Festival 2014 (Malmö, Sweden), the Buster International Film Festival for Children (Denmark), Flickerfest and St Kilda Film Festival.
- Philip Charles (Graduate Diploma in Cinematography 2012) won a Bronze Award for *Depths* at the 2013 Australian Cinematography Society NSW/ACT Awards.
- Siobhan Costigan's (Graduate Diploma Documentary 2013) documentary short, *How the Light Gets In* was selected as one of five winners (from 1,500 entries from 80 countries) at the 2013 Heartland Film Festival (an Academy-Award qualifying festival) in the Documentary Short category. Her film, *Freak* was also accepted into the St Kilda Film Festival.
- Bonnie Elliot (Cinematography 2006) won the Miller Australia Award for Best Cinematography in an Australian Short Film at Flickerfest for *Perception*.
- Lucy Gaffy (Master of Screen Arts 2012) was nominated for Best Student Film at the Australian Directors Guild Awards for *The Fence*, which was also screened in the World Cinema section of the Busan International Film Festival in Korea, at Flickerfest 2014, and the Human Rights Arts & Film Festival in Melbourne.
- Ross Giardina (Graduate Diploma Cinematography 2009) won a Bronze Award for *Gödel, Incomplete* at the Cinematography Society NSW/ACT Awards (Fictional Drama Shorts category).
- Erin Good's (Graduate Diploma Directing 2013) film *The Wonderful* was nominated for Best Student Film at the Australian Directors Guild Awards.
- Maziar Lahooti (Master of Screen Arts 2012) won the award for Best Direction – Short Form for *Heaven* at the 2013 WA Screen Awards. The film also received the award for Best Performance by an Actor for Wayne Davis.
- Lucas Li's (Graduate Diploma Documentary 2013) film *Horrie* was highly commended in the category of Best Short Documentary Film at Flickerfest.
- Jack McAvoy (Graduate Diploma Cinematography 2012) was awarded a Silver Award for *All God's Creatures* at the 2013 Australian Cinematography Society NSW/ACT Awards.
- Brendon McDonall (Graduate Diploma Directing 2012) has collected several awards for *All God's Creatures* including: Best Narrative at BeFilm, Underground Film Festival in New York, Best Short Film and Best Director at Mardi Gras Festival in Sydney and Best Film at West End Film Festival, Brisbane. *All God's Creatures* was selected for screening at Palm Springs International Shortfest, USA, Flickerfest, Melbourne Queer Film Festival, Nashville Film Festival and St.Kilda Film Festival. His film *Chicom* also screened at St.Kilda Film Festival.
- Laura Murray (Graduate Diploma Production Design 2012) won the AFTRS Award for Student Design for *Spirit Harbour* at the 2013 Australian Production Design Guild Awards.

- Miranda Nation (Graduate Diploma in Directing [Fiction & Non-Fiction] 2010) and Lyn Norfor (Graduate Diploma in Screen Business 2010) were nominated for Best Short Fiction Film for *Perception* at 2014 AACTA. The film also screened at Clermont-Ferrand 36th International Short Film Festival, France 2014.
- Goldie Soetianto (Graduate Diploma Cinematography 2013) won a Gold Award for her work on *Jackey, Jackey*, and a Silver Award for her work on *Eric* in the student category at the Cinematography Society NSW/ACT Awards.
- Joseph Twist (2010 Graduate Certificate Screen Music) won the Professional Development Award from the Australasian Performing Right Association (APRA) allowing him to spend the year studying in New York.
- Caitlin Yeo (2003 Graduate Diploma in Screen Composition) won Best Music for a Feature Film at the Australasian Performing Rights Association/Australian Guild of Screen Composers Screen Music Awards, and Best Music at the Film Critics Circle of Australia Awards for *The Rocket*.
- Warwick Young's (Master of Screen Arts 2013) *Stuffed* was nominated at the Dendy Awards (Sydney Film Festival) for Best Short Film, the Rouben Mamoulian Award for Best Director and Best Short Screenplay Award. It was also nominated for Best Student Film at the Australian Directors Guild Awards.
- *Breathe* (Vincent Lamberti, Graduate Diploma Cinematography 2012) was selected for the Student Etudes Competition at Camerimage, an International Film Festival in Poland. It also screened at the St.Kilda Film Festival, Melbourne.
- *Clan* (Larissa Behrendt, Graduate Diploma Documentary 2013) was selected for Frameline, San Francisco USA.
- *Corinna* (Hollie Fifer, Graduate Diploma Documentary 2012) screened at the Antenna Documentary Festival in Sydney.
- *Embrace* (George-Alex Nagle, Graduate Diploma Directing 2013) screened at the Sydney Film Festival 2014.
- *Eric* (Andrew Lee, Graduate Diploma Directing 2013) was selected for screening at Palm Springs International Shortfest, USA
- *The Fort* (D'arcy Foley-Dawson, Graduate Diploma Directing, 2012) screened at St.Kilda Film Festival.
- *Fruit* (Madeleine Parker, Graduate Diploma Directing 2013) was accepted into Maryland Film Festival, USA and St.Kilda Film Festival.
- *Gödel, Incomplete* (Martha Goddard, Master of Screen Arts 2012, Lisa Hoppe, Master of Screen Arts 2012) screened at CineGlobe Geneva, Cinequest USA, Worldfest in Houston USA and at St.Kilda Film Festival.
- *I Am Emmanuel* (Genevieve Clay-Smith, Master of Screen Arts 2013) was selected for Palm Springs International Shortfest, USA
- *Into The Streets* (Logan Mucha, Graduate Diploma Documentary 2012) was accepted into St.Kilda Film Festival

- *Kit* (Adam Rosenberg, Graduate Diploma Documentary 2012) screened at the Antenna Documentary Festival in Sydney.
- *Like Breathing* (Liz Cooper, Graduate Diploma Directing 2012) was selected for Palm Springs International Shortfest, USA.
- *The Misfortune of Others* (Mat Govoni, Graduate Diploma Directing 2012) screened at St.Kilda Film Festival.
- *The Orchard* (Laura Scrivano, Graduate Diploma Directing 2012) screened at the St.Kilda Film Festival.
- *Switch on the Night* (Alejandra Canales, Master of Arts Documentary 2006) was invited to screen at the 1001 Documentary Festival in Turkey.
- *Kharisma* directed by Shannon Murphy (Graduate Diploma Directing, 2012) was selected for Palm Springs International Shortfest USA.

AFTRS alumni were also recognised by government agencies in funding and support decision:

- Screen Australia has financed development for Hollie Fifer's (Graduate Diploma Documentary 2012) feature documentary, *The Opposition* (originally developed at AFTRS).
- Liz McCarthy's (2012 Diploma Documentary) project *Boom* (developed at AFTRS) was selected by Thomas Mai's (Screen Australia financed) documentary financing initiative to become one of the largest crowd source campaigns in Australia.
- Sophie Weisner (Graduate Diploma Documentary 2012) received development funding from the ABC for her documentary *Call Me Dad*.

NON-AWARD COURSES

AFTRS targets both new and traditional markets for education and training in screen arts and broadcasting through the design and delivery of short courses. All courses are taught by industry professionals and take place at AFTRS campus in Sydney or at partner venues across the country. Courses range from general interest and introductory workshops to intensive master classes for industry professionals.

AFTRS works directly with industry professionals and organisations to ensure that its short courses are up to date and relevant to industry practice. It partners with industry guilds and bodies to provide targeted programs and is increasing its online offerings to be able to extend its reach. In 2013-14, 289 non-award courses were run for 5,023 participants. Additionally courses were designed and delivered for nine industry organisations.

AFTRS has also developed business opportunities by providing tailored programs to corporate and government clients. This activity is gaining momentum.

AFTRS delivered a tailored Radio School program of 650 sessions for Sydney Trains and NSW TrainLink for over 3,200 participants.

Non-award Courses	Target	Actual
Total number of non-award courses	250	289
Total number of non-award enrolments	4,750	5,023
Non-award courses by program unit	Number of Courses	Number of Enrolments
Industry Program	77	1,280
National Program	14	335
Television Unit	99	1,052
Schools	60	1,704
Children's	39	652

Industry and National Programs

AFTRS delivers quality short course training to both emerging and established industry professionals. The Industry Program continues to grow and offer training for all levels of professionals wanting to stay current, learn new skills and hear from industry experts.

Industry Program courses cover radio, film, emerging platforms, and all discipline areas including editing and cinematography. Highlights this year include *Finding Animation*, featuring key creators from Pixar, and *Developing a Television Series* with Ellen Sandler, both run in Sydney and Melbourne, as well as *Masterclass in Narrative Comedy with Tim Ferguson*. Additionally, Summer and Winter Schools were run during Award course holiday periods.

The School works with state film agencies to provide training specifically for industry practitioners in their state. During the reporting period the School worked with the South Australian Film Corporation to run a screen business program over a nine-month period. Other popular courses nationally were television writing, feature film screenwriting, introductory producing, as well as a Marketing Boot Camp run in Grafton, NSW.

Television Unit

The TV Unit develops and delivers a range of short courses to meet the needs of the non-fiction television production sector. Courses range from entry-level introductory courses through to technical and specialist operational offerings. The TV Unit is now well-established as the 'go to' place for factual TV training and fosters excellent relationships with broadcasters and production companies. It provides quality courses that attract both repeat and new clients to AFTRS. Improvements and innovations made to course offerings ensure that AFTRS training is at the forefront of the ever-changing television industry.

The Unit has continued its dialogue with broadcasters, major production companies and independent practitioners through regular meetings and through the monthly TV

Industry event, TV Talks. This year, ten TV Talks sessions were run and attracted 839 attendees.

Many new courses were introduced this year, including *Creating and Producing TV Formats*, and *Legal Essentials*. In addition, the Unit hosted a *Branded Content* seminar in October 2013. The TV Unit invites specialist content makers to run one-off seminars to ensure the currency of its educational offerings.

As well as running the regular program of short courses, the TV Unit also devised and delivered tailored training for the China-based company Shanghai Media Group, in factual TV production and post-production for 24 of their employees.

Schools and Children Program

This year, the Schools and Children Program significantly increased participation in school holiday programs and school groups visiting throughout the year. Courses are designed to be delivered either at AFTRS or offsite at primary and secondary schools. Feedback for the program continues to be very positive with increasing repeat bookings. Additional courses have been developed and delivered over the past year in response to requests from regular participants wanting to further advance their skills.

The Schools' Advisory Committee continue to provide expert advice on course offerings, curriculum content, the framework for the primary and secondary schools program, school holiday programs, and programs for teachers.

INDIGENOUS PROGRAM

The Indigenous Program educates the next generation of Indigenous storytellers through film, television, digital media and radio courses. This can be through workshops specially developed for specific Indigenous communities or through subsidies for Indigenous students in existing Open Program short courses.

Indigenous workshops are subsidised and supported by AFTRS as part of its commitment to providing opportunities for Aboriginal and Torres Strait Islanders to develop skills in screen arts and broadcasting. In 2013-14, a total of 204 Indigenous participants attended seventeen Indigenous Program workshops with an additional 93 Indigenous students receiving subsidies to attend existing Open short courses.

The programs for Indigenous communities included workshops in digital storytelling, claymation, writing television series, scriptwriting, acting for screen, lighting, interviewing, and editing skills. These were held in Wellington (NSW), Port Lincoln (SA), Wagga Wagga (NSW), Roebourne (WA), Darwin (NT), Thursday Island (Torres Strait), Lismore (NSW) and Hermannsburg (NT). Three-day radio workshops on announcing, presenting and radio packaging were held in Townsville (QLD) and Roebourne (WA).

AFTRS engaged with strategic partners to deliver tailored courses for diverse communities. In June 2014, partnerships with Screen Queensland in Brisbane and Cairns, as well as UMI Arts in Cairns, delivered introductory screenwriting courses. In August 2013, AFTRS worked with Foxtel and Screenworks Northern Rivers to deliver a writing television series workshop for emerging writers, led by John Bell (series writer *Gods of Wheat Street*). In Sydney, AFTRS worked with the National Centre for Indigenous Excellence to conduct digital storytelling workshops for young adults.

In December 2013, the Indigenous Program delivered an Acting for Television workshop to facilitate Indigenous stage actors to transition to screen acting roles. 'Facing the Machine' was facilitated by *Redfern Now* director Adrian Wills and actor Andrew MacFarlane, with masterclasses conducted by actors David Field and Claudia Karvan. Fourteen actors attended the workshop and learnt many aspects of acting for television, which culminated in filming and screening scenes from *Underbelly*, *Six Feet Under*, *Redfern Now* and *Breaking Bad*.

ENGAGEMENT AND PARTICIPATION

AFTRS will reach out to cultural organisations and institutions, the regions, new markets and communities to engage, contribute and share its specialist knowledge, training and education.

AFTRS continues to strengthen connections and forge new programs and partnerships across the cultural and industry sectors of screen arts and broadcasting in order to provide opportunities for students and the general public to engage with leading creative and entrepreneurial practitioners and screen content.

CULTURAL AND INDUSTRY PARTNERSHIPS

The School has developed unique partnerships to further its objectives, and create new educational opportunities for its Award students and strengthen industry engagement. Each year, strategic partners are engaged to provide assistance in the provision of non Award courses:

- **Australian Subscription Television and Radio Association (ASTRA)** – The ASTRA Graduate Program is a partnership established in 2010 where ASTRA offers three-month internships to selected Foundation Diploma graduates with subscription television channels. This year, ASTRA offered internships to 12 graduates.
- **National Institute of Dramatic Arts (NIDA)** – an educational partnership where AFTRS Graduate Diploma students work closely with NIDA acting and design students in annual collaborative workshops.
- **Screen Australia** – AFTRS has partnered with Screen Australia on a range of initiatives, including the producer’s placement scheme. Through the Talent Escalator Program, Helen Burak (2013 Graduate Diploma in Producing) completed an internship with Village Roadshow Pictures and The Gotham Group in Los Angeles.
- **Commercial Radio Australia (CRA)** – AFTRS partners with CRA to deliver to a three-day residential conference on site. The School also provides two online courses for the commercial radio sector.
- **Australian Centre for the Moving Image (ACMI)** – AFTRS partners with ACMI to deliver 32 sessions of *Friday on My Mind* in Melbourne.
- **South Australian Film Corporation (SAFC)** partnered with the Open Program to deliver a screen business program for industry practitioners over a nine-month period.
- The Indigenous Program engaged partners **Screen Queensland, UMI Arts (QLD), Foxtel, Screenworks Northern Rivers** and the **National Centre for Indigenous Excellence** to assist in the delivery of tailored screenwriting and digital storytelling courses for Indigenous participants.

FESTIVALS AND EVENTS

Through a program of strategic and cultural alliances, AFTRS curates and presents discussions on many areas of screen arts and broadcast production. These public events increase AFTRS engagement in broader cultural activities and promote awareness and appreciation of Australian screen arts and broadcasting.

In October 2013, the CEO was invited by the Governor of South Australia to attend the opening night of the Adelaide Film Festival and the premiere of the feature film *Tracks*. AFTRS sponsored a well-attended event with the film's key creatives, producer Emile Sherman and director John Curran. Robyn Davidson, and photographer Rick Smolan were interviewed by Margaret Pomeranz.

In 2014, at the Sydney Writer's Festival, AFTRS hosted a session titled 'Adapt or Die: Small Start, Global Finish' with guest writers Hannah Kent and Graeme Simsion, and producer Ian Collie. In 2014, a Friday On My Mind session was again run in partnership with the Sydney Film Festival (SFF). Hosted at the Festival Hub by AFTRS Head of Documentary, Rachel Landers, Indian director and screenwriter Pan Nalin discussed his documentary, *Faith Connections*. AFTRS also ran two other sessions at the SFF: Giles Hardie moderated 'Action, Romance, Silliness: The Good, the Bad, the Cringeworthy', a session on genre movies with guests Matilda Brown, Dave Wade and Chris Taylor; and Iranian-American filmmaker, Desiree Akhavan was in conversation with Dee Jefferson, about her first feature *Appropriate Behavior*, which she wrote, directed and starred in.

In 2013-14 AFTRS partnered with or supported the following professional and cultural organisations:

- Antenna Documentary Film Festival
- Australian Centre for the Moving Image
- Australian Directors Guild
- Australian Cinematographers Society
- Australian International Documentary Conference
- Australian Production Design Guild
- Australian Screen Sound Guild
- Australian Writers' Guild
- Australian Subscription Television and Radio Association
- Australian Teachers of Media
- Byron Bay Writers' Festival
- Colourfest Film Festival
- Commercial Radio Australia
- Foxtel
- Human Rights Arts and Film Festival
- Melbourne International Film Festival
- Melbourne Writers' Festival
- National Centre for Indigenous Excellence
- National Film and Sound Archive
- National Institute of Dramatic Art
- Persian Film Festival
- Screen Australia
- Screen Queensland
- Screen Music Awards
- Screenworks Northern Rivers
- South Australian Film Corporation
- St. Kilda Film Festival
- Sydney Film Festival

- Sydney Writers' Festival
- UMI Arts (QLD)
- WOW (World of Women's) Film Festival

PUBLIC PROGRAM

The Public Program at AFTRS provides a diverse collection of events open to students, staff, industry and the general public that provide a free opportunity to engage and participate in the cultural life of the screen and broadcast sector.

Friday on My Mind continues to successfully draw audiences keen to learn from the unique perspectives and insights of creative practitioners involved in many aspects of film, television and digital media production.

Running for its seventh year in Sydney, and the third year in Melbourne, sessions continued weekly with the support of the Australian Centre for the Moving Image. In 2013-14, Friday on My Mind had an attendance of 3,129 across 50 sessions.

AFTRS records and publishes transcripts of **Friday on My Mind** sessions in its journal, *LUMINA*, which is accessible as a hard copy journal, a free ebook from the iTunes store, or as separate articles on the AFTRS website.

Continuing to prove popular and relevant is the monthly **TV Talks** program, launched in 2012. TV Talks is an opportunity for industry professionals to discuss industry-relevant issues and provide a networking opportunity. This year ten sessions were hosted focusing on issues from ratings and multi-channelling, to the specifics of developing comedy and factual content for the small screen. Leading television professionals from commercial, public sector, and subscription TV networks as well as many production companies spoke at these sessions and over 830 individuals attended these events, many visiting AFTRS for the first time.

In 2013, AFTRS partnered with the National Film and Sound Archive (NFSA) to program classic cinema screenings. **Reel Sundays** was a twelve-week season of classic films screened in the AFTRS Theatre, made possible through accessing the NFSA's non-theatrical Lending Collection. The season ran from September 15 to December 1, 2013.

For more details, see Public Program: Appendix 5.

LEADERSHIP, COLLABORATION AND SUPPORT

AFTRS will continue to collaborate with industry across the range of education, research and training activities and assist industry to meet its skills requirements, and to support its activities and events

AFTRS demonstrates leadership in the cultural and industry sector by engaging, collaborating and supporting a range of activities and events as well as by creating an industry hub where practitioners and professionals, along with students, staff and alumni, can network, create and develop projects. AFTRS also provides valuable resources for the sector's artistic and educational endeavours through the publication of a screen journal, the Jerzy Toeplitz Library and access to its Moore Park campus.

LUMINA

LUMINA, now in its sixth year of publication, is AFTRS' screen arts and business journal, the only publication of its kind in Australia. *LUMINA* contributes to the diversity and complexity of the Australian screen and broadcast industries by commissioning and publishing challenging discourse on significant issues.

In November 2013 AFTRS published edition 12: *Television. Going, Going...Where?* This issue of *LUMINA* presents interviews and reflections from the television industry's leading thinkers and practitioners on the future of television, including its challenges, threats and opportunities.

Co-edited by Denise Eriksen and Sandra Levy, contributors include Adam Turner, Ross Coulthart, Bruce Meagher, Rick Ellis and Dario Russo.

CREATIVE FELLOWSHIP

Now in its fifth year, the AFTRS Creative Fellowship continues to reward daring and adventurous creative practice. Creative Fellows enjoy a special relationship with the School, with AFTRS providing support for their projects whenever resources are available. The Creative Fellows give back to the School in the presentation of their final work, and through a report on what they have learned during the creative process.

In 2014, 68 creative professionals applied for a Fellowship. These applications were reviewed by the selection panel in May. Applicants were asked to submit a proposal that met the brief, "adventurous in its aims, bold in its ambition, and innovative in its execution". The panel found the standard of applicants to be very high and awarded two Creative Fellowships of \$50,000 to emerging filmmakers:

- Amiel Courtin-Wilson for *Aether*, a docu-drama short film about the legendary avant-garde pianist, Cecil Taylor
- Melissa Anastasi for *Sleepwalking*, a short film which, through the story of a boy and his parents in an isolated landscape, explores questions about the world as we perceive it, and the world that exists beyond our perception.

RESEARCH

Through its research activities, AFTRS undertakes scholarly work and industry analysis to progress topical issues of importance to the screen arts and broadcasting sector.

In 2013-14, AFTRS commissioned and published the following occasional papers:

- *The Case for Creating an Australian Copyright Registry* by Professor Michael Fraser and Head of Screen Business, David Court, and
- *Beyond The Great Wall: Pathways to Australia / China Co-Productions* written by Mario Andreacchio and edited by David Court.

In 2013-14, AFTRS staff delivered the following papers:

- *Do Your Students Have a Clue? The Alternate Reality Game as Pedagogical Tool* by Catherine Gleeson, Convenor Foundation Diploma and Marty Murphy, Lecturer Foundation Diploma, presented at the Australian Screen Production Education & Research Association Conference;
- *The Academic Video Essay* by Matthew Campora, Screen Studies Lecturer presented at the Australian Screen Production Education & Research Association Conference;
- *Listening Without The Ear: Encounters With The Audible and Non-Audible Through Indigenous Songlines* by guest Sound Lecturer, Andrew Belletty, presented at the UNSW Postgraduate Research Conference;
- *Love, Death, Film and Music*, presented by Head of Screen Music, Martin Armiger at the Hochschule für Fernsehen und Film (University for Television and Film) as part of the Berlin Transmediale Festival; and later at the artist academy, Takt Projektraum as part of their workshop program, and
- *Engage or Perish: Talk Radio's Future*, presented by Director of Radio, Mark Collier at the RadioAsia Conference in Hanoi.

LIBRARY

The Library is one of the most comprehensive screen arts and broadcast sector resources in Australia. It services staff and students as well as members of the industry and general public for study and research purposes.

The Library continues to evolve into a flexible and multi-platform discovery centre and to assist the School's educational and research needs across Award and Open Program courses. Comprising six areas, the 2014-2017 strategy is formulated to address the information needs of AFTRS' diverse community through addressing Relevance and Responsiveness; Empowerment and Information Literacy; Capability and Resourcing; Screen and Broadcast Sector's Information Requirements; Technology and Innovation; and Marketing and Current Awareness.

Subscriptions to information provider Informat, which harvests Australian publications, and the aggregator Ebscohost that comprises a suite of international databases and publications, considerably expanded the Library collection. These licences, together with the streaming of over 300 films and documentaries through the service providers

Kanopy and Beamafilm, support and enhance the academic and scholarly standing of AFTRS at the same time allowing Library patrons to access these resources remotely. As part of its Information Literacy focus, the Library initiated the roll-out of the bibliographic management software Mendeley, to enhance academic rigour at AFTRS.

This year, the Library initiated a marketing campaign to increase its membership base from the screen and broadcast sector, and the decision was made to offer this membership to the sector free of charge. As a result of these initiatives, the Library has 466 active industry members.

In 2013-14, the Library was visited 23,000 times; 44,340 items were borrowed, 331 eBooks were lent, and 183 hours of streaming videos were screened. Thirteen separate Libguides (subject specific e-resources), were produced, ranging in subject from the Story of Film to Sound. These resources have been well-received.

INDUSTRY HUB AND INDUSTRY ENGAGEMENT

AFTRS is a creative hub for the screen arts and broadcasting sector, and continued to host a significant number of events, screenings, forums and meetings this year. AFTRS policy encourages industry engagement by making its facilities available for industry activities and events free of charge, when they are not being used for educational purposes.

Industry guilds and societies, industry associations, AFTRS graduates, cultural organisations, government agencies, filmmakers, production companies and education organisations use the School's facilities for meetings, screenings, casting sessions, conferences, master classes, workshops and equipment testing. The presence of industry in this way creates a professional environment that benefits all who work, study or visit AFTRS. (For details, see Industry Events: Appendix 6).

This environment within AFTRS is enhanced by the visit of local and international guest visitors. In 2013, screenwriter, playwright and director, David Mamet visited the School to speak to staff and students about his creative practice, ideas and storytelling. It was a wonderful opportunity for the cohort to have a conversation with such an eminent and powerful storyteller.

AFTRS employs screen arts and broadcast practitioners as teachers and lecturers for award and short courses. The teaching staff draws on their own professional experience, networks and connections with industry to ensure the currency of the courses, and to guide the development and activities of the School.

AFTRS creative campus environment also attracts leading industry members to lecture as guests in Award courses across all disciplines and in Open Program short courses. (For details, see Guest Lecturers: Appendix 7.)

Events were held at AFTRS to launch staff work; Screen Studies Lecturer, Matthew Campora's book *Subjective Realist Cinema: From Expressionism to Inception*; the Occasional Paper, *The Case for Creating an Australian Copyright Registry* co-written by Head of Screen Business, David Court and Professor Michael Fraser, and the AFTRS commissioned White Paper: *Beyond the Great Wall – Pathways to Australia-China Co-Productions* by Mario Andreacchio.

Industry Guilds and Associations

AFTRS maintains a close relationship with the relevant screen and broadcasting industry guilds, societies, and associations, and in 2013-14, staff attended the following events and award nights:

- Australian Cinematographers Society Awards: Cinematography Lecturer, Erika Addis presented the 'Best Student Cinematography Award.'
- Australian Writers' Guild Awards: Head of Screenwriting (Industry), Ross Grayson Bell presented the 'Monte Miller Award for Short and Long-form Screenplays'; and Documentary Lecturer, Randall Wood was a selection panel member for Documentary Award categories.
- Australian Production Design Guild Awards: Master Screen Arts Convenor, Sarah Stollman presented the 'AFTRS Award for Student Design.'
- Australian Screen Sound Guild Awards: Head of Sound, Chris McKeith presented the award for 'Best Sound in a Short Film'.
- South Australian Screen Awards: Head of Sound, Chris McKeith was a selection panel mentor for Sound Design.
- WOW Film Festival: Head of Producing, Andrena Finlay presented the award for 'Best Student Film'.

The Radio Division once again held its annual seminar at AFTRS, an event that brings together more than 20 leading broadcast industry practitioners to explore issues and share work experience with the Graduate Radio Diploma students and participants in the online Commercial Radio Programming course.

DISCIPLINE SPECIFIC EVENTS

A number of activities were held that were focused around specific disciplines offered by the School. Some of these were co-hosted with industry guilds and organisations, and attended by current students, staff, industry members and potential AFTRS applicants.

- *A Conversation with Roger Deakins BSC ASC*, hosted by the Australian Cinematography Society and Head of Cinematography, Kim Batterham;
- *Seven Doc Talks*, a series of master classes hosted by Head of Documentary, Rachel Landers featuring directors, Eva Orner and Ian Darling as part of the Antenna International Documentary Festival;
- SoundByte series: *Recording Ensemble Music and the Score*; *Sounds of Lifestyle and Reality TV*; and *Capturing the Sounds of Asia*;
- *Glories of the Score III*: a Screen Music evening highlighting the music of graduates Kyla Burtland, Robert Clark, Pru Montin and Flynn Wheeler, and including a special performance by Fox Force Five;
- *Sound Design*, a seminar presented by Head of Sound, Chris McKeith at the Real Film Festival, Newcastle;

- *The Invisible Cut*: a seminar held in conjunction with the Film Circle Critics of Australia and the Australian Screen Editor's Guild. Head of Editing, Mark Warner hosted a panel of editors Suresh Ayyer, Katrina Baker, Roland Gallois, Lindi Harrison, Denise Haslem and Nick Meyers;
- Writing sessions delivered by Allen Palmer, Screenwriting Lecturer, titled *How to Write Better Scenes*, *Transcendent Storytelling: What Elevates The Great Above The Good* and *The Character-Driven Hero's Journey*;
- *Finding Your Creative Voice*: a creativity lab run by Nell Greenwood, A/Head of Screenwriting for potential Master of Screen Arts applicants;
- *Storyworlds: Talk With Directors*: hosted by Acting Head of Directing, Robert Klenner and Head of Screen Design, Igor Nay and with guests Warwick Thornton, Melinda Doring and David Caesar;
- *The Magnificent Seven for Successful Producing*: panel session including producers Al Clark, Helen Bowden, Jodi Matterson and Kristy Stark;
- World premiere of the TV pilot, *Deadbeat Dads*, introduced by Neil Peplow, Director of Screen, and Ross Grayson Bell, Head of Screenwriting (Industry), jointly hosted by MTV and AFTRS.

INTERNSHIPS, ATTACHMENTS AND EXCHANGE

AFTRS facilitates a range of diverse opportunities for students and graduates to apply for internships, attachments and seek direct work experience. In 2013-14, the School continued to develop current schemes and initiated new partnerships to extend opportunities for AFTRS' students and graduates.

- **New York University (NYU)** Tisch School of the Arts: AFTRS continued its ongoing partnership with NYU that enabled a select group of NYU students to participate in the Foundation Diploma. In 2014, the fourth group of NYU students participated in the subject, *Emotional Noise* as well as a cultural engagement workshop.
- **Australian Subscription Television and Radio Association (ASTRA)**: ASTRA continued to offer opportunities for graduates of the Foundation Diploma to apply for a three-month internship in the subscription television sector. Twelve graduates were successful in gaining an internship with a subscription television channel or platform.
- **Shine Australia**: In 2013, AFTRS launched a partnership with Shine Australia that provided the opportunity for Foundation Diploma graduates to apply for a six-month paid internship to gain experience across a range of departments within the company, including post-production, Shine 360 (brand management and licensing), development, casting and publicity, as well as to work on shows in production.
- **Screen Australia Escalator Program**: in partnership with Village Roadshow Pictures and The Gotham Group, this program provides an AFTRS graduate with the opportunity to work in Los Angeles on a three-month paid internship.
- **Ecole Nationale Supérieure Louis-Lumière**: AFTRS has a student exchange program that operates on an annual basis. In 2014, Cinematography student, Fanny Mazoyer joined the Master of Screen Arts for one semester.

- **Radio Internships:** as part of the Graduate Diploma of Radio, all students complete internships prior to graduation at public, commercial or community radio stations.
- **Scholarships and Awards:** AFTRS has a range of awards and scholarships available for graduating students, made possible through a variety of philanthropic support including the Foxtel Award for Exceptional Talent, European Union Travelling Scholarships, the A.V. Myer Indigenous Awards, the Kenneth B. Myer Award for Exceptional Talent, the Kenneth B. Myer Award for Project Development and the Shark Island Institute Documentary Award.
- AFTRS industry networks continue to provide placements for students. In 2013-14, AFTRS students had placements on the feature films *Unbroken*, *Gods of Egypt* and *Wolverine*.

CILECT

AFTRS is a member of CILECT (Centre International de Liaison des Ecoles de Cinéma et de Télévision) the association of the world's major film and television schools. CILECT represents 159 specialist film schools from sixty countries, and membership is by invitation only.

In September 2013, the CEO and Director of Screen attended the annual CILECT Conference in Buenos Aires, Argentina. The Impact of the Digital Age in CILECT Schools' Teaching Curricula was the Conference theme, and of particular note was the session investigating *Producing/Commercialisation/Distributing/Marketing Curricula: New Formats*. Dr Karen Pearlman, Head of Screen Studies presented a paper: *Shaping the Film Edit: Editing, Technology and Curriculum Invited Guest*.

AFTRS is also a member of CILECT's Asia-Pacific Association (CAPA) which includes 32 film schools from 12 countries. Members are from film schools in China, India, Indonesia, Singapore, the Philippines, Taiwan, Hong Kong, Japan, Vietnam, South Korea, Australia and New Zealand. At the CAPA Conference in 2013, guest sound lecturer Andrew Belletty presented a paper: *Listening Without The Ear: Encounters With The Audible and Non-Audible Through Indigenous Songlines*.

PERFORMANCE AND ACCOUNTABILITY

AFTRS will manage and optimise the use of its resources by encouraging a productive and accountable environment.

AFTRS manages its finances and facilities to maximise benefits for students, staff and industry and ensure the maintenance of a safe and productive work environment and the efficient and effective use of public resources.

ENHANCING WORK METHODS AND ENVIRONMENT

During the reporting period a number of reviews and measures have been implemented with the aim of simplifying process, ensuring compliance, and supporting the new educational offering to be available from 2015. A full review of policy documents is underway to ensure currency and to increase accessibility to information and policy decisions. Closely associated with this process has been a review of documentation to ensure compliance with new and amended legislation such as the *Public Interest Disclosure Act 2013*, the *Privacy Act 1988*, the *Fair Work Act 2009*, and the Australian Government Public Sector Workplace Bargaining Policy.

The staffing structure necessary to support the 2015 course offerings has been reviewed and the new structure is in the process of being implemented. In addition, a number of changes have been made to the building including the creation of new and larger teaching spaces for the anticipated student cohort; the relocation of the Student Centre to provide easier access for potential applicants and students; the relocation of parts of Central Services to be closer to staff; and the expansion of the technical store to enable ease of access by students. The most appropriate resources for the new educational environment have been considered and resulted in, for example, the purchase of new furniture that can be used more flexibly, and a greater concentration of online resources for students.

CONTRACTS AND PROCUREMENT

During the period the School conducted a tender and contracted for the provision of electricity for the building from July 2014 onwards. The new contract will deliver a reduction in the electricity rate for year one of 16.8% and year two of 14.3%, compared to that contracted in 2013-2014. A two-year proposal was accepted which provides competitive pricing and budget assurance.

A closed tender was held, following wide research of the local radio industry, to upgrade the school's radio studios. The old consoles required replacement as it was no longer possible to source parts, maintenance or support services. The new consoles resolve this risk and represent a significant step forward in capability and flexibility through the use of new, advanced technologies.

In order to ensure the best use of resources, AFTRS also accesses a number of whole-of-government procurement arrangements including travel and stationery, that have delivered cost effective outcomes.

WORK HEALTH AND SAFETY

Following the introduction of the *Work Health and Safety Act 2011*, a detailed gap analysis to ensure AFTRS complied with all legislative responsibilities was completed. During the reporting period, an audit was undertaken by the internal auditors and the School was found to comply with the legislative requirements.

A number of policies and procedures were developed or reviewed, risk assessment and mitigation processes were expanded, the online incident reporting system was enhanced, and compliance-related staff training was completed. Established systems such as the School's Health and Safety Committee continue to ensure appropriate dissemination of information and to ensure workers remain current in their knowledge and expertise.

WORKPLACE CULTURE AND COMMUNICATION

The Chief Executive Officer held all school meetings on key strategic topics, regularly attended Divisional meetings, and issued newsletters to inform staff of current events and provide updates on key issues. The topic of workplace culture has become a standing agenda item for the Executive and considerable work completed on behaviours to reflect AFTRS values. An external anonymous 'whistleblower' service remains available to staff, although no reports were lodged in the reporting period.

CONTENT MANAGEMENT SYSTEMS

A comprehensive and consultative review of the AFTRS website resulted in the launch of a new website in March 2014. The new site is a more interactive, online space, which improves student recruitment processes, assists with external communication, and makes the entire AFTRS short film library and Alumni Project Database available.

A new intranet is being implemented, co-ordinated with the review of the School's policy and procedural documentation. The new system will be user-focused and provide accurate, up-to-date information and internal communication across the School.

A new Client Relationship Management system has been implemented to streamline the management of short courses and provide a platform to manage ongoing contact with past and future students. The system is in place for short courses and for the recruitment phase of Award courses. Further expansion of the system is planned, which will include general marketing activities.

LIBRARY SERVICES

The key objectives of the structural review of Library Services—strategic engagement across AFTRS, curriculum integration, accessibility and digitisation—have progressed well this year, and the Library is on track to support the new educational offering in 2015. Together with opening up further access to the industry, subscriptions to international databases, publications and video streaming of screen material have effected significant advances which will support the research and academic activities of students, staff and industry. The Library initiated and managed the roll-out of, and training associated with, the bibliographic management software Mendeley, to enhance academic rigour.

PRODUCTION RESOURCES AND VIDEO POST

AFTRS remains at the forefront of contemporary digital techniques and their implementation through its planned design and installation of new equipment and facilities. This year new grading suites were installed that considerably increased technical quality and significantly reduced grading costs. Production Resources and Video Post kept pace with both the quantity and digital demands of student productions, with Video Post also providing staff and technical resources to Open Program short courses.

Eighty-five student productions were supported this year, including high production value short films and experimental projects. On 7 and 8 December 2013, the graduating projects of 2013 were screened at the School's theatre and studios.

**CREATIVE
FUN
MOTIVATION
TEAMS**

CORPORATE GOVERNANCE

CORPORATE GOVERNANCE

Council

Under the *Australian Film, Television and Radio School Act 1973* (the Act), the School is governed by a Council responsible to the Federal Parliament through the Minister for the Arts. The Hon Tony Burke MP was Minister for the Arts to 17 September 2013. The Hon. George Brandis QC MP commenced as Minister for the Arts on 18 September 2013.

Responsibilities and duties

The Council is responsible for strategic direction, organisational development, succession planning and resource allocation, including budget control and risk. The Council ensures that policies on key issues are in place and are appropriate and that risks facing AFTRS are identified, assessed and properly managed.

Composition

There are nine members of the Council, specified under the Act:

- three members appointed by the Governor-General;
- three members appointed from convocation by the Council;
- the Chief Executive Officer, ex officio;
- one staff member elected by staff each year and
- one student member elected by students each year.

Members represent the interests of the School and the screen arts and broadcasting sector contributing expertise in a range of areas, including education, law, film and television production, commercial activities and management.

The Governor-General appoints the Chair. The Council elects the Deputy Chair. These positions may not be held by ex officio, staff or student members.

Members appointed by the Governor-General, and those appointed from Convocation, hold office for a term of up to three years. The staff member holds office for one year and ceases to be a member of Council if they cease to be a staff member of the School. The student member holds office for one year and ceases to be a member of Council if they cease to be a student of the School.

The maximum appointment period is two terms. Casual vacancies for elected positions may be filled, with the approval of the Minister, until the current term for that position expires.

Council members are non-executive directors with the exception of the Chief Executive Officer who is an executive director.

The Chief Executive Officer oversees the operations and activities of AFTRS, and manages affairs according to general policy approved by the Council.

On appointment, members receive a *Corporate Governance Handbook* as part of their induction. *The Handbook* sets out their responsibilities and duties as members of Council.

All members are asked to declare any conflict of interest at the beginning of each Council meeting. This process is recorded in the Council minutes and a conflict of interest register.

COUNCIL MEMBERS

As at 30 June 2014, Council members were:

Appointed by the Governor-General

Professor Julianne Schultz AM FAHA BA UQ PhD Sydney, GCM, AGSM: **Chair**

Term: 29 October 2012–28 October 2015

Professor Robyn Ewing BEd (Hons), PhD Sydney

Term: 25 October 2012–24 October 2015

One vacancy

Ex Officio

Ms Sandra Levy AO, BA DipEd Sydney, Hon D Litt Macq

Chief Executive Officer, AFTRS

Appointed from Convocation

Mr Peter Duncan BA LLB Sydney, BA (Film and Television) AFTRS:

Deputy Chair

Term: reappointed from 28 November 2011–27 November 2014

Mr Andrew Mason

Term: reappointed from 14 February 2014–13 February 2017

Mr Darren Dale, BA Communications (Journalism) UTS, Hon MSA AFTRS

Term: 5 April 2012–4 April 2015

Staff-Elected Member

Dr Matthew Campora PhD UQ,

Lecturer, Screen Studies, AFTRS

Term: 25 February 2014–24 February 2015

Student-Elected Member

Ms Jessica Tuckwell

Enrolled Graduate Certificate (Screenwriting), AFTRS

BA Sydney, Grad Dip Dramatic Art (Directing) NIDA.

Term: 25 February 2014–8 November 2014

Immediate past members (2013-2014)

Mr Tom Burstall

BA Dramatic Arts Production NIDA

Term: 10 March 2011–9 March 2014

Ms Sally Browning BA (Media Arts) RMIT: *Staff-elected member*

Manager, Administration and Budgets, Screen Division, AFTRS

Term: 25 February 2013–24 February 2014

Ms Genevieve Clay-Smith: *Student-elected member*

BA Communications UTS, MSA, AFTRS

Term: 27 February 2013–8 November 2013 (extended to 6 December 2013).

AFTRS COUNCIL MEMBERS ATTENDANCE JULY 2013 – JUNE 2014

Council Members 2013-2014	5 Jul 2013	30 Aug 2013	25 Oct 2013	6 Dec 2013	21 Feb 2014	16 May 2014
Prof Julianne Schultz <i>Chair</i>	√	√	√	√	√	√
Ms Sandra Levy CEO	√	√	√	√	√	√
Mr Peter Duncan <i>Deputy Chair</i>	X	~	~	X	X	√
Mr Tom Burstall	~	~	~	√	√	-
Mr Andrew Mason	√	√	√	X	√	X
Mr Darren Dale	~	√	√	√	X	√
Prof Robyn Ewing	X	√	√	√	√	√
Ms Sally Browning	X	√	√	√	√	-
Ms Genevieve Clay-Smith	X	√	√	X	-	-
Ms Jessica Tuckwell	/	/	/	/	/	√
Dr Matthew Campora	/	/	/	/	/	√

Key:

√ Present ~ via telephone or Skype X Absent
/ Meeting prior to appointment – Term completed

Finance, Audit and Risk Management Committee

The establishment of an audit committee is a requirement under Section 32 of the *Commonwealth Authorities and Companies Act 1997* (CAC Act). The main objective of the Finance, Audit and Risk Management (FARM) Committee is to assist Council to discharge its responsibilities relating to:

- financial reporting
- performance reporting
- systems of risk oversight; and
- systems of internal control.

The Committee held four meetings in 2013-2014.

Responsibilities and duties

The FARM Committee considers any matters relating to financial affairs and risk management that it determines is desirable. It also examines any other matters referred by the Council.

The duties of the FARM Committee relate to:

- the scope and nature of external audit and any issues arising from audit;
- the examination of the Annual Report before submitting to Council;
- the process for identifying major risks to which AFTRS is exposed and verifying that internal control systems are adequate and functioning effectively;
- the consideration of the internal audit program;
- the review of all significant transactions that do not form part of normal AFTRS business and
- the evaluation of AFTRS exposure to fraud.

Composition

The FARM Committee consists of five members that include Council members and up to two Independent members as may be determined from Council from time to time.

In accordance with the CAC Act and the *Commonwealth Authorities and Companies Regulations 1997*, the Chair of the Committee must be a person other than the Chair of Council or the Chief Executive Officer. The Chair of the Committee shall be appointed by Council from members of Council or an external appointee (Independent member). The Council appoints members for an initial period of two years, after which appointments may be subject to annual rotation.

FARM Committee Members at 30 June 2014

Mr Andrew Mason: Chair

Mr Paul Apps (Audit and Control Advisor, International Monetary Fund; Former Head of Audit, Reserve Bank of Australia)

Mr Darren Dale

Ms Sandra Levy AO

The Director, Corporate and Production Services and the Head of Financial Services have a standing invitation to attend FARM Committee meetings. The internal and external auditors are also in attendance at meetings.

FARM Committee Members' Attendance 2013-2014

FARM Members 2013-2014	5 Jul 2013	23 Aug 2013	25 Oct 2013	21 Feb 2014
Mr Andrew Mason Chair	√	√	√	√
Mr Paul Apps (Independent member)	√	√	√	√
Ms Sandra Levy AO	√	√	√	√
Mr Darren Dale	~	√	√	~

Key:

- √ Present
- ~ via telephone or Skype
- X Absent
- / Meeting prior to appointment

Academic Board

The Academic Board is an ad-hoc sub-committee of the Council and met four times in the 2013–2014 year.

The functions of the Academic Board are to:

- make recommendations to Council relating to the approval of new curricula.
- make recommendations to Council relating to major changes to courses of study.
- approve curriculum and ensure it is designed to meet the highest standards of the higher education sector.
- review policies, rules, guidelines and procedures related to the admission, enrolment, assessment and progress of students in approved courses of study.
- make recommendations to the CEO relating to academic matters in the School.
- report on any issues referred to it by Council or the CEO.
- make recommendations to Council regarding the conferring of degrees, or any other award, following successful completion of any approved course of study conducted by the School.
- make recommendations to Council regarding the conferral of the honorary degree.

Composition

The Academic Board consists of the Independent Chair, a higher education specialist with a PhD at professorial level; two or more Independent members, with higher education expertise; the CEO, the Director of Education, and the Head of Policy & Governance.

Academic Board Members at 30 June 2014

Professor Robyn Ewing BEd (Hons), PhD *Sydney*: **Chair**

Professor, Teacher Education and the Arts, University of Sydney

Mr Graham Forsyth BA (Hons) *Sydney*

Associate Dean (Academic) UNSW Art & Design

Dr Graham Hendry BA(Hons), PhD *UOW*, Grad Dip Ed Studies (Higher Ed) *Sydney*

Senior Lecturer, Institute for Teaching and Learning, University of Sydney.

Ms Sandra Levy AO, BA DipEd *Sydney*, Hon D Litt *Macq*

CEO AFTRS

Ms Francine Finnane BA (Communications) *UTS*

Director of Education, AFTRS

Ms Kylie Burke BA (Film & Television) *AFTRS*,

Head of Policy & Governance, AFTRS

Future Review Committee

The Future Review Committee comprises the CEO (Chair), Director of Screen, Convenor Foundation Diploma, Convenor Graduate Certificate, Convenor Graduate Diploma, Convenor Master of Screen Arts, and the Director of Education.

The main functions of the Future Review Committee are to initiate and provide strategic leadership on the educational aims and objectives of the School, including the:

- aims and objectives of award courses;
- admission and selection processes;
- effectiveness of award courses in meeting aims and objectives;
- research strategy and activities;
- review of academic related policy for referral to the Academic Board as required;
- impact of new technologies on future planning for the School, and
- award course offerings for the next academic year.

The Future Review Committee meets as required and decisions are reported through Executive minutes.

Executive Team

The Chief Executive Officer oversees the operations and activities of AFTRS, and manages the School according to general policy approved by the Council. The CEO leads the Executive which is made up of the Directors of the School's Divisions and the Deputy Director, Screen. The Directors manage the key strategic and operational activities and report to the CEO.

Chief Executive Officer

Ms Sandra Levy, AO

Executive at 30 June 2014

Director, Corporate and Production Services – Ms Ann Browne

Director, Screen – Mr Neil Peplow (to 24 April 2014)*

Deputy Director, Screen – Ms Sarah Stollman

Director, Specialist Programs – Mr Martin Brown (from 4 November 2013)

Director, Education – Ms Francine Finnane

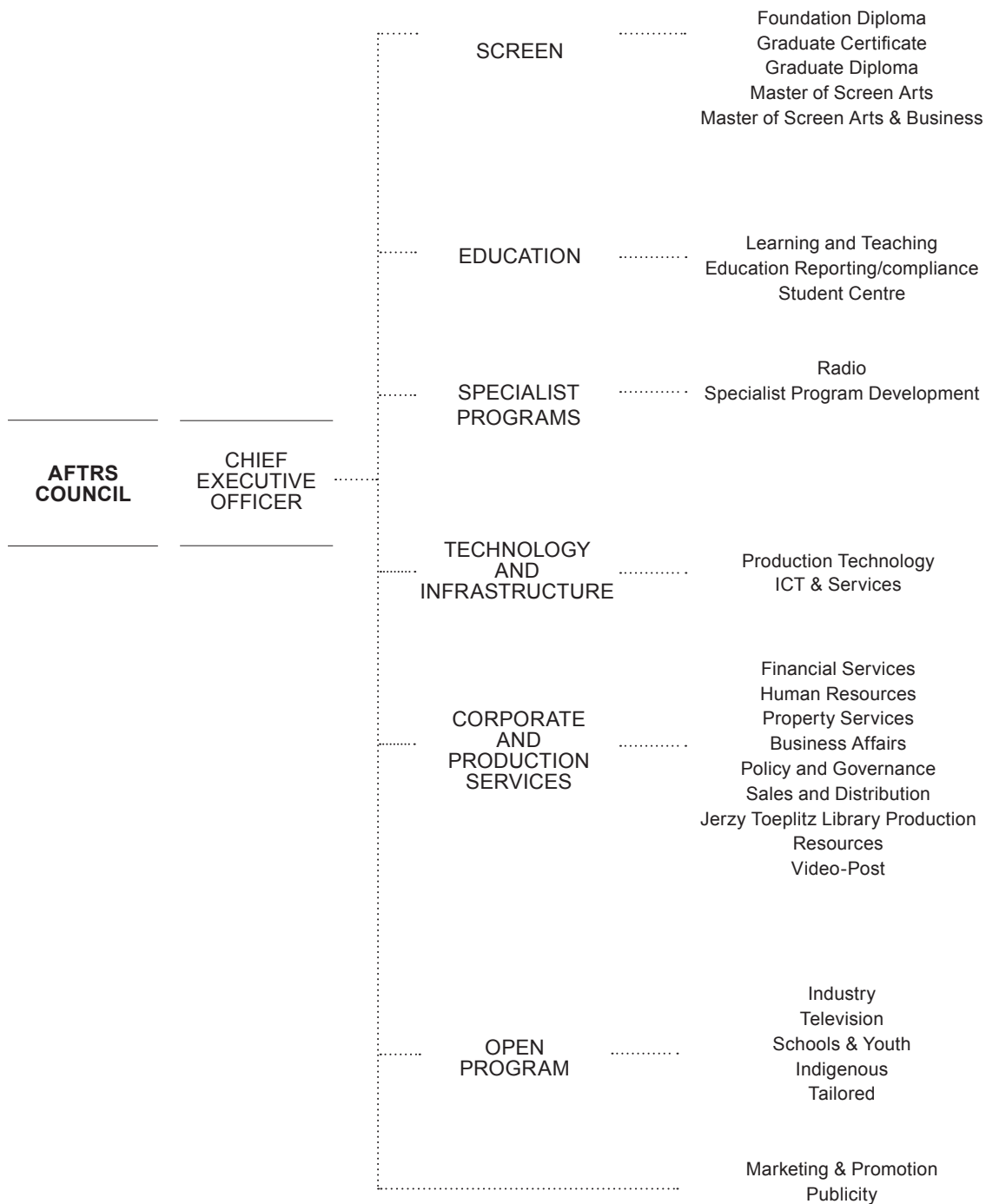
Director, Radio – Mr Mark Collier (to 5 January 2014)**

Director, Open Program – Ms Liz Hughes

Director, Technology and Infrastructure – Mr Tim Sadler.

* vacant, pending new appointment

** position subsequently abolished and responsibilities transferred to Director, Specialist Programs.



BUSY
REWARDING
CREATIVE
PRODUCTIVE

STATUTORY REPORTS

STATUTORY REPORTS

EQUAL EMPLOYMENT OPPORTUNITY (EEO – WORKPLACE DIVERSITY)

There have been no complaints received by staff members this financial year.

Staff input continues to be sought through anonymous new employee and staff exit surveys. There is an external, anonymous Whistleblowing hotline service that has not received any reports during this period. In addition, special email addresses are advertised for Authorised Officers appointed under the *Public Interest Disclosure Act 2013* provisions who may receive complaints.

STAFFING, ESTABLISHMENT AND APPOINTMENTS

AFTRS staff selection processes are based on merit selection. Representation of women at AFTRS has remained stable at 53% of staff.

The senior executive team was restructured at the beginning of 2014; however, overall numbers remained unchanged. Representation of women at the senior management level has increased from 57% to 62%, slightly increased at the head of department level from 55% to 60% (the same rate as the previous year), remained static for lecturer positions, and increased slightly in technical roles from 8% to 13%.

As at 30 June 2014 there were 118 staff at AFTRS, twelve of whom worked part time (no change from last year). Staff from non-English speaking backgrounds occupied 21 positions (to the head of department level), two were occupied by people identifying as having a disability, and one member of staff identified as an Aboriginal or Torres Strait Islander.

Of the 39 appointments made by AFTRS during the year, 26 were women and eight indicated they were from a non-English speaking background. All equity-related policies are available on the intranet.

**COMPARISON TABLES 2012-13 & 2013-14
STAFFING INFORMATION**

	2012-13			2013-14		
	Male Full time	Male Part time	Female Full time	Female Part time	Total	Total
New South Wales						
a) PEO			1		1	1
b) SES	3	4	4		7	7
c) Below SES	48	6	54	5	113	4
d) Temporary	1		1		2	3
						1
						50
						4
						5
						6
						1
						55
						7
						118
Victoria						
Below SES			1		1	
Total	52	6	60	6	124	51
						5
						7
						118

Staff are employed at AFTRS under the *Australian Film, Television and Radio School Act 1973*. The majority of staff are covered by the AFTRS Enterprise Agreement 2011. Three staff members have Individual Flexibility Arrangements or Individual Variable Remuneration. SES equivalent staff are employed on a contract basis. The holder of the Principal Executive Office is covered by a performance appraisal scheme which allows for an annual performance related payment.

BREAKDOWN OF AFTRS STAFF BY GENDER, LEVEL & NESB

	2012-13				2013-14			
	Male	Female	Total	NESB	Male	Female	Total	NESB
*Senior Management	3	5	8		3	5	8	
Management/Heads of Department	13	16	29	5	11	16	27	5
Teaching	11	6	17	2	11	7	18	1
Teaching/Training Support	1	9	10	1		7	7	3
Administration	10	25	35	8	11	22	33	6
Technical	13	1	14	5	13	2	15	5
Production	5	4	9		5	3	8	
Support	2		2	1	2		2	1
Total	58	66	124	22	56	62	118	21

*Includes one PEO

REPRESENTATION OF EEO TARGET GROUPS WITHIN SALARY BANDS

Salary Band	2012-13				2013-14			
	NESB	ATSI	PWD	Women	NESB	ATSI	PWD	Women
To \$45,619			1				1	
\$45,620 - \$59,934	1			3	1			5
\$59,935 - \$63,814	2			12	4			11
\$63,815 - \$85,245	7			16	6			15
\$63,815 - \$85,245	5	1		14	4	1		12
\$97,065 - \$119,2956	7		1	12	5		1	10
Over \$119,295				9	1			9
Total	22	1	2	66	21	1	2	62

The table above shows the representation of the four EEO target groups (Non-English Speaking Background, Aborigines and Torres Strait Islanders, People with a Disability, and Women) in the AFTRS staff. The data is drawn from information provided voluntarily.

Work and Private Commitments

AFTRS retains a flexible policy in relation to accommodating private commitments, which includes part-time work, job sharing, home-based work, flexible working hours, personal leave (that can also be used for religious/cultural observances) recreation leave at half pay and leave without pay. In addition, AFTRS allows individual flexibility arrangements based on genuine agreement.

Staff Training And Development

Internal training during 2013-14 continued to offer employees basic administration, general and technology skills. In addition, training was undertaken in information management; communication skills; copyright; risk assessment in child related matters, including mandatory reporting; research skills; financial matters, including fraud awareness; online course development; health and safety; leadership, and general management. Staff also participated in general training undertaken in partnership with other cultural agencies based in New South Wales.

Teaching staff were offered opportunities to upgrade their skills in areas including student management, online learning and discipline-specific training. A number of staff across the School accessed professional development leave or were granted leave without pay to enhance their industry-based skills.

Staff attended conferences in areas including: screen producing; documentary; radio; screen production education; online and blended learning; library and records management; accounting; copyright; work health and safety; production technology; marketing, and information technology. Conferences were attended both overseas and in Australia.

In 2013-14 AFTRS provided study assistance to staff undertaking external studies in fields such as public policy; creative writing; media communications; carpentry, and a range of education-related qualifications. The qualifications ranged from certificates to doctorates.

Programs addressing the training and development needs of staff as identified by management and staff through the ongoing performance management scheme, continued to be implemented. Compliance related information and training was also provided.

Cost of Staff Training

Value of staff time involved in training:

• 103 days internal training	\$48,276
• 78 days external training	\$36,222
• 103 days attending conferences	\$57,549
• 27 days approved professional development leave	\$7,448
• 105 days approved study leave	\$40,510

Direct expenditure staff training:

• Internal training	\$8,714
• External training	\$20,961
• Conferences	\$31,700
• Related travel	\$56,056
Total cost of staff training	\$307,436
Average expenditure per staff member	\$2,605

The average expenditure per staff member is an increase of 11% on the 2012-13 figure (which had been a 9% decrease on the previous year).

INDUSTRIAL RELATIONS

AFTRS continued its commitment to involving staff in decision-making processes. The primary expression of this being inclusion of a staff-elected member on the governing Council. Staff representatives have input through a range of Committees, including the Health and Safety Committee. Staff input is also provided through regular departmental and divisional meetings—and when seeking input about change, anonymous methods of providing comments have been made available.

Information is available to staff primarily through email, noticeboards, the AFTRS intranet and website, CEO and staff newsletters and at all school meetings.

The Modern Award and Agreement Making

Minimum staff terms and conditions of employment are currently established by the AFTRS Award 2000, an Enterprise Award. Under the provisions of the *Fair Work Act 2009*, organisations whose staff were covered by an Enterprise Award were required to lodge an application with the Fair Work Commission by the end of 2013 to modernise that award or minimum staff terms and conditions would be established by the most suitable industry based modern award. AFTRS lodged an application to modernise the award in December 2013 and it is expected the matter will be determined during the 2014-15 financial year.

The AFTRS Enterprise Agreement 2011 nominally expired in February 2014, however the provisions will continue to apply until the Agreement is either terminated or replaced. AFTRS is in the process of obtaining approvals in accordance with the recently released Australian Government Public Sector Workplace Bargaining Policy to finalise the employer bargaining position.

WORK HEALTH AND SAFETY (WHS)

AFTRS continues to identify and promote best practice WHS management and is committed to the reduction of workplace related accidents, illnesses and injuries. AFTRS is committed to the implementation of, and adherence to, all relevant government WHS policy and legislation.

During this period several policies and procedures were developed or reviewed including the following.

- Online Incident Reporting System – review to reduce false reports.
- Risk Management documents and processes.
- High Risk Activities (non-production) – list of activities and approval process finalised.
- Working on Roof Risk Assessment.
- Emergency Services Route to AFTRS reviewed.
- Workplace Bullying Policy reviewed.

An ongoing program of review continued, including: induction of students and contractors; risk assessment processes; ergonomic assessments; identification and review of high risk activities, and workplace inspections. Measures were taken to address identified risks including the installation of a duress alarm and hospital grade flooring in the First Aid Room. An audit of compliance with the legislation was also completed by the Internal Auditors and AFTRS was found to comply, receiving a rating of 4.

The School has retained membership of the Cultural Institutions Health and Safety network and joined the Commonwealth Safety Managers Forum.

Consultation

Staff are regularly consulted on health and safety related issues by their managers or specialist staff. In addition, the Health and Safety Committee, the key consultative body, held four meetings during this period. Workers are encouraged to communicate concerns either directly to the Committee or through their representatives, and are welcome to attend meetings.

Workers are represented on the Committee by Health and Safety Representatives from specific work groups within the School. Health and Safety Representatives have undergone training as required by statute before they can exercise their full functions. A member of the AFTRS Executive attends Committee meetings and reports directly to the Executive.

Minutes of the meetings and other health and safety information is made available to workers on noticeboards, via email, and on the School intranet.

Training Undertaken included:

- Due Diligence for Officers.
- Attendance at Commonwealth Safety Managers Forum.
- WHS Awareness and Risk Management.
- Ergonomic workplace assessment.
- First Aid and Recertification.
- Emergency Warden.
- Dealing with Customer Aggression.
- Understanding Mental Health.
- Induction/Orientation for staff and contractors.
- Construction Induction Training (“White card” staff and students)
- Production Safety (new students).
- Elevating Work Platform—Scissor Lift
- Various licences/tickets.

Personnel

As part of our commitment to health and safety, AFTRS currently has the following trained personnel:

- Six Health and Safety Representatives and Deputies.
- 25 Senior First Aid Officers.
- 34 Emergency Wardens.
- Five Rehabilitation Case Managers.

Incident Reports

During the reporting period there were 26 incidents reported (a reduction of 43% on the previous year). None were reportable and all are closed.

There was one compensation claim lodged during the reporting period (decision pending). No remedial action was required as a result of the incident.

DISABILITY REPORTING MECHANISMS

Since 1994, Commonwealth departments and agencies have reported on their performance as policy adviser, purchaser, employer, regulator and provider under the Commonwealth Disability Strategy. In 2007-08, reporting on the employer role was transferred to the Australian Public Service Commission's *State of the Service Report* and the *APS Statistical Bulletin*. These reports are available at www.apsc.gov.au. From 2010-11, departments and agencies have no longer been required to report on these functions.

The Commonwealth Disability Strategy has been overtaken by the National Disability Strategy 2010-2020, which sets out a ten-year national policy framework to improve the lives of people with disability, promote participation and create a more inclusive society. A high level two-yearly report will track progress against each of the six outcome areas of the Strategy and present a picture of how people with disability are faring. The first of these reports will be made available in late 2014, on www.dss.gov.au in late 2014.

FREEDOM OF INFORMATION

AFTRS is subject to the *Freedom of Information Act 1982* (FOI Act) and, under Part II of the FOI Act, is required to publish a broad range of information to the public as part of the Information Publication Scheme (IPS). AFTRS displays a plan on its website that shows what information it publishes in accordance with the IPS requirements. This information includes details of AFTRS' structure, functions, appointments, annual reports, consultation arrangements and FOI officer.

AFTRS also publishes information resulting from FOI access requests, information to which AFTRS routinely gives access in response to FOI access requests, and information routinely provided to Parliament. AFTRS' website provides details of the information published in accordance with the IPS requirements at: www.aftrs.edu.au/about/governance/foi/information-publication-scheme

Formal requests may also be made for information about AFTRS and its operations under the *Freedom of Information Act 1982*. These requests are referred to AFTRS' FOI officer. One request was received and finalised by AFTRS during the reporting period.

PRIVACY

AFTRS has five broad categories of personnel information: personnel records; contractor records; student records; volunteer records; and mailing lists.

AFTRS continued to comply with its obligations under the *Privacy Act 1988* in relation to the collection, use, disclosure, integrity, and access to and correction of, personal information. AFTRS also continued to take relevant Privacy Commissioner Guidelines into account in dealing with personal information.

No complaints under the *Privacy Act 1988* were received by AFTRS during the reporting period.

MINISTERIAL DIRECTIONS AND GOVERNMENT POLICIES

Ministerial directions may be issued under certain provisions of the School's enabling Act or under other Commonwealth legislation. No ministerial directions that applied to the School were issued under the enabling or other Commonwealth legislation during the reporting period.

No General Policy Orders under Section 48A of the CAC Act applied to the School during the reporting period.

JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

There were no judicial decisions or decisions of administrative tribunals that have had, or may have, a significant effect on the operations of AFTRS. No reports about AFTRS were made by the Auditor General (other than a report on the financial statements), a Parliamentary Committee, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

FRAUD CONTROL

AFTRS maintained its Fraud Control Policy and continued to implement its 2012-14 Fraud Control Plan. The Policy and Plan reflected the fraud risk assessment prepared by AFTRS' internal auditors and the Commonwealth Fraud Control Guidelines 2011.

AFTRS progressively undertook actions to enhance its fraud control measures, including refresher training for staff, and these actions were reported to meetings of the Finance, Audit and Risk Management Committee. AFTRS also participated in the annual Fraud Against the Commonwealth Survey, administered by the Australian Institute of Criminology.

The CEO is satisfied that AFTRS has appropriate fraud prevention, detection, investigation, reporting and data collection procedures and processes that meet AFTRS' specific needs and that she has taken all reasonable measures to minimise the incidence of fraud at AFTRS.

INDEMNITIES AND INSURANCE PREMIUMS FOR OFFICERS

AFTRS paid an insurance premium for liability cover to Comcover, which, incorporated specific cover to indemnify the Council members and Officers for any claim made against them while acting in their capacity as office holders.

ENVIRONMENTAL PROTECTION AND BIODIVERSITY CONSERVATION

AFTRS continues to identify aspects of its operations that impact on the environment. The School is committed to developing a continual improvement process to control its environmental impacts in relation to energy, water and waste management.

Ecologically Sustainable Development (ESD)

The AFTRS program of environmental activities aims for:

- reporting systems that identify energy efficiency opportunities;
- low-landfill output due to recycling programs;
- lower water usage through preventative maintenance programs; continued, environmentally friendly disposal of all obsolete computer and production equipment, and
- increased awareness of AFTRS commitment to sustainability by briefing all new staff and students during induction.

Environmental Performance Reporting

(As per Commonwealth reporting requirements guideline under Section 516A of *The Environment Protection and Biodiversity Conservation Act 1999*)

See table on page 67.

Activity	Alignment with ESD Principles	Advancement of ESD Principles
Managing contracts	Tenders and contracts for potential suppliers contain environmental evaluation and conditions.	Procurement decisions and contracting integrates long-term environmental aims.
Environmental Management Plan implementation	Review and modify environmental policies and management plans.	Provides the basis of our environmental management program.
	Maintain initiatives from plan.	Provides a plan and target for initiatives and energy use.
Theme	Steps taken to reduce effect	Measures to review and improve reducing the effect
Energy efficiency	<p>AFTRS has the following initiatives in place to reduce energy consumption:</p> <ul style="list-style-type: none"> • Switchable lighting so unused areas can be switched off. • Signage to inform staff and students to switch off lights and equipment. • Motion sensors for lighting and mechanical services to reduce over running in unused areas. • Routine maintenance of the air-conditioning systems to ensure they run efficiently and as designed. 	Collection and review of consumption data manually on site and periodical energy audits.
Waste	AFTRS continues to implement recycling programs that separate waste at source and aims to reduce waste by providing crockery, utensils and kitchen areas and reducing waste to landfill by encouraging recycling.	Ensuring engagement with staff on environmental matters and maintaining the program.
Water	AFTRS makes use of water efficient devices including showerheads, dual flush toilets, water-saving washers on taps and low water usage dishwashers.	Monitoring water consumption and encouraging efficient use.

Overall there has been an increase in energy and water usage and generation of waste. This increase has been minimal in proportion to the significantly increased use of AFTRS facilities by staff, students and industry.

ENABLING LEGISLATION

The Australian Film, Television and Radio School (AFTRS) was established by the *Australian Film, Television and Radio School Act 1973* (the Act). It is the leading institution for education and training in Australia's screen arts and broadcast industries. AFTRS' functions as laid out in section 5(1) of the Act are:

- (a) to provide advanced education and training by way of the development of the knowledge and skills required, in connection with the production of programs;
- (b) to conduct and encourage research in connection with the production of programs;
- (c) to conduct such seminars and courses of education or training for persons engaged, or to be engaged, directly or indirectly, in connection with the production of programs as are approved by the Council;
- (d) to co-operate and make arrangements with other institutions and persons for purposes in connection with the production of programs or the provision of education or training of the kind referred to in paragraph (a);
- (e) for purposes in connection with the production of programs or the provision of education or training of the kind referred to in paragraph (a), to provide facilities for, and to offer the services of the staff of the School to, such other institutions or persons as are approved by the Council;
- (f) to make grants of financial assistance to persons to enable or assist those persons to receive education or undergo training of the kind referred to in paragraph (a);
- (g) to award such degrees, diplomas and certificates in relation to the passing of examinations or otherwise in relation to the education and training provided by the School as are specified in a determination under section 6A; and
- (h) to do anything incidental or conducive to the performance of the foregoing functions.

Section 5(2) provides that the School:

shall exercise its functions with a view to enabling and encouraging the production of programs of a high degree of creativeness and of high technical and artistic standards.

A number of regulations and other legislative instruments have been made under the *Australian Film, Television and Radio School Act 1973* since the Act commenced. As a Commonwealth statutory authority, AFTRS also operated under the *Commonwealth Authorities and Companies Act 1997*.

FINANCIAL RESOURCE SUMMARY

FINANCIAL PERFORMANCE

In the 2013-14 financial year AFTRS generated a small surplus that rounded to a break even result.

The Parliamentary Appropriation for AFTRS in 2013-14 was \$24,429K. Total revenue was \$31,515K with 'Own sourced revenue' of \$7,091K providing the balance through Award course and Open Program short course fees, interest, and the sale of AFTRS training products less a \$5K loss on sale of assets. Total 'Own sourced revenue' exceeded last year's by \$1,465K or 26%.

Revenue from 'Sale of goods & rendering of services' increased by \$1,507K or 28%, largely as a result of the expansion of the range and number of Open Program short courses. Interest received declined by \$42K compared to the previous year, due to the lower interest rates on offer during the financial year.

Expenses at \$31,515K were \$1,484K or 4.9% higher than the previous year mainly as a consequence of the additional variable expenses flowing from running more Open Program short courses than expected.

In accordance with our five-year capital expenditure plan, depreciation exceeded our capital expenditure for the year.

AFTRS' financial statements for 2013-14 were prepared in accordance with the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) and the Finance Minister's Orders for the reporting period ending 30th June 2014. The Australian National Audit Office (ANAO) issued an unqualified audit opinion on the financial statements and notes on 29 August 2014.

EXTERNAL AUDIT

The ANAO carried out an interim review of AFTRS' operations in the reporting period.

INTERNAL AUDIT

Deloitte Australia provides an independent internal audit service to the School. Internal Audit is administratively responsible to the Director, Corporate and Production Services and is accountable to the Finance, Audit and Risk Management (FARM) Committee. Representatives from the internal auditors attend FARM meetings together with a representative of the ANAO.

Internal Audit submits an annual audit plan and regular quarterly operational plans to FARM. Audits conducted during 2013-2014 were:

- Workplace Health and Safety;
- Recruitment and Payroll, and
- Course Award and Graduation.

RISK MANAGEMENT

AFTRS participated in Comcover's 2014 Risk Management Benchmarking Survey. Consequently the School was awarded a benchmarking discount of 6.24% on the cost of its 2014-15 insurance premium.

CLAIMS AND LOSSES

There were no major losses during the year ending 30 June 2014.

PURCHASING

The purchasing functions and procedures of AFTRS, and the standard terms of accounts payment, are consistent with, or guided by, the Commonwealth Procurement Guidelines. Through the Administrative Orders, AFTRS Council delegates certain powers and functions, including purchasing levels, to occupants of specific AFTRS management positions. This is subject to the limits prescribed under the *Australian Film, Television and Radio School Act 1973* and the Council-approved policies, programs and procedures of AFTRS.

To the best of the School's knowledge, all properly rendered invoices were paid within the agreed trading terms. AFTRS participates in some whole-of-government contracts where appropriate, including the Travel Services contract, and contracts for the provision of stationary and office supplies. Information technology equipment and general goods purchases utilised both state and federal contracts (where appropriate). The School buys capital items in accordance with the annual capital program.

COMPETITIVE TENDERING AND EXPRESSIONS OF INTEREST

AFTRS procurement policy requires purchases over \$100,000 to be obtained through formal processes that may involve either public or selected tender (RFQ/RFP/RFT) and could include an expression of interest phase. Purchases greater than \$400,000 require public tender, which may also include an expression of interest process.

In general, consideration is given to the following factors to determine the method of approach to market:

- urgency of the requirement;
- limited number of known potential suppliers;
- competitiveness of the marketplace;
- a supplier's prior knowledge or experience with a particular activity that other suppliers could not build up unless extensive additional costs and time delays were incurred, and
- compatibility with existing equipment.

In 2013-14 AFTRS sought written quotes and/or tenders for the following services (over \$100,000):

- Provision of electricity to building, and
- Radio studio consoles.

CONSULTANCY SERVICES

AFTRS engages consultants with specialist skills to help with defined projects. During the year, AFTRS entered into seven specialist consultancies, involving expenditure of \$65K. A total of two consultancies had a value exceeding \$15K.

Consultant	Project
Odgers Berndtson AARNET Pty Ltd	International Senior Executive Search Enterprise Network Audit and Design

In addition, the School engaged other consultants to provide regular, ongoing services.

CONTRACTORS

Each year AFTRS engages a range of independent contractors; most are industry practitioners who support its core activities of teaching and learning. See note 2B in the Financial Accounts.

PROPERTY USE

AFTRS headquarters are located at the Entertainment Quarter, Moore Park, Sydney NSW—in the heart of Sydney's screen precinct. The building (12964m²) features specialist screen and radio teaching, and production facilities. The cost of leasing, car parking and outgoings for 2013-14 totalled \$4,490K.

APPENDIX 3

AFTRS GRADUATES 2013

FOUNDATION DIPLOMA

Alexandra Adoncello
Marra Aghajani
Benjamin Alexis
Sebastian Antoniou
Jack Atherton
Elizabeth Bennett
Bianca Benussi
Philip Boatswain
Nicola Brown
Christopher Brun
Thomas Celius
Nicola Chadwick
Murray Clapham
Jack Colquhoun
Emma Cummings
Stephanie Davidson
Luke Davis
Chloe de Brito
Giovanni De Santolo
Rowan Devereux
Jake Donaldson
Gavin Drumm
Noel Franco
Ari Friedgut
Alexander Gastrell
Rachel Giddens
Alexandra Grose
Jacob Hanrahan
Joel Humphries
Poppy Hunter
Ian Knighton
Benjamin Levin
Alexander Monaghan
Caleb Mountjoy
Liam Moy
Thomas Muir
Courtney Mulvay
Sam Natale
Danielle Payne

Peter Richardson
Benjamin Ryan
Lisa Ryan
Matthew Sanasi
Lachlan Campbell-
Serventy
Ryan Simpson
Jasmeen Singh
Nathaniel Smith
Jack Stodart
Luke Sullivan
Oscar Ward
Chanelle Whitty
Luke Williams
Ho Ming Wong

GRADUATE CERTIFICATE IN CINEMATOGRAPHY FUNDAMENTALS

Richard Dobson
Christopher Elder
Nicholas Forster
Oliver Fuller
Jarryd Hall
Jordan-Rhys Moses
Jenkins
Simon Knox
Thomas Mangan
Timothy Oxford
Alexander Serafini
Chelsea Thistlewaite
Davi Soesilo

GRADUATE CERTIFICATE IN DIRECTING FUNDAMENTALS

Harriet Archibald
Luke Danbsy-Scott
Scout Darling-Blair
Samuel Faull
Keun Sang Lee
Matisse Purinton-Miller
Nicholas Snelling
Michael Wannemacher
Patrick Byrnes
Daniel Cohn
Michael Condon
Emily Garrett
Kyle Hedrick
Malina Mackiewicz
Jonathan Weir
Michael Witt
Daniel Youd

GRADUATE CERTIFICATE IN COSTUME DESIGN

Liesl Mann
Clare McCutcheon
Zora Milevski
Mathew Pal
Rebecca Romans
Olivia Simpson

GRADUATE CERTIFICATE IN DOCUMENTARY FUNDAMENTALS

Thomas Anlezark
Sally Corry
Christopher Darwin
Kerry Mcguire
James Millynn
Brendan Palmer
Kelly Perry
Brendan Toole

GRADUATE CERTIFICATE IN EDITING DRAMA

Wayne Blair
Jenna Bowden
Christian Cicchini
Glen Cox
Brian Dyer
Belinda Felix
Trent Mitchell
Alison Myers
Andrew Willmott

GRADUATE CERTIFICATE IN PRODUCING

Ian Browning
Jeffrey McDonald

GRADUATE CERTIFICATE IN SCREEN CULTURE

Anne Breslin
Barbara Cooper
Caroline Fonda
Ravinder Kambhoj
Jenna Schofield

GRADUATE CERTIFICATE IN SCREEN MUSIC

Sabine Brix
John Kilbey
Jarrah McCleary
Jodi Phillis
Timothy Schnur
Rocco Tozzi
Eugene Ward

GRADUATE CERTIFICATE IN SCREENWRITING FUNDAMENTALS

Scott Anderson
Rachel Argall
Amal Awad
Hannah Bent
Jo-Anne Brechin
D'Arcy Foley-Dawson
Mathew Govoni
Claire Harris
Melissa Heris
Damien Higginbotham
Angela Lyos
Sophie Morris
Madeleine Parker
Laura Scrivano
Madeleine Searle
Blake Shuttleworth
Benn Sutton
Natalie van den Dungen

GRADUATE DIPLOMA IN CINEMATOGRAPHY

Matthew Bedford
Cara Bowerman
Ella-Marie Gibbins
Alexander Glucina
Dane Howell
Thomas Jefferson
Kent Lock
Goldie Soetianto
Lucas Tomoana
Adric Watson

GRADUATE DIPLOMA IN DIRECTING

Elizabeth Cooper
Erin Good
Payam Kokab
Andrew Lee
John-Paul McElwee
Nicholas McRobbie
Shannon Murphy
George Alexander Nagle
Jack Naylor-Hampson
Peter Skinner

GRADUATE DIPLOMA IN DOCUMENTARY

Cassandra Charlton
Laura Clarke
Siobhan Costigan
Ehsan Knopf
Larissa Lavarch
Lucas Li
Amy Blue Lucine
Lauren Ross

GRADUATE DIPLOMA IN EDITING

Stewart Arnott
Courtney Bowden
Michael Drake
Varinya Eammano
Amanda Eyley
Bonnie Fan
Florence Holmes
Angus Macpherson

GRADUATE DIPLOMA IN PRODUCING

Charles Billeh
Helen Burak
Debora Cravero
Julia Kelly
Stacey Kwijas
Chloe Lawrence-Hartcher
Sabrina Organo

GRADUATE DIPLOMA IN SCREEN BUSINESS

James Carr
Jason Critelli
Erica Drew
Jamie Engel
Bruno Reis-Liporoni
Timothy Maddocks

GRADUATE DIPLOMA IN PRODUCTION DESIGN

Sally Addinsall
Belle Blamey
Grace Brown
Ruby Mathers
Emma McEwen
Teresa Meoli
Amanda Safranko
Rebecca Sheedy
Eve Waugh

GRADUATE DIPLOMA IN RADIO

Deborah Bauer
Ashleigh Blucher
Zachariah Carman
Simon Coore
Julian Daw
Harry Dodshon
Gabrielle Fitzgerald
Charlotte Meldrum-Hanna
Alice Moldovan
Christopher Nairn
Caitlin Nienaber
Holly Spillane
Samuel Stove
Michele Weekes
James Weir
Michael Whittington
Shad Wicker
Timothy Wong-See

GRADUATE DIPLOMA IN SCREEN MUSIC

Freya Berkhout
Tiernan Cross
Joel Geist
Grace Huie Robbins
Joshua McHugh
Edward McPhie
Benjamin Romalis
Matthew Rudduck

GRADUATE DIPLOMA IN SCREENWRITING

Huna-Nangaua Amweero
Jacob Holmes-Brown
Neale Irwin
Joshua Magee
Christopher Marchand
Sarah-Jane McAllan
Kim McCreanor
Adam Roper

MASTER OF SCREEN ARTS

Cyrus Bezyan
Jeremy Cassar
Genevieve Clay-Smith
Jessica Craig-Piper
Anita Jankovic
Charlotte McConaghy
James Raue
Christopher Squadrito
Warwick Young

MASTER OF SCREEN ARTS & BUSINESS

John Beohm
Xiao Han Drummond
David Gurney
Susan Maslin
Andrew McKay
Elizabeth Norris
Margaret Tillson
Benjamin Whimpey

APPENDIX 4

SUPPORTER AWARDS TO STUDENTS

FOXTEL AWARD FOR EXCEPTIONAL NEW TALENT

The Foxtel Award for Exceptional Talent was presented by the Advisor to the Office of the CEO, Foxtel, Malcolm Smith and awarded to Chris Squadrito.

KENNETH B. MYER SCHOLARSHIP AWARD FOR EXCEPTIONAL TALENT

The Kenneth B. Myer Scholarship Award for Exceptional Talent was presented by the Director of Screen, Neil Peplow, and awarded to Andrew Lee and Freya Berkhout.

KENNETH B. MYER SCHOLARSHIP AWARD FOR PROJECT DEVELOPMENT

The Kenneth B. Myer Scholarship Award for Project Development was presented by the Director of Screen, Neil Peplow and awarded to Genevieve Clay-Smith.

A. V. MYER INDIGENOUS AWARDS FOR EXCEPTIONAL TALENT

A. V. Myer Indigenous Awards were presented by Council member, Darren Dale, on behalf of Andrew Myer and awarded to Dena Curtis and Bjorn Stewart.

SHARK ISLAND INSTITUTE DOCUMENTARY AWARD

The Shark Island Institute Documentary Award was presented by Shark Island's Malinda Wink, on behalf of Ian Darling from the Shark Island Production Company, and awarded to Blue Lucine.

THE EUROPEAN UNION FILM AWARDS

The Delegation of the European Union Film Award, in cooperation with the Embassy of Spain, was presented by the NSW Consul-General, Mr Alvaro Iranzo and awarded to Warwick Young who received return flights, accommodation and an invitation to the *Festival of Valladolid—Seminci* in Spain.

The Delegation of the European Union Film Award, in cooperation with the Embassy of the Republic of Croatia, was presented by the NSW Consul, Ms Sandra Štetić and awarded to Laura Clarke who received return flights, accommodation and an invitation to the Zagreb Film Festival in Croatia.

SCREEN AUSTRALIA'S TALENT ESCALATOR PROGRAM

Screen Australia's Talent Escalator program, which includes an internship with Village Roadshow Pictures and The Gotham Group in Los Angeles, was presented by Screen Australia's Charlotte Seymour and awarded to Helen Burak.

SHINE AUSTRALIA INTERN PROGRAM

The inaugural Shine Australia Intern Program was presented by Shine Australia CEO, Mark Fennessy and awarded to Luke Davis.

ASTRA GRADUATE PROGRAM

The successful recipients of the 2014 ASTRA program, designed to provide graduates of the 2013 Foundation Diploma with experience working at subscription television organisations, were Oscar Ward, Jack Atherton, Jack Stodart, Jake Donaldson, Jasmeen Singh, Murray Clapham, Phillip Boatswain, Bianca Benussi, Rachel Giddens, Danielle Payne, Joel Humphries and Alex Monaghan.

THE SELWYN SPEIGHT AWARD FOR RADIO REPORTING

The Selwyn Speight Award was presented by the Director of Radio, Mark Collier to Samuel Stove. The award encourages the pursuit of excellence in, and the proper practice of, radio reporting. It is awarded to a Graduate Diploma Radio student who wishes to pursue a career in current affairs journalism.

APPENDIX 5

PUBLIC PROGRAM: 2013-14

FRIDAY ON MY MIND

MELBOURNE

'Most Outstanding Actress' Guest: Kat Stewart	Friday, July 5 2013
Tactics that Scored Big at the Box Office Guest: Clayton Jacobson	Friday, July 12 2013
Rocking out with Renegades Guest: Joe & Ken Connor	Friday, July 19 2013
Realising Ideas Guest: Fremantle Media's Creative Director, Jason Stephens	Friday, August 16 2013
Screenwriting & Hollywood Show Running Guest: David Hannam	Friday, August 23 2013
The Ins & Outs of Self Distribution - <i>I am Eleven</i> Guest: Genevieve Bailey	Friday, August 30 2013
Connecting Locals with Internationals Guest: Debra Richards	Friday, September 6 2013
Marketing for Box Office Success Guest: Phil Oneile	Friday, September 13 2013
The Nuts & Bolts of Cinema Exhibition in Australia Guest: Ross Entwistle	Friday, September 20 2013
Producing Australia's Best TV Dramas Guest: Imogen Banks	Friday, September 27 2013
<i>Patrick</i> - Stylishly & Gothically Rebooted Guests: Mark Hartley and Justin King	Friday, October 4 2013
The Secrets of Writing Relationships Guest: Judi McCrossin	Friday, October 11 2013
<i>Fallout</i> Guest: Lawrence Johnston	Friday, October 18 2013
The Actor's Director Guest: Daina Reid	Friday, October 25 2013

Creative Producing in Australia Guest: Richard Keddie	Friday, November 1, 2013
Dressing Up The Story Guest: Tim Chappel	Friday, February 21 2014
Evolve or Perish: The Delights and Challenges of Running a Production Company Guests: Tony Wright and George Adams	Friday, February 28 2014
The Alchemy of Music and Image Guest: Natasha Pincus	Friday, March 7 2014
Passion and Versatility Equals Longevity Guest: David Parker	Friday, March 14 2014
Balancing Story and Digital Effects Guest: Scott Zero	Friday, March 21 2014
The Art of the Cast Guest: Jane Norris	Friday, March 28 2014
The Business of Composing Guest: David Hirschfelder	Friday, April 4, 2014
Offbeat & Rocking the Television Comedy Boat... Guests: Robyn Butler & Wayne Hope	Friday, April 11 2014
Producing Television Drama and Documentary that Engages with Australian History Guest: Andrew Wiseman	Friday, May 2 2014
Creative Producing Guest: Robyn Kershaw	Friday, May 9 2014
Acting Craft, Quality, Longevity and Life Guest: Nadine Garner	Friday, May 16 2014
Distinctly Australian Animation Guest: Peter Viska	Friday, May 23 2014
Location, Location, Location Guest: Greg Noakes	Friday, May 30 2014
LOL Guest: Magda Szubanski	Friday, June 6 2014
Art, Film and Love Songs Guest: Rhys Graham	Friday, June 13 2014
Producing Big Ideas on Small Budgets Guest: Liz Kearney	Friday, June 20 2014
Bending the Genres Guest: Amiel Courtin-Wilson	Friday, June 27 2014

SYDNEY

<i>The Devils Playground - Recast & Remade</i> Guest: Simon Burke	Friday, July 5 2013
<i>Stories of Me – Unapologetically Personal</i> Guest: Ian Darling and Paul Kelly	Friday, September 6 2013
<i>Deadbeat Dads: the ticket to ride</i> Guests: Ben Matthews, Shelley McLaren, Kent Pearson and Drew Michel	Friday, October 4 2013
<i>Australia's First Lady of Film</i> Guest: Gillian Armstrong	Friday, November 1 2013
<i>Gods of Egypt</i> Guest: Alex Proyas	Friday, March 14 2014
<i>The Astonishing Aim High in Creation!</i> Guest: Anna Broinowski	Friday, March 21 2014
<i>Animal Logic crafting 'brick-by-brick' the animated blockbuster: The Lego Movie</i> Guests: Amber Naismith, David Burrows, David Williams and Miles Green	Friday, March 28 2014
<i>The Filmmaker Behind the Exceptional & Award Winning 52 Tuesdays</i> Guest: Sophie Hyde	Friday, April 4 2014
<i>Hunting for the Australian Industry Drop Bear: A Career in Screen Comedy</i> Guest: Josh Lawson	Friday, April 11 2014
<i>War is Hell (to Film)</i> Guest: Alister Grierson	Friday, May 2 2014
<i>An Epic Story of Survival. Once My Mother:</i> Guest: Sophia Turkiewicz	Friday, May 9 2014
<i>Strictly Writing: Craig Pearce</i> Guest: Craig Pearce	Friday, May 16 2014
<i>So you think you can run the Sydney Film Festival?</i> Guest: Nashen Moodley	Friday, May 23 2014
<i>Plonk! Goes the Funding Model</i> Guests: Nathan Earl, Glen Condie, Chris Taylor, Joshua Tyler	Friday, May 30 2014

Touch: Meeting the Cate Blanchett challenge to Bring Strong Australian Female Stories to our Screens Guest: Christopher Houghton	Friday, June 6 2014
Sydney Film Festival 'Pop Up' Edition Guest: Pan Nalin	Friday, June 13 2014
Breaking All the Rules: <i>Around the Block</i> Guest: Su Armstrong	Friday, June 20 2014
<i>The Last Impresario</i> Guests: Gracie Otto and Nicole O'Donohue	Friday, June 27 2014

TV TALKS

TV Talks – an opportunity to watch, listen and laugh with a panel of engaging TV industry people talking about TV 'stuff', complemented by networking afterwards!

Waking Up Early

Adam Boland: Director of *Morning TV*, TEN Network

Neil Breen: Executive Producer, *Today* and *Weekend Today* Tuesday, July 2 2013

Michael Pell: Executive Producer, *Sunrise* and *Weekend Sunrise*

They're from the Network

Phil Craig: Head of Factual ABC TV

Debbie Byrne: Executive Producer, Network Seven Tuesday, August 6 2013

Richard Huddleston: EP ABC 1&2, Entertainment and Development

Shine a Light

Tuesday, September 3 2013

Carl Fennessy: joint CEO, Shine Australia

Funny Business

Rick Kalowski: Head of Comedy, ABC TV

Paul Leadon: Head of Comedy, Network Ten Tuesday, October 1 2013

Phil Lloyd: writer, actor and creator of Australian television comedy

The Multi Channel World

Ross Crowley: Director of Programming, Foxtel

Monica Forlano: Head of Program Scheduling, Network Ten

Stuart Menzies: Controller, ABC 2 Tuesday, November 12 2013

Hamish Turner: Director of Digital Content, Nine Network

Is Development Hell?

Elliot Spencer: Head of Creative Services & Development, Shine Australia

Caroline Spencer: Director of Development, FremantleMedia

John Gregory: CEO, Freehand TV Tuesday, February 4 2014

Hilary Innes: Director of Entertainment and Development, ITV Studios

Publicity Blues?

Neil Shoebridge: Director of Corporate and Public Communications, Network Ten

Heidi Virtue: Publicity & Events Consultant, FOXTEL Tuesday, March 4 2014

Lesna Thomas: Former Head of Publicity, ABC TV

But did it Rate?

Doug Peiffer: Chief Executive Officer, OzTAM

Russel Howcroft: Executive General Manager, Network TEN Tuesday, April 1 2014

Tim Clucas: Television Executive

You're Kidding

Deirdre Brennan: Head of Children's ABC TV

Hugh Baldwin: Director Television & Digital Content,
Nickelodeon

Tuesday, May 6 2014

Andy Ryan: co-Head of Drama, Nine Network

Niki Hamilton: Supervising Producer, Children's TV,
Network Seven

Diversify or Die?

Alan Erson: General Manager and Head of Factual,
Essential Media

Chris Oliver-Taylor: Managing Director,
Matchbox Pictures

Tuesday, June 3 2014

Michael Cordell: Creative Director, CJZ

APPENDIX 6

INDUSTRY EVENTS AT AFTRS

JULY 2013 TO JUNE 2014

AFTRS Graduates 2012: Graduate Certificate Screenwriting meeting	Tuesday, July 2
Independent Filmmakers: meeting	Tuesday, July 2
Media Stockade: Work in progress screening <i>The Surgery Ship</i>	Tuesday, July 9
National Film & Sound Archive: Heath Ledger Young Artists Oral History Project	Wednesday, July 10
Australian Directors Guild & OZDOX: Talk/ presentation/panel discussion /Q&A	Wednesday, July 10
Jad Haber (AFTRS Graduate): Auditions for independent July 10 self-funded short film	Wednesday, July 10
Australian Production Design Guild: committee meeting	Tuesday, July 16
Foxtel (Showtime): Screening latest release feature	Monday, July 22
Australian Screen Sound Guild: Location recording sub-committee meeting	Tuesday, July 23
Motion Picture Company: Test screening feature film <i>In Cold Light</i>	Wednesday, July 24
OZDOX: committee meeting	Tuesday, August 6
AFTRS Graduates 2012: Certificate Screenwriting meeting	Tuesday, August 6
Australian Theatre for Young People: Call-back meeting	Wednesday, August 7
Australian Production Design Guild: committee meeting	Tuesday, August 13
Australian Directors Guild & OZDOX: screening and Q&A	Wednesday, August 14
Scarlett Pictures: Test of application	Tuesday, August 20
Change Focus Media: Screening and Q&A <i>Once My Mother</i>	Tuesday, August 20
Australian Production Design Guild: Annual General Meeting and Committee Meeting	Tuesday, August 27
Australian Directors Guild & OZDOX: Screening and Q&A	Wednesday, September 18
Scarlett Pictures: Test of application	Thursday September 19

National Film & Sound Archive: Comparison footage test of 35mm & DCP <i>Newsfront</i>	Tuesday September 24
AFTRS Graduates 2012: Graduate Certificate Screenwriting meeting	Tuesday, October 1
AFTRS Graduates: Short film rehearsals, <i>Hey Joe</i>	Tuesday, October 29
Australian Production Design Guild: committee meeting	Wednesday, October 30
AFTRS Graduates: Short film rehearsals, <i>Hey Joe</i>	Thursday, October 31
Scarlett Pictures: Test of application	Wednesday, October 9
Australian Screen Editors Guild: Part screening, <i>The Turning</i>	Thursday, October 10
AFTRS Graduates 2012: Graduate Certificate Screenwriting meeting	Tuesday, November 5
AFTRS Graduates: Short film rough-cut screening, <i>Hey Joe</i>	Sunday, November 10
ABC TV Factual: Short film preview screening, <i>Opening Shots</i>	Wednesday November 13
AFTRS Graduate: Documentary film preview screening <i>Man from Coxs River</i>	Tuesday, 19 Nov
Actors Equity (Equity Foundation): Casting <i>Hothouse</i>	Friday, November 22– Sunday, November 24
AFI/AACTA: Awards preview screening, <i>Inside Llewyn Davis</i>	Tuesday, November 26
NYU Tisch: Class after AFTRS campus tour	Wednesday, November 27
AFTRS 2011 Graduate: Independent film project rehearsals	Wednesday, November 27
AFTRS 2013 Graduates: Independent film project, make-up & camera tests	Friday, November 29
AFTRS Graduates: Interview panel AFTRS 2013 project	Tuesday, December 3
AFTRS Graduates 2013: Graduate Certificate Screenwriting meeting	Tuesday, December 3
Independent short film preview screening: <i>Pocket Money</i>	Thursday, December 12
Australian Screen Sound Guild: Annual General Meeting	Saturday, December 14
World of Women's Cinema: WOW Film Festival judging	Tuesday, December 17
Australian Guild of Screen Composers: meeting	Tuesday, December 17
Film Critics Circle: Annual General Meeting	Thursday, January 30

Foxtel: Feature film screening, <i>Labor Day</i>	Monday, February 3
Screen NSW: Aurora Mentorship Workshop	Thursday, February 6
Bower Bird Films: Rough cut screening, <i>Love Marriage in Kabul</i>	Tuesday, February 11
OZDOX (with ADG): The Social Impact Producer	Wednesday, February 12
Sydney Symphony Orchestra: workshops	Thursday, February 13
SSS Production: Investor/test screening, <i>Absolution</i>	Tuesday, February 25
NSW Emerging Filmmakers Funded project short film <i>The Tender Dark</i>	Wednesday, February 26
Feature film rough-cut screening: <i>Infini</i>	Monday, March 3
Foxtel: Feature film screening, <i>The Monuments Men</i>	Monday, March 3
Centennial Parklands: meeting	Wednesday, March 5
Woman in Film & Television: WOW Festival Screening	Sunday, March 9
OZDOX (with ADG): The Social Impact Producer	Tuesday, March 11
Unboxed Media & NITV: screening, <i>The Tipping Points</i>	Wednesday, March 12 Mar
Shark Island Productions: Talk	Tuesday, March 18
Feature film rough-cut screening: <i>Terminus</i>	Wednesday, March 19
Feature film postproduction meeting: <i>Skin Deep</i>	Saturday, March 29
Colonial First State: Entertainment Quarter meeting	Monday, March 31
New Thought Productions: Feature film screening, <i>Concealed</i>	Monday, March 31
Aboriginal Disability Network: Short film screening, <i>Living My Way</i>	Monday, April 7
OZDOX (with ADG): Immersive Documentary	Tuesday, April 8
Feature film script reading: <i>Psychoanalysis</i>	Thursday, April 17
Project development: WOW award recipients	Wednesday, May 7
Fine cut screening: <i>Crushed</i>	Monday, May 12
OZDOX (with ADG)	Wed 14 May
Colonial First State: Entertainment Quarter meeting	Thursday, May 15
Australian Screen Directors Authorship Collecting Society (ASDACS): meeting	Wednesday, May 21

<i>The Trophy Thief</i> : production meeting	Saturday, May 24
Shark Island Productions & Documentary Australia: Good Pitch Australia event with screening	Tuesday, May 27
AFTRS Graduate films selected for ABC TV: <i>Freshblood</i> screening	Friday, June 6
Screening: <i>Prank</i>	Wednesday, June 25
Australian Screen Directors Authorship Collecting Society (ASDACS): meeting	Friday, June 27

APPENDIX 7

GUEST LECTURERS

The AFTRS campus environment attracts industry members to lecture as guests in Award and Open Program courses across all disciplines and specialisations.

In 2013-14, Award Course guest lecturers included:

- **Graduate Certificate:** Melissa Anastasi, Curtis Fernandez, Lawrence Horne, Jocelyn Moorhouse, Danny Long, Raena Lea-Shannon, Cate Shortland, Mark Seton, Sylvia Wilczynski, Jamie Hediger, Michael Pickells, Michael Philips, Mark Stewart-Pearson, Yoomin Lee, Paul Nichola, Peter James, Ruth Cullen, Amin Palangi, Bamdad Erfanian Yeganeh, Tony Krawitz, Evelyn Saunders, Marten Dean, Danny Lachevre, Ester Harding, Carolyn Johnson, Pieter de Vries, Annamaria Talas, Max Bourke, Rebecca Barry, Peter Dasent, Geir Gunnarsson and Caitlin Yeo.
- **Graduate Diploma:** Kriv Stenders, Louise Fox, Seph McKenna, Tim Ferguson, Alex Williams, Simon Wood, Alan Flower, Robert Connelly, Mary Finsterer, Paul Healy, Peter Tonagh, Andrew Maiden, Duane Hatherly, Emma Snowden, David Booth, Melinda Doring, David Booth, Beverly Dunn, William Zappa, Ana Kokkinos, Sophie Hyde, Melissa Bruder, Megan Wedge, Peter Dasent, Antony Partos, Guy Gross, Stephen Rae, Caitlin Yeo, Simeon Bryan, Peter James, Steve Arnold, Chris Godfrey, Garry Phillips, Paul Nichola, Andrew Belletty, Wes Chew, Les Fiddess, Mark Franken, Luke Mynott, Martin Oswin, Jenny Ward, Will Ward, Heather Ogilvie, Amy Noble, Anni Browning, Peter Castaldi, Phil Hunt, Brendan McNamara, Lucy Cooper, Tracey Mair, Emma Snowden, Peter Tonagh, Ross Crowley, Kymn Niblock, Penny Win, Duane Hatherly, Leah Cooper and Josie Mason-Campbell.
- **Master of Screen Arts:** Ian Watson, Jessica Hobbs, Shirley Barrett, Lynette Wallworth, Miranda Harcourt, Galvin Scott Davis, Danny Lachevre, Jonathan Teplitzky, Cate Shortland and Charmian Gradwell.
- **Screen Business:** Paul McCarthy, Deb Verhoeven, Bob Campbell, John Borghetti, Kim Dalton, Jock Given, Mike Lynskey, Ashok Jacob, Helen O'Neil, Scott Dinsdale, Bob Connolly, Eva Cox, Rick Ellis, Kim Williams, Graeme Mason, John Frey, Grant Blackley, Cathryn McConaghy, John Doumani, Mark Kenny, Jenny Morawska, Meredith Edwards and Andrew Leigh MP.
- **Radio:** Alan Jones, Merrick Watts, Richard Kingsmill, Brendan Jones, Amanda Keller, Paul Murray, Sam Cavanagh, Tom Ivey and Angela Catterns.

In 2013-14, AFTRS Open guest lecturers included:

- **AFTRS Open Course Lecturers:** Aaron Kirby, Adrian Wills, Alexa Wyatt, Alice Tynan, Andrew Gordon, Andy Day, Anna Tow, Anne Brooksbank, Babette Buster, Carly Wallace, Carol Cameron, Caroline Spencer, Claire Phillips, Clarissa House-Watson, Colm McNaughton, Damian Del Borrello, Dave King, David Forsyth, David Summons, David Whealy, Denise Eriksen, Devris Hasan, Dylan Blowen, Elissa Down, Ella Manning, Ellen Sandler, Ellery Ryan, Gaby Brown, Gareth Tillson, Genevieve Ginty, Glenn Fraser, Greg Fitzgerald, Greg Woodland, Jack McGrath, James Smith, Janine Cooper, Jason van Genderen, Jennifer Wilson, Jessica Campanaro, Jessica Hobbs, Jill Hewitt, Johannes Muljana, John Bisset, John Gregory, John Harvey, Jon Bell, Jonathan Ogilvie, Julie Money, Jutta Goetze, Kate McLoughlin, Kimberley Duband, Kris Mrksa, Kristie Boerst, Lesley Holden, Lewis Morley, Linda Aronson, Lorelle Adamson, Louis Irving, Lucy Gaffy, Margaret Harvey, Maria Tran, Marie Patane, Mark Rogers, Mark Stewart-Pearson, Martha Goddard, Martin Corben, Martin Sacks, Matt Enfield, Matt McGowen, Matthew Luhn, Melanie Alexander, Melanie Withnall, Melissa Femia, Michael Philips, Miguel Zaragoza, Mike Bridges, Mikey Trotter, Monica Davidson, Nadia Townsend, Nathan Marsh, Paul Hawker, Rebecca Edwards, Rene Hernandez, Rob Macdonald, Rob Neil, Robin Hughes, Rodney Whitham, Roger Lanser, Rowan Woods, Sandra Alexander, Sarah Eddowes, Sophie Wiesner, Steve McDonald, Steve Vidler, Suzanne Mackay, Tait Brady, Thomas Heymann, Tim Chappel, Tim Ferguson, Tim Green, Tom Zubrycki, Tracey Spicer, Trent Bartfeld, Vicki Madden, Walter McIntosh, Warren Eagles.
- **AFTRS Open Guest Lecturers:** Annamaria Talas, Tasma Asmar, Sean Cook, Leesa Kahn, Blake Ayshford, Scott Lovelock, Chris Gordon, Michael Kalesniko, Frank Rodi, Jamie Hunt & Ross Turley, Dave Cole, Sonja Simec, Dr Nick Herd, Anni Browning, John Martin, Chris Harris, Nick Cole, Dave McEwan, Michael Bridges, Anna Steel, Colleen Clarke, Lianne Lee, Micha Hewson, Peter Newman, Adrian Brant, Josie Mason-Campbell, Edwina Waddy, Callum Metcalfe, Ben Ulm, Rob Wallace, Sue Smith, Bevan Lee, Karina Holden, Pieter De vries, Sue Clothier, Lile Judickas, Dione Gilmour, Tracey Hoddinett, Karren Gail, David Witt, Justine Gillmer, Chris Rose, Adrian Swift, Andrew Mulready, Jason Franklin, Angela Rapley, Michael Byers, Aaron Quirk, Rick Spence, Phil Craig, John Godfrey, Brendon Moo.
- **AFTRS Open Program Guest Lecturers (Tailored training):** Tony Shannon, Rob Duckworth, Carla Bignasca, Christopher North, Nikki Stevens, Frank Wang, Theresa Miller, Lisa Sweeney, John Pearson, Rob Duckworth, Theresa Miller, Nick Bennett, Christopher North, Carla Bignasca, John Pearson, Sophie Onikul.

CREATIVE

**CHALLENGING
INTENSE**

FINANCIAL STATEMENTS



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying financial statements of the Australian Film Television and Radio School for the year ended 30 June 2014, which comprise: a Statement by the Council, Chief Executive and Chief Financial Officer; the Statement of Comprehensive Income; Statement of Financial Position; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; and Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

Council Members' Responsibility for the Financial Statements

The Council Members of the Australian Film Television and Radio School are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as is necessary to enable the preparation of financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Australian Film Television and Radio School's preparation of the financial statements that give a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Australian Film Television and Radio School's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Council Members, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

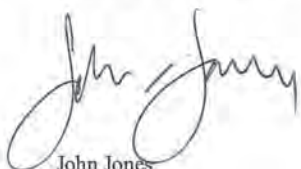
In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Opinion

In my opinion, the financial statements of the Australian Film Television and Radio School:

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the Australian Film Television and Radio School's financial position as at 30 June 2014 and its financial performance and cash flows for the year then ended.

Australian National Audit Office



John Jones

Executive Director

Delegate of the Auditor-General

Canberra

29 August 2014

STATEMENT BY COUNCIL, CHIEF EXECUTIVE & CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2014 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, as amended.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the Australian Film Television and Radio School will be able to pay its debts as and when they become due and payable.

This statement is made in accordance with a resolution of the Council.



Prof. Julianne Schultz
Chair
29 August 2014



Sandra Levy
Director
29 August 2014



Ann Browne
Chief Financial Officer
29 August 2014

STATEMENT OF COMPREHENSIVE INCOME

For The Year Ended 30 June 2014

	NOTES	2014 \$000	2013 \$000
EXPENSES			
Employee benefits	2A	17,572	17,223
Suppliers	2B	12,153	11,026
Depreciation and amortisation	2C	1,750	1,788
Write-down and impairment of assets	2D	40	(6)
TOTAL EXPENSES		31,515	30,031
Less:			
OWN-SOURCE INCOME			
Own-source revenue			
Sale of goods and rendering of services	3A	6,879	5,372
Interest	3B	212	254
Total own-source revenue		7,091	5,626
Gains			
Net gains/(losses) from sale of assets	2E	(5)	(4)
TOTAL OWN-SOURCE INCOME		7,086	5,622
Net cost of services		24,429	24,409
Revenue from government	3C	24,429	24,411
Surplus		-	2
Other comprehensive income		-	-
Total comprehensive income		-	2

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2014

	NOTES	2014 \$000	2013 \$000
ASSETS			
Financial assets			
Cash and cash equivalents	4A	7,318	6,893
Trade and other receivables	4B	1,694	1,594
Total financial assets		9,012	8,487
Non-financial assets			
Property, plant and equipment	5A, B, C	8,404	9,107
Intangibles	5D	633	543
Other non-financial assets	5F	305	266
Total non-financial assets		9,342	9,916
TOTAL ASSETS		18,354	18,403
LIABILITIES			
Payables			
Suppliers	6	952	951
Other payables	7	4,033	4,137
Total payables		4,985	5,088
Provisions			
Employees	8	2,532	2,478
Total Provisions		2,532	2,478
TOTAL LIABILITIES		7,517	7,566
NET ASSETS		10,837	10,837
EQUITY			
Retained surplus		10,837	10,837
TOTAL ENTITY		10,837	10,837

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2014

	Retained Earnings		TOTAL EQUITY	
	2014 \$000	2013 \$000	2014 \$000	2013 \$000
Opening balance	10,837	10,835	10,837	10,835
Comprehensive income				
Surplus for the period	-	2	-	2
Closing balance as at 30 June	10,837	10,837	10,837	10,837

The above statement should be read in conjunction with the accompanying notes.

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2014

	NOTES	2014 \$000	2013 \$000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government		24,429	24,411
Sales of goods and rendering of services		6,769	5,368
Interest		200	253
Net GST received		1,046	1,094
Other		192	37
Total cash received		32,636	31,163
Cash used			
Employees		18,696	18,294
Suppliers		12,067	10,912
Total cash used		30,763	29,206
Net cash from operating activities	9	1,873	1,957
INVESTING ACTIVITIES			
Proceeds from sales of property, plant and equipment		55	53
Purchase of plant, equipment and intangibles		(1,503)	(1,659)
Net cash used by investing activities		(1,448)	(1,606)
Net increase / (decrease) in cash held		425	351
Cash at the beginning of the reporting period		6,893	6,542
Cash at the end of the reporting period		7,318	6,893

The above statement should be read in conjunction with the accompanying notes.

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2014

	2014	2013
	\$000	\$000
BY TYPE		
Commitments receivable		
Net GST recoverable on commitments	4,087	4,555
Total commitments receivable	4,087	4,555
Commitments payable		
Capital commitments		
Leasehold improvements	6	8
Total capital commitments	6	8
Other commitments		
Operating leases ¹	44,433	49,487
Other commitments ²	520	612
Total other commitments payable	44,953	50,099
Net commitments payable by type	40,872	45,552
BY MATURITY		
Commitments receivable		
Net GST recoverable on commitments		
Within 1 year	498	499
Between 1 to 5 years	1,896	1,892
More than 5 years	1,693	2,164
Total commitments receivable	4,087	4,555
Commitments payable		
Operating lease commitments		
Within 1 year	5,151	5,147
Between 1 to 5 years	20,663	20,534
More than 5 years	18,619	23,806
Total operating leases commitments	44,433	49,487
Capital commitments		
Within 1 year	6	8
Total capital commitments	6	8
Other commitments		
Within 1 year	322	333
Between 1 to 5 years	198	279
Total other commitments	520	612
Total commitments payable	44,959	50,107
Net commitments payable by maturity	40,872	45,552

NB: Commitments are GST inclusive where relevant.

¹ Operating leases included are non-cancellable and comprise of leases for office accommodation, motor vehicles, and office equipment.

² Other commitments primarily comprise of contracts for security and cleaning services.

The previous schedule should be read in conjunction with the accompanying notes.

SCHEDULE OF CONTINGENCIES

As At 30 June 2014

There is no event since financial year end to the date of this report which has the potential to significantly affect the ongoing structure and financial activities of AFTRS.
(2013 Nil)

The above schedule should be read in conjunction with the accompanying notes.

INDEX TO THE NOTES TO THE FINANCIAL STATEMENTS

NOTE	DESCRIPTION
1	Summary of significant accounting policies
2	Expenses and asset disposals
3	Income
4	Financial assets
5	Non-financial assets
6	Suppliers
7	Other payables
8	Provisions
9	Cash flow reconciliation
10	Contingent liabilities and assets
11	Remuneration of council members
12	Council-related party disclosures
13	Senior executives remuneration
14	Remuneration of auditors
15	Fair value measurements
16	Financial instruments
17	Assets held in trust
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1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Objective of AFTRS

AFTRS is an Australian Government controlled entity. It is a not-for-profit entity. The objective of AFTRS is to provide advanced education and training to advance the skills and knowledge of talented individuals to meet the evolving needs of Australia's screen and broadcast industries.

It is structured to meet one outcome:

To support the development of a professional screen arts and broadcast industry culture in Australia including through the provision of specialist industry-focused education, training and research.

The continued existence of AFTRS in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament for AFTRS' administration and programs.

1.2 Basis of preparation of the financial statements

The financial statements are general purpose financial statements and are required by clause 1(b) of Schedule 1 to the *Commonwealth Authorities and Companies Act 1997*.

The financial statements have been prepared in accordance with:

- a) Finance Minister's Orders (or FMOs) for reporting periods ending on or after 1 July 2011; and
- b) Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statement has been prepared on an accrual basis and is in accordance with historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

The financial statement is presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an accounting standard or the FMOs, assets and liabilities are recognised in the statement of financial position when and only when it is probable that future economic benefits will flow to AFTRS or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executory contracts are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

Unless alternative treatment is specifically required by an accounting standard, revenues and expenses are recognised in the statement of comprehensive income when, and only when, the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

1.3 Significant accounting judgements and estimates

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next accounting period.

1.4 Changes in Australian Accounting Standards

Adoption of new Australian Accounting Standards requirements

AASB13 (Fair Value Measurement) has been adopted in the current period without last year comparatives. No new accounting standards, amendments to standards and interpretations issued by the Australian accounting standards Board that are applicable in the current period have had a material financial effect on AFTRS. No accounting standard has been adopted earlier than the application date as stated in the standard.

Future Australian Accounting Standard requirements

New standards, amendments to standards, and interpretations that are applicable to future periods are regularly issued by the Australian Accounting Standards Board. It is estimated that adopting these pronouncements, when effective, will have no material impact on future reporting periods.

1.5 Revenue

Revenue from the sale of goods is recognised when:

- a) the risks and rewards of ownership have been transferred to the buyers;
- b) AFTRS retains no managerial involvement nor effective control over the goods;
- c) the revenue and transaction costs incurred can be reliably measured; and
- d) it is probable that the economic benefits associated with the transaction will flow to AFTRS.

Revenue from rendering of services is recognised proportionately over the lives of the contracts and is recognised when:

- a) the amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- b) the probable economic benefits associated with the transaction will flow to AFTRS.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectibility of debts is reviewed at end of the reporting period. Allowances are made when collectibility of the debt is no longer probable.

Interest revenue, all from short term bank deposits, is recognised on an accrual basis at applicable interest rates.

Revenues from Government

Funding appropriated to AFTRS as a CAC Act body payment for Departmental outputs for the year are recognised as Revenue from Government.

1.6 Gains

Sale of Assets

Gains from disposal of assets are recognised when control of the asset has passed to the buyer.

1.7 Employee benefits

Liabilities for short-term employee benefits (as defined in AASB 119) and termination benefits due within twelve months of reporting period are measured at their nominal amounts calculated with regard to the rates expected to be paid on settlement of the liability.

Other long-term employee benefit liabilities are measured at the present value of estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

Leave

The liability for employee benefits includes provisions for annual leave and long service leave. No provision has been made for sick leave as it is non-vesting and the average sick leave to be taken in future years by employees is estimated to be less than the annual entitlement.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined internally as at 30 June. The estimate of the present value of the liability takes into account attrition rates and pay increases.

Separation and Redundancy

Provision is made for separation and redundancy benefit payments. AFTRS recognises a provision for termination when it has developed a detailed formal plan for the terminations and where appropriate has informed those employees affected that it will carry out the terminations.

Superannuation

Most staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap). Staff who are not members of these schemes are covered by other superannuation schemes of their choice.

The CSS and PSS are defined benefit schemes. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

AFTRS makes employer contributions to the employees' superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost of the superannuation entitlements. These are accounted for as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions accrued to that date.

1.8 Leases

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of leased assets. An operating lease is a lease that is not a finance lease. In operating leases, the lessor effectively retains substantially all such risks and benefits. AFTRS has no finance leases.

Operating lease payments are expensed on a straight line basis which is representative of the pattern of benefits derived from the leased assets.

1.9 Cash

Cash is recognised at its nominal amount. Cash and cash equivalents include:

- a) cash on hand;
- b) demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

1.10 Financial assets

AFTRS has only one class of financial assets (other than cash detailed above), being trade receivables and other receivables. They are with fixed or determinable payments and not quoted in an active market, with maturities of less than 12 months after the reporting date.

1.11 Impairment of financial assets

Financial assets are assessed for impairment at the end of each reporting period. No impairments are reported.

Receivables are recognised at the amounts due. Impairment adjustment is made when collection of the receivable or part thereof is judged to be unlikely.

1.12 Payables

Trade creditors and accruals are recognised at their amortised amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received.

1.13 Contingent assets and liabilities

Contingent assets and liabilities are not recognised in the statement of financial position but are reported in the relevant schedules and notes. They may arise from uncertainty as to their existence or situation where the amount cannot be reliably measured. They are disclosed when settlement is greater than remote or probable but not virtually certain.

1.14 Acquisition of assets

Assets are recorded at cost on acquisition. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

1.15 Leasehold improvements, plant & equipment

Asset recognition threshold

Purchases of fixed assets are recognised initially at cost in the statement of financial position, except for items costing less than \$2,000 which are expensed in the year of

acquisition (other than where they are parts of a group and have to be acquired as such and exceed that amount in total).

Revaluations

Fixed assets are carried at fair value, measured at depreciated replacement cost, revalued with sufficient frequency by internal staff with appropriate technical knowledge such that the carrying amount of each asset is not materially different, at reporting date, from its fair value. A revaluation review was carried out in June 2013, covering all fixed assets except for motor vehicles. No revaluation adjustments were considered necessary. This has been reviewed and approved by the Council of AFTRS.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is restated proportionately with the change in the gross carrying amount of the asset so that the carrying amount of the asset after revaluation equals its revalued amount.

Depreciation and amortisation

Depreciable plant, equipment and motor vehicles are written-off over their estimated useful lives to AFTRS using, in all cases, the straight line method of depreciation. Leasehold improvements are amortised on a straight-line basis over the lesser of the estimated useful life of the improvements or the unexpired period of the lease.

Depreciation/amortisation rates (useful lives) and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

	2014	2013
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	7 years	7 years
Intangibles	3 to 5 years	3 to 5 years
Leashold improvements	lease terms	lease terms

Impairment

All assets were assessed for impairment as at 30 June. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is its depreciated replacement cost.

1.16 Intangibles

These comprise of externally developed software for internal use and are carried at cost. Modification costs are included where appropriate.

Software is amortised on a straight-line basis. All software assets were assessed for indications of impairment as at 30 June. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

1.17 Taxation

AFTRS is exempt from all forms of taxation except for fringe benefits tax (FBT) and the goods and services tax (GST).

Receivables and payables stated are inclusive of GST where applicable. Revenues, expenses and assets are recognised net of GST except where the GST incurred is not recoverable from the Australian Taxation Office.

1.18 Foreign currency

Transactions denominated in a foreign currency are converted at the exchange rate at the date of settlement. Associated currency gains and losses on foreign currency receivables and payables at balance date are not material.

1.19 Events After the Balance Sheet Date

There is no event since financial year end to the date of this report which has the potential to significantly affect the ongoing structure and financial activities of AFTRS.

1.20 Comparative figures

Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required.

1.21 Rounding

Amounts have been rounded to the nearest \$1,000 except in relation to the following:

- > Remuneration of council members;
- > Remuneration of officers (other than council members); and
- > Remuneration of auditors.

	2014	2013
	\$000	\$000
2. EXPENSES		
2A. Employee expenses		
Wages and salaries	13,730	13,216
Superannuation		
Defined benefit plans	534	528
Defined contribution plans	1,641	1,539
Leave and other benefits	1,661	1,693
Separation and redundancy	6	247
Total employee expenses	17,572	17,223
2B. Suppliers		
Goods & services		
Consultants	170	280
Contractors	878	689
Stationery	290	255
Repairs & maintenance	2,236	1,397
Utilities	645	637
Building services	325	306
Travel	352	402
Marketing	908	784
Others	1,463	1,469
Total goods & services	7,267	6,219
Goods & services are made up of:		
Provision of goods by external entities	3,222	3,051
Rendering of services by federal government entities	233	154
Rendering of services by external entities	3,812	3,014
Total goods & services	7,267	6,219
Other supplier expenses		
Operating lease rentals to external entities	4,579	4,505
Workers compensation premiums to federal government entities	307	302
Total other supplier expenses	4,886	4,807
Total supplier expenses	12,153	11,026

	2014 \$000	2013 \$000
2C. Depreciation and amortisation		
Depreciation		
Leasehold improvements	541	495
Plant and equipment	977	1,146
Motor vehicles	9	20
Total depreciation	<u>1,527</u>	<u>1,661</u>
Amortisation		
Computer software	223	127
Total amortisation	<u>223</u>	<u>127</u>
Total depreciation and amortisation	<u>1,750</u>	<u>1,788</u>
2D. Writedown of assets		
Impairment of receivable / (allowance written back)	20	(6)
Fixed assets written off	20	-
	<u>40</u>	<u>(6)</u>
2E. Gains & losses from asset disposals		
Equipment		
Proceeds from disposal	11	-
Carrying value of assets sold	(5)	-
Gains from disposal of equipment	<u>6</u>	<u>-</u>
Motor vehicles		
Proceeds from disposal	39	48
Carrying value of assets sold	(50)	(52)
Loss from disposal of motor vehicles	<u>11</u>	<u>4</u>
Total proceeds from disposal	50	48
Total carrying value of assets sold	(55)	(52)
Total net losses from disposals of assets	<u>(5)</u>	<u>(4)</u>

	2014	2013
	\$000	\$000
3. OWN-SOURCE INCOME		
3A. Sale of goods and rendering of services		
Sale of goods		
Federal government entities	4	10
External entities	16	5
	<u>20</u>	<u>15</u>
Rendering of services		
Federal government entities	27	4
External entities	6,832	5,353
	<u>6,859</u>	<u>5,357</u>
Total sale of goods and rendering of services	<u>6,879</u>	<u>5,372</u>
3B. Interest		
Interest on deposits	<u>212</u>	<u>254</u>
3C. Revenue from Government		
Attorney General Department		
CAC Act body payment item	<u>24,429</u>	<u>24,411</u>

	2014	2013
	\$000	\$000
4. FINANCIAL ASSETS		
4A. Cash		
Cash at bank	7,315	6,890
Cash on hand	3	3
Total cash	7,318	6,893
4B. Trade and other receivables		
Goods and services receivables from		
Related entities	1,254	1,343
External entities	195	6
Total receivables for goods and services	1,449	1,349
Other receivables		
Student debtors	122	86
Interest receivable	18	6
GST receivable	120	149
Other receivable	5	4
Total other receivables	265	245
Total trade and other receivables (gross)	1,714	1,594
Less : Impairment allowance for other receivables	(20)	-
Total trade and other receivables (net)	1,694	1,594
All receivables are expected to be recovered in no more than 12 months.		
Trade and other receivables (gross) are aged as follows		
Not overdue	1,714	1,594
Total trade and other receivables (gross)	1,714	1,594
Impairment allowance is aged as follows :		
Overdue by :		
Less than 30 days	(20)	-
Total impairment allowance	(20)	-
Reconciliation of the impairment allowance for goods and services receivables		
Opening balance	-	(6)
Amounts written off		-
Amounts recovered and reversed		6
Increase/(Decrease) recognised in net cost of services	(20)	-
Closing balance	(20)	-

	2014 \$000	2013 \$000
5. NON-FINANCIAL ASSETS		
5A. Leasehold improvements		
Fair value	7,007	6,848
Accumulated depreciation	(2,442)	(1,901)
Total leasehold improvements	4,565	4,947
5B. Plant and Equipment		
Fair value	13,622	16,022
Accumulated depreciation	(9,806)	(11,944)
Total plant & equipment	3,816	4,078
5C. Motor vehicles		
At valuation	169	239
Accumulated depreciation	(146)	(157)
Total motor vehicles	23	82
Total infrastructure, equipment & vehicles	8,404	9,107
5D. Intangibles (Computer software purchased)		
At cost	1,593	1,313
Accumulated amortisation	(960)	(770)
Total intangibles	633	543

No indicators of impairment were found for above non-financial assets.
All revaluations were conducted in accordance with the policy in note 1.

5E. Analysis of Leasehold Improvements, Plant, Equipment & Intangibles

	Leasehold improvements	Equipment	Motor vehicles	Intangibles (Software purchased)	TOTAL
	\$000	\$000	\$000	\$000	\$000
Reconciliation of the opening and closing balances (2013-14)					
As at 1 July 2013					
Gross book value	6,848	16,022	239	1,313	24,422
Accumulated depreciation / amortisation	(1,901)	(11,944)	(157)	(770)	(14,772)
Net book value 1 July 2013	4,947	4,078	82	543	9,650
Additions by purchase	159	741	-	312	1,212
Transfer	-	(12)	-	12	-
Depreciation / amortisation expense	(541)	(977)	(9)	(223)	(1,750)
Disposals					
Written off	-	(9)	-	(11)	(20)
Other disposals	-	(5)	(50)	-	(55)
Net movements during the year	(382)	(262)	(59)	90	(613)
Net book value 30 June 2014	4,565	3,816	23	633	9,037
Net book value as of 30 June 2014 represented by					
Gross book value	7,007	13,622	169	1,593	22,391
Accumulated depreciation / amortisation	(2,442)	(9,806)	(146)	(960)	(13,354)
	4,565	3,816	23	633	9,037
Reconciliation of the opening and closing balances (2012-13)					
As at 1 July 2012					
Gross book value	6,365	15,351	283	1,008	23,007
Accumulated depreciation / amortisation	(1,406)	(10,857)	(164)	(643)	(13,070)
Net book value 1 July 2012	4,959	4,494	119	365	9,937
Additions by purchase	489	724	35	305	1,553
Transfer	(6)	6	-	-	-
Depreciation / amortisation expense	(495)	(1,146)	(20)	(127)	(1,788)
Disposals					
Written off	-	-	-	-	-
Other disposals	-	-	(52)	-	(52)
Net movements during the year	(12)	(416)	(37)	178	(287)
Net book value 30 June 2013	4,947	4,078	82	543	9,650
Net book value as of 30 June 2013 represented by					
Gross book value	6,848	16,022	239	1,313	24,422
Accumulated depreciation / amortisation	(1,901)	(11,944)	(157)	(770)	(14,772)
Netbook value 30 June 2013	4,947	4,078	82	543	9,650

	2014	2013
	\$000	\$000
5F. Other non-financial assets		
Prepayments	305	266
All prepayments are expected to be recovered within 12 months		
6. SUPPLIERS		
Trade creditors and accruals - external entities	926	903
Trade creditors and accruals - related entities	22	43
Operating lease rentals – external entities	4	5
	952	951
All supplier payables are current. Settlement is usually made within 30 days.		
7. OTHER PAYABLES		
Deferred income	1,825	1,817
Accruals and sundry payables	2	2
Lease incentive	1,587	1,772
Salaries, wages, and superannuation	619	546
	4,033	4,137
All other payables are current.		
8. PROVISIONS		
Annual leave	1,011	951
Long service leave	1,521	1,442
Redundancy	-	85
Aggregate employee provisions	2,532	2,478
Employee provisions expected to be settled in		
No more than 12 months	1,157	1,247
More than 12 months	1,375	1,231
	2,532	2,478

2014 2013
\$000 \$000

9. CASH FLOW RECONCILIATION

Reconciliation of cash per Balance Sheet to Cash Flow Statement

Cash as per cash flow statement	7,318	6,893
Cash as per statement of financial position	7,318	6,893
Difference	-	-

Reconciliation of net cost of services to net cash from operating activities

Net cost of services	-	2
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Adjustment for non-cash items

Depreciation & amortisation	1,750	1,788
Write-down of assets	20	-
Losses (gains) on disposal of assets	5	4
Increase / (decrease) in doubtful debt provision	20	(6)
Lease incentive liability discharged	(185)	(185)

Changes in assets and liabilities

(Increase) / decrease in receivables	(120)	16
(Increase) / decrease in other assets	(39)	(7)
Increase / (decrease) in employee provisions	54	63
Increase / (decrease) in supplier payables	163	212
Increase / (decrease) in other payables	205	70

Net cash from operating activities	1,873	1,957
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10. CONTINGENT LIABILITIES AND ASSETS

AFTRS is not aware of the existence of any potential claim which might impact on its financial affairs.

11. REMUNERATION OF COUNCIL MEMBERS

The number of AFTRS Council members are shown below in the relevant remuneration bands

less than \$29,999	5	8
\$30,000 - \$59,999	3	1
Total number of AFTRS council members	8	9

	\$	\$
Total remuneration received or due and receivable by AFTRS Council members	187,887	166,341

The Council of AFTRS consists of the Director of the School as well as staff and student representatives and persons independent of the School. The Director and staff representative receive no additional remuneration for these duties and are hence excluded from above figures. Commencing in 2013, under advice from the Remuneration Tribunal, the student representative became entitled to a remuneration.

12. COUNCIL RELATED PARTY DISCLOSURES

There was no other related party transaction nor benefit during 2013-14 and 2012-13.

	2014 \$	2013 \$
13. SENIOR EXECUTIVE REMUNERATION		
13A. Senior Executive Remuneration Expenses for the Reporting Period		
Short-term employee benefits:		
Salary	1,196,743	1,135,188
Performance bonus	45,675	25,753
Other (fringe benefits)	162,482	133,090
Total short-term employee benefits	1,404,900	1,294,031
Post-employment benefits		
Superannuation	147,485	130,225
Total post-employment benefits	147,485	130,225
Other long-term employee benefits		
Annual leave accrued	92,281	88,042
Long-service leave	20,467	19,109
Total other long-term employee benefits	112,748	107,151
Termination benefits	-	-
Total senior executive remuneration expenses	1,665,133	1,531,407

Notes:

1. Note 13A is prepared on an accrual basis (therefore the performance bonus expenses disclosed above may differ from the cash 'Bonus paid' in Note 13B).

2. Note 13A excludes acting arrangements and part-year service where total remuneration expensed as a senior executive was less than \$195,000

13B. Average Annual Reportable Remuneration Paid to Substantive Senior Executives during the Reporting Period						
	Substantive senior executives	Reportable salary²	Contributed superannuation³	Reportable allowances⁴	Bonus paid⁵	Total reportable remuneration
	No.	\$	\$	\$	\$	\$
Average annual reportable remuneration¹	2	110,268	12,058	-	-	122,326
Average annual reportable remuneration paid to substantive senior executives in 2014	4	192,196	24,586	-	-	216,782
Total reportable remuneration (including part-time arrangements):	1	242,025	17,057	-	-	259,082
Less than \$195,000						
\$195,000 to \$224,999						
\$255,000 to \$284,999						
\$345,000 to \$374,999						
Total number of substantive senior executives	8		32,083	-	14,675	350,620

Average annual reportable remuneration paid to substantive senior executives in 2013

Total reportable remuneration (including part-time arrangements):

Less than \$195,000	3	97,357	12,344	-	-	109,701
\$195,000 to \$224,999	4	184,666	20,626	-	-	205,292
\$255,000 to \$284,999	1	239,143	19,116	-	-	258,259
\$285,000 to \$314,999	1	249,582	28,604	-	4,753	282,939
Total number of substantive senior executives	9					

1. This table reports substantive senior executives who received remuneration during the reporting period. Each row is an averaged figure based on headcount for individuals in the band.

2. Reportable salary includes the following:

- gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column);
- reportable fringe benefits (at the net amount prior to 'grossing up' for tax purposes);
- exempt foreign employment income; and
- reportable employer superannuation contributions.

3. The 'contributed superannuation' amount is the average cost to AFTRS for the provision of superannuation benefits to substantive senior executives in that reportable remuneration band during the reporting period.

4. 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.

5. 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. It may vary between financial years due to various factors such as individuals commencing with or leaving AFTRS during the financial year. Bonuses salary sacrificed are included in reportable salaries.

13C. Average Annual Reportable Remuneration Paid to Other Highly Paid Staff during the Reporting Period

Average annual reportable remuneration¹	Other highly paid staff	Reportable salary²	Contributed superannuation³	Reportable allowances⁴	Bonus paid⁵	Total reportable remuneration
Average annual reportable remuneration paid to other highly paid staff in 2014						
Total number of other highly paid staff	-	-	-	-	-	-
Average annual reportable remuneration paid to other highly paid staff in 2013						
Total number of other highly paid staff	-	-	-	-	-	-

2014
\$

2013
\$

14. REMUNERATION OF AUDITORS

Remuneration (net of GST) to the Australian National Audit Office for auditing financial statements for the reporting periods	45,000	43,000
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No other services were provided by the Australian National Audit Office during the reporting periods.

15. FAIR VALUE MEASUREMENTS

The following tables provide an analysis of assets and liabilities that are measured at fair value.

The different levels of the fair value hierarchy are defined below.

Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at measurement date.

Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: Unobservable inputs for the asset or liability

15A. Recurring fair value measurements (\$000)

Fair value measurements for assets and liabilities at the end of the current reporting period by hierarchy

	Fair value measurements at the end of the reporting period using			
	Fair value	Level 1 inputs	Level 2 inputs	Level 3 inputs
Non-financial assets				
Property, plant and equipment	8,404			8,404
Total non-financial assets subject to regular fair value assessment	8,404	-	-	8,404

The highest and best use of all non-financial assets are the same as their current use.

15B. Level 1 and Level 2 transfers for recurring fair value measurements

There were no inter-level transfers during the year

15C. Reconciliation from opening balances to closing balances for recurring Level 3 fair value measurements (\$000)

	Leasehold improvements	Equipment	Motor vehicles	Total
Opening balance	4,947	4,078	82	9,107
Transfers into Level 3	-	-	-	-
Transfers out of Level 3	-	-	-	-
Reclassification	-	(12)	-	(12)
Total gains or losses for the period				
Depreciation	(541)	(991)	(59)	(1,591)
Included in other comprehensive income	-	-	-	-
Purchases, issues, sales and settlements				
Purchases	159	741	-	900
Issues	-	-	-	-
Sales	-	-	-	-
Settlements	-	-	-	-
Closing balance	4,565	3,816	23	8,404

15D. Valuation technique and inputs for Level 3 fair value measurements
Level 3 fair value measurements - valuation technique and the inputs used for assets and liabilities at the end of the current reporting period

Fair value \$000	Valuation technique ¹	Significant unobservable inputs	Range ²	Sensitivity of fair value measurement to changes in significant unobservable inputs
Non-financial assets				
	Depreciated replacement cost Original cost is adjusted with an inflation factor (determined from quotations on significant items) to compensate for currency fluctuations and cost variations, less accumulated depreciation to reflect economic benefits consumed, expired or obsolete.	Consumed economic benefit / obsolescence of assets	10 - 15 years (weighted average 7.9%)	Significant unobservable inputs used are obsolescence and inflation
Leasehold improvements	4,565			
	Depreciated replacement cost Current replacement cost less accumulated depreciation on such cost to reflect economic benefits consumed, expired or obsolete.	Inflation factor	2.5%	Significant variations in any of those inputs in isolation could result in a significantly lower or higher fair value measurement.
Equipment	3,816	Consumed economic benefit / obsolescence of assets	3 - 10 years (weighted average 14.3%)	Significant unobservable input used is obsolescence, any substantial variations could result in a significantly lower or higher fair value measurement.
Motor vehicles	23	Consumed economic benefit	7 years (14.3%)	Due to the minor value of this asset class, any variations in value are deemed immaterial

¹ No change in valuation technique occurred during the period.

² Significant unobservable inputs only.

Valuation Process

Fixed assets are carried at fair value, measured at depreciated replacement cost, revalued by internal staff with appropriate technical knowledge such that the carrying amount of each asset is not materially different, at reporting date, from its fair value. No revaluation adjustments were considered necessary. This has been reviewed and approved by the Council of AFTRS.

16. FINANCIAL INSTRUMENTS
(a) Categories of financial assets and liabilities

Notes	Floating Interest Rate		Fixed Interest Rate Maturing in 1 Year or Less		Non-Interest Bearing		Total	
	2014 \$000	2013 \$000	2014 \$000	2013 \$000	2014 \$000	2013 \$000	2014 \$000	2013 \$000
Financial Assets								
Loans and receivables								
	1,815	1,890	5,500	5,000	-	-	7,315	6,890
4A	-	-	-	-	3	3	3	3
4B*	-	-	-	-	1,449	1,349	1,449	1,349
4B*	-	-	-	-	145	96	145	96
Total	1,815	1,890	5,500	5,000	1,597	1,448	8,912	8,338
Carrying amount of financial assets	1,815	1,890	5,500	5,000	1,597	1,448	8,912	8,338
Total Assets							18,354	18,403
Payables								
At amortised cost:								
	-	-	-	-	952	951	952	951
6	-	-	-	-	-	-	-	-
7	-	-	-	-	1,827	1,819	1,827	1,819
Carrying amount of financial liabilities	-	-	-	-	2,779	2,770	2,779	2,770
Total Liabilities							7,517	7,566

* After excluding GST and impairment allowance

(b) Net fair values of financial assets & liabilities

Financial assets

The net fair values of cash, deposits on call and non-interest bearing monetary financial assets approximate their carrying amounts.

Financial liabilities

The net fair values of trade creditors, all of which are short term in nature, approximate their carrying amounts.

(c) Net income from financial assets / liabilities

	Note	2014 \$000	2013 \$000
Interest income from bank deposits	3B	212	254
Net income from financial assets and liabilities		212	254

(d) Fee income and expense

There was no fee income or expense arising from financial instruments in the year ending 30 June 2014

(e) Credit risk exposures

AFTRS has no past due nor impaired financial assets. Exposure to credit risk is minimal as the majority of financial assets are receivable from the Australian Government and bank deposits where potential of default is unlikely. Other receivables consists of student fees and trade receivable with adequate provision for foreseeable uncollectibility. The maximum exposure to such minor assets is their total values (2014: \$1,551,000; 2013: \$1,435,000)

(f) Liquidity risk

AFTRS' liabilities are mostly trade payables and provisions for employees benefits. The exposure to liquidity risk is based on the probability that AFTRS will encounter difficulty in meeting its financial obligations which is highly unlikely due to appropriations funding, internal policies and procedures in place to ensure there are appropriate resources to meet its financial obligations.

(g) Market risk exposures

Market risks include those from interest rate, currency and other price risks which might cause the fair value of future cash flows to fluctuate because of changes in market prices. AFTRS' exposures to currency and other price risks are minimal. Basic bank deposits held are subject to the usual interest rate risk associated with short term investments with floating rates.

17. ASSETS HELD IN TRUST

Purpose - Monies provided by Kenneth & Andrew Myer to fund study activities including annual Indigenous scholarship and advancement of the role of the creative producer.

The trust is administered by Merlyn Asset Management Pty Ltd at the discretion of the AFTRS Council.

	2014	2013
	\$000	\$000
Trust funds managed by AFTRS		
Fund opening balance	1,600	1,324
Distribution received	59	67
Interest	1	1
Increase / (decrease) in value of investment	207	263
Imputation refund received	26	25
Scholarships	(80)	(80)
Fund closing balance	1,813	1,600
Represented by :		
Cash management fund	47	41
Equities fund	1,766	1,559
Total funds managed by Merlyn Asset Management Pty Ltd	1,813	1,600

18. REPORTING OF OUTCOMES

AFTRS is structured for the delivery of one outcome which is detailed in section 1.1 of this note.

18B. Net cost of outcome delivery

	Outcome 1	
	2014	2013
	\$000	\$000
Expenses	31,520	30,035
Income from non government sector		
Activities subject to cost recovery	(6,879)	(5,372)
Other		
Interest	(212)	(254)
Other revenue	-	-
Total	(7,091)	(5,626)
Net cost	24,429	24,409

18C. Major classes of expenses, income, assets, and liabilities by outcome

Operating expenses

Employee benefits	17,572	17,223
Suppliers	12,153	11,026
Depreciation and amortisation	1,750	1,788
Write-down and impairment of assets	45	(2)
Total operating expenses	31,520	30,035

Funded by :

Revenue from government	24,429	24,411
Sale of goods and rendering of services	6,879	5,372
Interest	212	254
Other revenue	-	-
Total operating revenues	31,520	30,037

Assets

Cash and cash equivalents	7,318	6,893
Trade and other receivables	1,694	1,594
Property, plant and equipment	8,404	9,107
Intangibles	633	543
Other non-financial assets	305	266
TOTAL ASSETS	18,354	18,403

Liabilities

Payables	4,985	5,088
Provisions	2,532	2,478
TOTAL LIABILITIES	7,517	7,566

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Australian Government

AFTRS

LETTER FROM THE CHAIR

29 August 2014

Senator the Hon George Brandis QC
Minister for the Arts
Parliament House
Canberra ACT 2600

Dear Minister

It is with great pleasure that I present the Annual Report for the Australian Film, Television and Radio School (AFTRS) for the financial year ended 30 June 2014.

The Annual Report 2013-14 has been prepared in line with Section 9 of the *Commonwealth Authorities and Companies Act 1997* and the *Commonwealth Authorities (Annual Reporting) Orders 2011*. The report was adopted by resolution of the Council of AFTRS on August 29 2014.

The School has had another successful year and acknowledges the ongoing support and assistance of the Minister for the Arts, his office and the Ministry for the Arts.
Yours sincerely



Professor Julianne Schultz AM FAHA
Chair of Council

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CHAIR'S INTRODUCTION

CHAIR'S INTRODUCTION

When the Australian Film, Television and Radio School was established as the nation's elite education and training body in 1972, it was the beginning of a remarkable period. Over the following decades Australian film, television and radio grew and flourished, bringing Australian stories to life for audiences at home and abroad.

AFTRS graduates have been central to this development. As leaders, visionaries, creative professionals and technical experts they have put their stamp on the nation, and the world.

Today AFTRS is internationally recognised as one of the best film schools in the world. Its graduates are renowned for their creativity and entrepreneurship, and as important and valuable contributors across all aspects of an increasingly global industry.

Forty years on the media industry is very different. It will continue to change in the coming years as the new imperatives of the digital era disrupt traditional business models, methods of production and relationships with audiences. This is an uncertain and challenging time, but it is also one of huge opportunity, especially for AFTRS, its graduates and students.

Screens are more important than ever. There are more of them and they come in many different sizes with different capacities and requirements. The digital era is above all a screen-based age, and while this presents real challenges for many sections of the media industry it also presents previously unimagined opportunities. There are countless new ways to communicate, to tell stories and to reach and interact with audiences.

One thing is certain: the need for talented and creative people to produce the content that will fill these screens is greater than ever.

The skills that will be needed to do this include many of those that have traditionally been taught at AFTRS, but go further.

Over the past two years AFTRS has been actively considering how it needs to change to truly be a school for the 21st century. Strategic planning sessions considered what the future may be like, and the skills, attributes and knowledge graduates will need to thrive in this exciting, rapidly changing sector.

Council has actively engaged with the strategic vision developed by the Chief Executive, Sandra Levy, to regenerate AFTRS and redesign the teaching programs to better meet these needs. It has been an intense project, but an exciting and stimulating one. Sandra has engaged with staff and the industry to produce a new model of teaching, a model that emphasises practical skills, technical knowledge, cultural understanding and an adaptive, entrepreneurial spirit. This is the important first step in ensuring that the School remains central to the sectors it serves for the next 40 years.

As this Annual Report is the last to be published under Sandra Levy's leadership, it is timely to acknowledge her achievements and vision for the future of the School, as well as her success in crafting that future while continuing to deliver extensive award and short courses at the highest possible levels.

Over the past year, Sandra Levy has worked closely with staff, teams from industry and educational specialists to develop new curricula. Commencing in February 2015 AFTRS will offer a three-year Bachelor of Arts (Screen) degree. This award course will provide students with a broad-based screen education and equip them with the practical and conceptual skills needed to work on different platforms, enriched by a creative and global perspective.

The Specialist Program will offer diplomas and advanced diplomas in key areas, including Radio. The Specialist Program is targeted at those who need to reskill, or to extend existing skills in industry specialisations. These courses will provide sub-degree qualifications and, while entry will continue to be based upon merit-selection, the program will enable greater access to industry based training and education opportunities through flexible delivery.

During her seven-year term, Sandra Levy has increased access to education and training opportunities for the best merit-selected students. This year was no exception. AFTRS is justly proud of its 2013 Graduation; 246 students graduated from 20 different courses, including the first intake of the Masters of Screen Arts and Business, who are likely to become the next generation of industry leaders. Many graduates receive generous internships and awards from industry, demonstrating its recognition of the standard of AFTRS training and the ability of its students to make an immediate contribution.

Through revitalised and sustainable Open Program short courses, opportunities have been extended to the screen and radio industries as well as a wide range of participants from education, (including school children), corporations, and Indigenous communities. In 2013-14, the Open Program demonstrated its outreach capacity by training more than 5,000 people across Australia, with a further 3,200 participants attending corporate training programs. Through outstanding management and marketing, the program delivers increased revenue that is re-invested in the School's education and training activities. This year, for the first time, the Open Program contributed a profit to the School's budget, which delivered a break-even result.

Under Sandra Levy's leadership AFTRS has become much more than a globally recognised national film school; it has become a truly national cultural institution, and one that supports industry, collaborates with arts and educational institutions, and welcomes everyone who is interested in participating in the cultural life of screen and radio. The distinctive Public Program of screenings, discussions, and debate with media content makers creates an environment where innovative content and creative businesses can not only develop, but thrive. These initiatives, coupled with the Australian journal of screen arts and business, *LUMINA*, and the Creative Fellowship, that supports recipients to research and create experimental screen content, demonstrate the breadth of AFTRS' role. The broader screen and radio industry is enlivened by such cultural activity and engagement which allows considered reflection of the past and bold imagination of possible futures.

External recognition of creative excellence was again pleasing this year as AFTRS student films were selected for both nationally and internationally acclaimed festivals, and many were additionally acknowledged through the receipt of prestigious awards. At the Australian Directors Guild awards, an AFTRS' 2012 graduate, Melissa Anastasi, won the Best Student Film, and four other student films were also nominated.

The 2010 AFTRS Creative Fellow, Lynette Wallworth, was invited to screen her work *Coral: Rekindling Venus* during the 2014 World Economic Forum in Tianjin, China.

Jane Campion, who graduated from the School in 1983 was appointed President of the Jury at the 2014 Cannes Film Festival - one of the most prestigious international appointments in the film industry. These are just a few notable examples of AFTRS' influence and impact.

These achievements represent the outcomes of collaborative effort, and on behalf of the Council, I thank the Executive team and staff of AFTRS for their ongoing contribution and commitment to delivering the best in teaching and learning opportunities for students and industry.

Alongside these impressive achievements, the School's corporate governance processes consistently meet high standards. On behalf of Council, I thank the Academic Board for its expert contribution to the development of the 2015 curricula. In particular Chair Professor Robyn Ewing, appointed from Council in September 2013 and independent members, Dr Graham Hendry and Mr Graham Forsyth. The School is grateful for the contribution of the outgoing Chair of Academic Board, Professor Cathryn McConaghy.

In terms of the overseeing of financial, audit and risk management systems, Council is appreciative of the expertise and dedication of the Finance, Audit and Risk Management (FARM) Committee. Special thanks to Mr Paul Apps, independent member, and Mr Andrew Mason, who was appointed Chair of the FARM Committee in July 2013 and whose Council term was extended for a further three years. Thanks are also due to Mr Peter Duncan, Deputy Chair of Council, and outgoing Chair of the FARM Committee.

I would also like to express my appreciation to all members of Council for their collegiality, generosity and considered input into this year's Council deliberations including former members Mr Tom Burstall, staff-elected member Ms Sally Browning and student-elected member Ms Genevieve Clay-Smith (Master of Screen Arts 2013) whose terms were completed in 2013.

At the beginning of the last year of her term as CEO of AFTRS, Sandra Levy was awarded an Officer of the Order of Australia (AO) in the General Division of the 2014 Queen's Birthday Honours for distinguished service to the arts as a film and television director and producer and through her strategic leadership and educational roles. This honour is very well deserved, and on behalf of Council and the AFTRS community I congratulate Sandra on this acknowledgement of her career excellence and outstanding contribution.

I would like to commend the Minister for the Arts, the Hon. George Brandis QC for his support of the School and the industry. The Government's support of, and ongoing commitment to the Australian Film, Television & Radio School, as a cultural and educational institution, is vital to the ongoing success, innovation and sustainability of the Australian media industry, as well as its impact at home and abroad.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Julianne Schultz', with a long horizontal flourish extending to the right.

Professor Julianne Schultz AM FAHA
Chair of Council

CEO'S PERSPECTIVE

CEO'S PERSPECTIVE

As I begin the final 12 months of my contract, this Annual Report will be my seventh and last as Chief Executive Officer of AFTRS. It has been a period of intense change and innovation in the output of the School, and in the educational, cultural and industry landscape in which the School resides. The School has responded well to the challenges and opportunities presented.

There is much to acknowledge and recognise in the many and considerable achievements of the School since I began as CEO. From moving into the purpose-designed, state-of-the-art campus in May 2008 where celebrations included Baz Luhrmann receiving an AFTRS honorary degree from Hugh Jackman at a special industry event; the unveiling of the significant commissioned public art work *Tjamu Tjamu* by Indigenous artist Mr Jackie Kurltjunyintja Giles Tjapaltjarri, in August 2009, and the hundreds that gathered to celebrate the 40th anniversary of the School along with 40 years of alumni in September 2012.

The School is an elite Australian cultural and educational institution, spanning both the creative and business aspects of the screen arts and broadcasting sector, a sector that continues to experience high levels of structural change and creative transformation as it moves into the 21st century.

AFTRS offers a diverse curriculum across a number of different levels, and has markedly increased opportunities to access education and training. Not only does the School offer diversity and access, but excellence, in 2014 *The Hollywood Reporter* rated AFTRS in the top 15 international film schools in the world, the only Australian film school to be included on the list.

To be situated at the intersection of culture, industry and education is a dynamic position that has been maintained through the regular review and refinement of the School's key output — the Award course program.

My first few years at AFTRS saw the establishment of a revised Award course program which offered the opportunity to access study at AFTRS with education and training at three levels: Beginner, Intermediate or Advanced. The introduction of a one-year Foundation Diploma in 2009, at the Beginner level, invigorated the School, as a younger demographic of undergraduate students were challenged to explore the creative possibilities of a career in the screen arts and broadcast sectors, through conceptual learning, as well as through practice-based collaborative production.

Other students have completed a post-graduate certificate or diploma from a range of industry specialisations, including Cinematography, Design, Directing, Editing, Producing, Radio Broadcasting, Screen Business, Screen Music, Screenwriting and Sound, and have had considerable success in their post-AFTRS careers. The 2013 graduation saw 193 students graduating from 20 different postgraduate courses, along with 53 students from the undergraduate Foundation Year Diploma.

The move to Moore Park and the new educational strategy has enabled wider access to AFTRS education and training as evidenced by a doubling of graduate numbers since 2008.

The force of industry change has brought with it a challenge for the School: to change in order to remain ahead both of student expectations and industry needs, and to ensure AFTRS' position as the pre-eminent film school in Australia. Rather than try to

keep pace with technological change, the strategy has been to build on the Foundation Diploma's innovative cross-disciplinary design and conceptual focus and combine it with the School's practice-based, collaborative model to introduce a three-year Bachelor of Arts (Screen) on offer from 2015. This will produce graduates who are steeped in storytelling and in the history of their art form, as well as being able to demonstrate collaborative skills, critical thinking and ethical practice. One of the many reasons to pursue this model is that the creative output of the Foundation Diploma and the response from industry to its graduates has been very strong — as evidenced by the opportunities offered by industry to those graduates, notably the Australian Subscription Television and Radio Association (ASTRA) Graduate Program for 12 student internships this year, as well as the Shine Australia Intern Program.

As the architect of the new BA (Screen), I have had the pleasure of leading a creative and collaborative development process that has brought together teams of AFTRS teachers, industry contributors and educational specialists to develop and design the BA (Screen) curriculum. We have been overwhelmed with the positive response from prospective students at this year's Information Day and Courses & Careers expos and fairs.

Hand-in-hand with the development of the BA (Screen) has been the revision of the industry-focused, specialist courses at the lower educational level of diplomas and advanced diplomas. These courses will be offered part-time, many online, and will be flexibly designed to ensure national access and the widest diversity of reach.

The School's short course program prides itself on being highly responsive to industry needs. It too has transformed since 2007 when it operated offices in most States and provided industry courses with varying success and impact. In 2011, rebadged as the Open Program, operations were centralised to the Sydney campus while courses continue to be delivered in capital cities and in regional or remote Australia from one administrative centre.

In 2013-14, the Open Program trained more than 5,000 students in the short course program, an increase of almost 200%, compared to 2008-09, with an additional 3,300 attending tailored corporate courses, including the Radio School for Sydney Trains and NSW TrainLink. The Open Program continues to deliver an excellent standard and range of short courses and extends the AFTRS brand by providing a hands-on entry point for award course applicants. In 2014, 26% of award course applicants had completed an Open Program course, an increase from 23% in 2013.

The creative and cultural contribution of Indigenous filmmakers and broadcasters is highly valued by the School. In 2009, AFTRS initiated a fully subsidised Indigenous program through which tailored training workshops were delivered across the country providing access to the skills, knowledge and inspiration to facilitate Indigenous Australians to tell their own stories.

The Indigenous Program engages with Indigenous communities and partners and with a broad range of organisations and government agencies to provide and deliver training. In 2013-14 partners included Screen Queensland, UMI Arts, Foxtel, Screenworks Northern Rivers and the National Centre for Indigenous Excellence enabling the delivery of workshops to 204 participants, including an acting workshop, *Facing the Machine*, that provided 14 Indigenous stage actors with screen acting skills and experience.

In the last four years, the Indigenous Program has run 70 short courses and trained over 860 Aboriginal and Torres Strait Islanders in specially designed courses. It has also provided 283 subsidies for Indigenous Australians to attend existing Open Program courses.

While the contribution and participation of industry professionals is embedded in the Award and Open Program courses, AFTRS itself forms part of the cultural sector, and engages actively with its industry development role.

Since the physical relocation of the School to Moore Park in May 2008, industry engagement and interaction has been a prime focus. When the School is not using its facilities, they are available free-of-charge for industry and content development activities. Since the re-location, almost 700 industry activities have been hosted at AFTRS. The Public Program, launched in the same year has also been a resounding success. The weekly *Friday on My Mind* forum has become established as an industry institution where professionals share insights about their creative practice with students, staff and the wider industry.

In 2012, this forum was extended to Melbourne and curated and hosted locally with the support of the Australian Centre for the Moving Image. This series has also proved enormously popular, and provided a focus for creative discussion and debate within the Victorian community. Since 2008, combined Sydney and Melbourne attendance of *Friday on My Mind* reached nearly 17,000 across a total of 260 sessions.

TV Talks, a sister act to *Friday on My Mind*, was launched in Sydney in 2012, and provides a monthly opportunity for the television industry to discuss current issues in a similar fashion. These sessions allow for the important function of networking and ideas interchange between industry professionals, network executives and television production companies. This year more than 800 people attended over 10 sessions.

The School also takes an active role in Australian cultural life outside the boundaries of its campus. This year sessions were hosted at a number of key events including the Adelaide Film Festival, the Australian International Documentary Conference (held in Adelaide), the Melbourne International Film Festival, the Sydney Film Festival, and the Sydney Writer's Festival.

Internationally, the School has partnered with New York University's Tisch School of the Arts and the Ecole nationale supérieure Louis-Lumière in Paris to provide their students with exchange opportunities. It has also provided the China-based Shanghai Media Group with a series of tailored media courses at the AFTRS campus. AFTRS is a member of CILECT (the International Association of over 160 audio-visual educational institutions), and this year, the Director of Screen and I attended the annual conference in Buenos Aires, to discuss the impact of the digital age in the teaching curricula of film schools.

Student films have been selected for film festivals and special events around the world. Since the proliferation of short film production, and much easier access to filmmaking technology, festivals are far more competitive and a selection for screening is highly prized. This year I have been heartened by the international success of AFTRS student films, including the selection of five short films to screen at the Palm Springs International ShortFest and individual works in San Francisco's Frameline, the Nashville Film Festival and the Busan International Film Festival, Korea. In terms of award highlights, *How the Light Gets In* won the Documentary Short Category at the Heartland Festival (USA), and *All God's Creatures* won Best Narrative at BeFilm, Underground Film Festival in New York.

On the national front, it was pleasing to see 11 films selected for the St Kilda Film Festival, an Academy Award® qualifying event, and the film *Stuffed* nominated at the Sydney Film Festival's Dendy Awards for Best Short Film and Best Short Screenplay as well as the Rouben Mamoulian Award for Best Director. This year, for the first time, all four nominations for Best Student Film at the Australian Directors Guild Awards were AFTRS student films. The winning film *By This River*, directed by 2012 graduate Melissa Anastasi, has also been selected for screening into a number of local and international festivals. In 2013-14, 33 student films have screened at 31 festivals both nationally and internationally.

In 2014, Melissa Anastasi was also one of two successful recipients of an AFTRS Creative Fellowship—the first time an alumni has been selected for this prestigious award. The second recipient of the Fellowship this year is director Amiel Courtin-Wilson. I introduced the Creative Fellowship in 2009 in order to advance the work of original and creative voices in the industry, and provide a unique opportunity to research and create a piece of innovative screen art. The completed work is presented to the School community in a workshop, as a learning opportunity for students and staff. I look forward to the creative and research output of their explorations again in 2014.

Of the many milestones to recognise during these years, the establishment of the Australian journal of screen arts and business, *LUMINA*, is one of which I am immensely proud. Twelve issues of the journal have been published, with the latest *Television, Going, Going... Where?* looking at the current and future state of the broadcasting sector. Previous *LUMINA* issues have highlighted Indigenous filmmaking, Documentary filmmaking, Genre, Collaboration, and the 40th anniversary of the School. *LUMINA*'s contribution to screen scholarship was recognised with an international Independent Publisher Book Award in 2011 with a Silver Medal for Best Regional Non-Fiction.

In 2013, in the inaugural national review of higher education introduced by the Commonwealth Government, AFTRS was one of the first ten organisations to be reviewed to ensure it met the newly-defined Threshold Standards. On completion of the review, the Tertiary Education Quality and Standards Agency (TEQSA) approved and confirmed the School's self-accreditation status for the maximum period of seven years, demonstrating confidence in the School's management and its standards of education, governance and compliance. TEQSA also congratulated AFTRS on its Curriculum Review Handbook, noting it as "an exemplary document".

AFTRS is in a strong position. It produces creative, entrepreneurial, and collaborative screen and radio practitioners. It supports industry to develop and grow, and to contribute to its ongoing education and training. It has well-developed educational acumen which is demonstrated by its diverse, conceptual and practice-based curriculum, high quality education specialists and teaching professionals, and a confirmed self-accreditation status under TEQSA. Meanwhile it is developing an innovative, new curriculum to meet the cultural and educational demands of the 21st century and spending public money wisely by balancing its budget and creating additional revenue through targeted outreach activities.

It is a key cultural, educational and screen arts and broadcast industry asset for all Australians to be proud of.

I thank all who have supported the School this year—the students, the staff, the industry contributors, Council and Committee members—and over the past seven years, with particular thanks to Chairs Peter Ivany AM, and Michael Smellie. Professor Julianne Schulz AM FAHA was appointed Chair in October 2012. She has been a

significant contributor to the current strategy of new courses and new thinking for the School, as well as a considerable personal support to me as CEO. I thank her for her enthusiasm and vision for the School.

It is vital that the important role AFTRS plays continues to be recognised as a key element in the success and ongoing evolution of the Australian screen arts and broadcast sector, and in the development of rigorous and creative screen education. To the Minister for the Arts, the Hon. George Brandis QC I thank you for your interest in, and commitment to, this unique educational and cultural institution.

A handwritten signature in black ink, appearing to read 'Sandra Levy', written in a cursive style.

Sandra Levy, AO
Chief Executive Officer

THE AUSTRALIAN FILM, TELEVISION AND RADIO SCHOOL

The Australian Film, Television and Radio School (AFTRS) is a federal statutory authority established by the *Australian Film, Television and Radio School Act 1973* and its functions are described in Appendix 1 (Enabling Legislation).

VISION STATEMENT

AFTRS exists to enrich the screen arts and broadcast culture through education, training, research and the dissemination of ideas.

GUIDING PRINCIPLES

AFTRS encourages:

Creativity

By providing opportunities for the exploration of artistic expression, ideas, innovation and risk taking.

Enterprise

By fostering career sustainability, collaboration and resourcefulness.

AFTRS activities are conducted in the spirit of:

Excellence

Aspiring to the highest standards of creative excellence.

Diversity

Nurturing and valuing difference and originality.

Respect

Encouraging mutual respect in all collaborations.

THE SCHOOL'S PURPOSE

The School provides higher education and training in the screen arts and broadcast industries. AFTRS conducts research relevant to industry and disseminates ideas to stimulate conversation about the screen arts, creative practice and broadcast activity. It reaches out to regional and Indigenous Australia, and to new markets to deliver short courses, tailored training, workshops and other screen arts and broadcast activities. It partners with cultural institutions and makes a unique contribution to joint activities with them through its creative expertise and educational reputation. It collaborates with industry to deliver relevant education and experience and it shares its facilities, services and resources with industry organisations, associations and individuals for their activities and events.

PORTFOLIO BUDGET STATEMENTS AND KEY PERFORMANCE INDICATORS 2013-14

OUTCOME 1

Support the development of a professional screen arts and broadcast culture in Australia including through the provision of specialist industry-focused education, training and research.

CONTRIBUTIONS TO OUTCOME 1

Program 1.1: Delivery of specialist education to meet the diverse creative needs of students and the skill requirements of industry by means of Award course activities and through its Open Program.

DELIVERABLES

	2013-14 Budget Target	2013-14 AFTRS Actuals
Award courses offered	25	23
Open Program courses	250	289
Forums for industry practitioners to share their expertise	40	73
Use of School facilities by Industry for events and activities	100	75
Regular consultations on skill requirements of industry nationally	Annually	Annually

PROGRAM 1.1 KEY PERFORMANCE INDICATORS (KPIS)

Performance of the program is measured through the applications and enrolments of students in the Award courses; the number of eligible students successfully completing their course of study; and paid enrolments across the full range of Open Program activities.

Performance measures shared with other cultural agencies include: attendance at events, activities and Open Days; visits to the AFTRS website and page views.

KPIs	2013-14 Budget Target	2013-14 AFTRS Actuals
Visitor interactions:		
Number of visits to the organisation's website	100,000	243,148
Number of page views on the organisation's website	750,000	807,961
Number of attendances at AFTRS' events, activities and Open Days	7,000	9,412
Share of funding by source:		
Operational funding from government (as a % of total funds)	73.2%	69.2%
Capital funding from government (as a % of total funds)	6.5%	8.3%
Other income (i) (as a % of total funds)	20.3%	22.5%
(ii) (as a % of government funding excl. lease)	31%	36.0%
Expenditure mix:		
Expenditure on programs/projects (as a % of total expenditure)	83.5%	82.3%
Expenditure on capital items (as a % of total expenditure)	6.5%	8.3%
Expenditure on other labour costs (as a % of total expenditure)	7.5%	7.5%
Other expenses (as a % of total expenditure)	2.5%	1.8%

AFTRS specific KPIs:

Number of new student applications (with creative portfolios)	600	672
Number of new and ongoing student enrolments	300	263 ¹
Percentage of eligible completions	90%	94%
Number of student completions	270	246 ²
Number of Open Program enrolments	4,750	5,023 ³

1 AFTRS has a merit selection process. Offers are made to students on the basis of their creative portfolio. In 2014, 303 offers were made, with 277 to new students, in addition to the School's 26 ongoing students. The differential is accounted for by students who decline offers or withdrew from the course of study for personal or other reasons by the census date of 31 March 2014.

2 Variations between target and actual numbers reflects the aggregate number of students who are either continuing students enrolled in the Graduate Diploma of Screen Business or Master of Arts Screen Business which are run over two years; three students who are completing the Master of Arts Research; and students who have not completed their course study due to withdrawal from the course or leave of absence.

3 Does not include tailored courses delivered to approximately 3,300 participants. Note the 2012-13 Annual Report figure of 6,252 included 1,091 tailored course participants.

STRATEGIC DIRECTION

The functions that are laid out in the *Australian Film, Television and Radio School Act 1973* provide the framework for the AFTRS Corporate Plan which is the source of strategies, activities and achievements for the last year.

EDUCATE AND CREATE

AFTRS will continue to provide an outstanding education in screen arts and broadcasting through practice-oriented learning that is distinctive for: its quality, its focus on creativity and its delivery through innovative methods.

ENGAGEMENT AND PARTICIPATION

AFTRS will reach out to cultural organisations and institutions and across regions, new markets and communities to engage, contribute and share its specialist knowledge, training and education.

LEADERSHIP, COLLABORATION AND SUPPORT

AFTRS will continue to collaborate with industry across a full range of education, research and training activities and assist industry to meet its skills requirements, as well as support its activities and events.

PERFORMANCE AND ACCOUNTABILITY

AFTRS will manage and optimise the use of its resources by encouraging a productive and accountable environment.

EDUCATE AND CREATE

AFTRS will continue to provide an outstanding education in screen arts and broadcasting through practice-oriented learning that is distinctive for its quality, focus on creativity and delivery through innovative methods.

AFTRS is recognised as a world leader in educating and training creative individuals across a range of disciplines. It remains the only Australian institution to be included in the list of the top fifteen international film schools, compiled by *The Hollywood Reporter* in 2014.

AFTRS provides many opportunities for individuals to pursue lifelong learning and professional development in the screen arts and broadcast industries, including merit-selected Award course programs and non-award short courses and training through the Open Program.

AWARD COURSE PROGRAM

The AFTRS Award course program provides collaborative and practice-oriented teaching and learning. The education experience is distinctive. This is due to the professional and educational expertise of teaching staff and its technical resources and links with industry. As a result it develops creativity, capacity for problem solving, critical thinking and enquiry in its students.

Central to the School's philosophy is the development of conceptual thinking coupled with applied practice. Students engage in all aspects of the experiential learning cycle: learning concepts; planning and preparing for practical projects; experimenting in many aspects of practice and then reflecting, interpreting and making connections.

The current AFTRS Award course program was established in 2009 and consists of three levels: undergraduate, postgraduate specialisation and masters level education.

Undergraduate

- **Foundation Diploma** – fundamentals in specialist areas delivered in a manner that allows students to combine work and study

Postgraduate

- **Graduate Certificates:** fundamentals in specialist areas of screen arts delivered to allow students to combine work and study
- **Graduate Diplomas:** professional creative practice in screen arts and broadcasting specialisations

Masters

- **Master of Screen Arts:** masters level combining course work and research for screen arts practitioners
- **Master of Screen Arts and Business:** leadership for executives and entrepreneurs in screen arts and business

FOUNDATION DIPLOMA: INTRODUCTION TO CONCEPTS AND SKILLS

The Foundation Diploma is a one-year generalist course in screen arts designed to develop curiosity, creativity, imagination, and general cinematic and interactive storytelling skills. Teaching is conducted through a series of practical and ideas-based workshop cycles and is accompanied by grounding in professional practice, which provides students the opportunity to make projects, individually or with fellow students.

The Foundation Diploma comprises nine workshops:

1. Character, Performance and Script
2. Creating Experiences
3. Observation and Research
4. Story and Audience
5. Designing Worlds
6. Emotional Noise
7. Image
8. Juxtaposition and Rhythm
9. Professional Practice

All students undertaking the Foundation Diploma in 2013 successfully graduated in December and twelve students were accepted into the Australian Subscription Television and Radio Association (ASTRA) Graduate Program.

These twelve graduates undertook three-month paid internships with the following subscription channels and platforms: Foxtel, FOX SPORTS, BBC Worldwide, Disney Channel, Aurora Community Channel, SBS Subscription TV, Discovery Networks, TVSN & Expo Channel, Nickelodeon and ASTRA itself. Since the commencement of the ASTRA Graduate Program in 2011, 41 Foundation Diploma graduates have received internships and twenty-six have accepted ongoing employment.

The aim of the ASTRA Graduate Program is to provide opportunities for the most creative, skilled and motivated students to be exposed to, and trained in, the subscription television sector. Now in its fourth year, the Program continues to provide a great opportunity for students to enter the industry.

Foundation graduates, Nicky D'Arcy and Jacob Abi-Arrange participated in the ASTRA 2011 and 2012 programs respectively. Both have subsequently secured full-time positions as producers with FOX SPORTS Australia. Nick D'Arcy has since accepted a senior Promotions Producer role at Channel Nine and 2013 graduate Bianca Benussi secured a full-time position in Programming and Scheduling with the Walt Disney Company, Australia.

Since graduating in 2011, Rachel Argall has accrued eight producing credits and in 2014 won Best Australian Animation at the WOW Film Festival for *Iron Hands* which she wrote, produced, animated and directed.

2011 graduates, Aragorn Fenton and Nicholas Lever, secured full-time producer and VFX roles, respectively with The Precinct Studios and have produced music videos for artists such as Jessica Mauboy, Ricki Lee, and Flume.

Foundation 2010 graduates Brooke Horne, Holly Bennett and Laura Nagy, have had ongoing assistant director roles on international studio films such as *The Great Gatsby*, *Wolverine* and *Unbroken* and on the Australian television drama *Redfern Now*. Laura is currently working as an assistant director on the feature film *Gods of Egypt* and Brooke was the Assistant Director on *I am Emmanuelle*.

Since graduating in 2009, Erin Good and Taylor Litton-Strain have enjoyed success with a string of nominations and awards for their films including *Abbie* which screened in eight festivals locally and in USA, and won four awards. The film was acquired by Qantas for inflight entertainment and screened at the Australian Museum as part of Jurassic Lounge. This year Erin's latest AFTRS student film *The Wonderful* gained Official Selection into the Montreal World Film Festival 2014 and LA Shorts Fest 2014. It was also nominated for an Australian Director's Guild Award. In 2013 Erin and Taylor's film *My Mother Her Daughter* was nominated for an Australian Production Design Guild Award and won the Australian Cinematographer's Society Silver Award.

In October 2013, Shine Australia launched a six-month paid Graduate Program offered exclusively to AFTRS Foundation Diploma graduates. Foundation Diploma graduate Luke Davis was granted an internship and worked across a range of departments, including post-production, Shine 360 (Shine's brand management and licensing arm), development, casting and publicity, as well as productions such as *The Voice* and *The Bachelor*. The program has been a great success and will continue in 2014.

GRADUATE CERTIFICATE: FUNDAMENTALS IN SPECIALIST SKILLS

The Graduate Certificate program is designed for those who wish to develop skills in an area of specialisation and, due to work or other commitments, prefer to study part-time. Students collaborate with their peers through cross-disciplinary exercises.

The Graduate Certificates offered in 2014 were:

- Graduate Certificate in Cinematography Fundamentals
- Graduate Certificate in Costume Design *
- Graduate Certificate in Directing Fundamentals
- Graduate Certificate in Documentary Fundamentals
- Graduate Certificate in Editing Drama *
- Graduate Certificate in Screen Culture *
- Graduate Certificate in Screen Music
- Graduate Certificate in Screenwriting Fundamentals

(* These courses did not proceed in 2014 due to a lack of appropriately qualified applicants.)

GRADUATE DIPLOMA: INTENSIVE PROFESSIONAL CREATIVE PRACTICE

The Graduate Diploma program is aimed at experienced industry practitioners who show promise in a specialist discipline. The training provided is through a conceptual and intensive practice-oriented program and aims to develop, challenge and extend students' existing skills. The principles of storytelling, skills development, collaboration and screen business characterise the Graduate Diploma courses.

The Graduate Diploma includes a series of exercises and workshops that increase cross-disciplinary work, and encourage greater experimentation and risk-taking.

The Graduate Diplomas offered in 2014 were:

- Graduate Diploma in Cinematography
- Graduate Diploma in Directing
- Graduate Diploma in Documentary
- Graduate Diploma in Editing
- Graduate Diploma in Producing
- Graduate Diploma in Production Design
- Graduate Diploma in Radio
- Graduate Diploma in Screen Business
- Graduate Diploma in Screen Music
- Graduate Diploma in Sound - Post Production
- Graduate Diploma in Sound - Location Recording *
- Graduate Diploma in Screenwriting

(*This course did not proceed in 2014 due to a lack of appropriately qualified applicants.)

RADIO

In 2013 AFTRS offered a Graduate Diploma in Radio for the first time.

This one-year, full-time course is highly practical and intensive, and prepares students to work in both the commercial and public broadcasting sectors by covering all key aspects of radio broadcasting.

The course focuses on the development of each student's ability to create and deliver compelling, innovative content for radio and, increasingly, other digital platforms.

The course is structured around a series of four pop-up radio stations that are managed by the students. Towards the end of the year, all students participate in an internship program with radio stations in regional and capital city markets. This program provides a significant pathway into employment for radio graduates. Most students who graduated in 2013, with the Graduate Diploma in Radio, are employed in the commercial and public broadcasting sectors across Australia, including Wagga Wagga, Alice Springs, Bega, Kalgoorlie, Darwin, Gold Coast, Port Pirie and Sydney.

MASTER'S PROGRAMS: LEADERSHIP AND INNOVATION

The courses at Masters level represent the pinnacle of the School's offerings. They are aimed at the most creative initiators and originators and provide the opportunity for advanced exploration and learning in both creative practice and related conceptual thinking.

Master of Screen Arts (MSA)

Students selected for the course have an opportunity to apply a high level of autonomy, innovative thinking, imaginative ingenuity and expert judgement in the development and realisation of a project, whilst refining their specialist, theoretical and conceptual skills through course work and practical exercises. Students are challenged to take risks in their ideas and approach, and to achieve a high level of creative excellence.

Students may specialise in directing (drama or documentary), screenwriting, producing, production design, cinematography, sound design, screen music, editing or animation. Alternatively they may choose to work across disciplines such as writing and directing, or directing and cinematography.

Master of Screen Arts and Business (MSAB)

The MSAB has three core objectives. It aims to recognise the new generation of leaders who have demonstrated their talent and established a solid footing in the media and screen content industries. It also aims to teach them high-level skills in leadership, management, finance and persuasion and address gaps in their knowledge base not adequately covered in their prior training or work experience. Finally, it provides a hub to network with peers and with mentors in leadership positions.

The course equips students to fully participate in the financial aspects of any project; developing the expertise to scrutinise a financial proposition and reconstruct it, understand financial modelling and communicate financial information to stakeholders. It also provides opportunities to develop connections with industry leaders, policy makers and fellow students. Such connections may form the basis of a lifelong professional network.

ACADEMIC BOARD

In October 2013, Council member and Professor of Teacher Education and the Arts, Robyn Ewing from the University of Sydney, was appointed Chair of the Academic Board. She joined higher education specialists, Dr Graham Hendry, (Senior Lecturer, Institute for Teaching and Learning, University of Sydney) and Mr Graham Forsyth, (Associate Dean, Academic, University of NSW Art and Design) Other members of the Board are the CEO, the Director of Education and the Head of Policy and Governance at AFTRS.

The Academic Board provides robust and arm's-length review of Award course education activities relating to curriculum development and student progress. The Academic Board endorsed the list of 2013 graduands for approval by Council; and approved the structure, graduate attributes, course aims, subject aims and descriptors for the forthcoming Bachelor of Arts (Screen), and the courses and subject learning outcomes for the new Specialist Program courses to be introduced in 2015.

The Academic Board met four times in 2013-14.

TEACHING DIVISIONS

The Screen Division, headed by the Director of Screen and supported by the Deputy Director, Course Convenors and Heads of Department, continued to deliver the Foundation Diploma, Graduate Diplomas, Graduate Certificates, the Master of Screen Arts and the Master of Screen Arts and Business. In 2014, the Screen Division worked closely with the Education Division and the CEO to develop the new Bachelor of Arts (Screen) curriculum for implementation in 2015.

The Specialist Division was established in November 2013 to develop a program of narrowly focused, skills based, specialist courses in Film, Radio, Design, Editing, Factual, Music, Producing and Screenwriting. Courses will be offered in Semester 1 of 2015 at three levels: Introductory, Diploma and Advanced Diploma.

In November 2013, the Radio Division was merged with the Specialist Division. As a result the Specialist Division delivered the Graduate Diploma in Radio in 2014.

EDUCATION DIVISION

The Education Division is responsible for the quality assurance of academic processes, including the development and review of curriculum; the professional development of teachers; the management of student administration and the provision of student academic and welfare support. It also ensures that all education activities meet the regulatory and compliance requirements of the tertiary education sector, including reporting of institutional data.

The Education Division has been engaged in the development of the new School curriculum of a Bachelor of Arts (Screen) and the courses offered in the Specialist Program. The BA (Screen) involved extensive research, consultation and discussion in subject development committees, comprising the CEO, industry contributors, AFTRS academic staff and education specialists. This has ensured a scholarly and robust approach to the BA (Screen) curriculum design, underpinned by the School's highly specialist screen expertise and knowledge, and evidenced in the high standard of course documentation.

The inclusion of both internal staff and external industry members in this consultative approach also underpins the development of the Specialist Program, which will deliver specialist skills and training at the sub-degree level in 2015. Some of these courses—diplomas and advanced diplomas—are designed to be delivered fully or partially online to ensure wide access for student participation around the country.

The design of the new curriculum meets the requirements of the Australian Qualifications Framework and the Threshold Standards of the *Tertiary Education Quality and Standards Agency Act 2011*.

The Education Division is responsible for professional development of teachers, and for providing academic and pastoral support to students. These two aspects of support are important factors in enabling students to meet their learning outcomes and to ensure the School delivers a quality education experience. Professional development activities for teachers have focused on assessment from moderation to late submissions; student academic support including giving feedback; adopting a new academic referencing system (APA 6th Edition); and student academic literacy and resources.

EDUCATIONAL COMPLIANCE

The Education Division is responsible for ensuring the School's core business of teaching and learning complies with all relevant legislation, guidelines and regulations in respect of higher education. This includes compliance with the *Higher Education Support Act 2003*, the *Tertiary Education Quality and Standards Agency Act 2011*, and the Australian Qualifications Framework. AFTRS complied with all reporting requirements to the Department of Education, providing Student Data enrolments, Student and Course Completions, FEE-HELP estimates, Student Data Submissions and Course and Campus Data. It also completed all required verification activities and reported all relevant data through the Provider Information Request to TEQSA.

STUDENT CENTRE

The Student Centre is responsible for the administration of all student-related matters, including applications, enrolment, and graduation. The Student Centre coordinates support services for students, including academic and welfare support; provides information and advice to prospective applicants and current students, and administers the Student Management System. It is also responsible for the integrity and security of academic transcripts and testamurs.

APPLICATIONS, ENROLMENTS AND COMPLETIONS

The allocation of places in Award courses is competitive and based on merit selection. Applicants must complete the published application tasks and meet the selection criteria for consideration of their application to be offered a place in that course.

Applications for entry to the 2014 academic year opened on 1 September 2013 and closed on 1 November 2013, following an extensive period of recruitment activities, including Open Days, attendance at Education & Career Expos (in several states) and the distribution of a promotional publication inserted in national newspapers and street press. Each year the School also advertises in specialist industry publications, websites, on social media and in e-newsletters in order to reach the widest pool of potential applicants.

On September 7 and 8 2013, 1,350 people attended AFTRS Open Days. Potential applicants to the School were able to obtain relevant information about the courses they were interested in applying for, as well as an overview of the School and its facilities.

APPLICATION, ENROLMENT & COMPLETION DATA

COURSE (LEVEL) 2014 ACADEMIC YEAR	Applications (with Creative Portfolios)	Enrolments
Foundation Diploma	147	46
Graduate Certificate	203	59
Graduate Diploma	259	110
Masters	63	22
Total new	-	237
Total continuing	-	26
TOTAL	672	263

GRADUATION 2013

The 2013 Graduation ceremony was held on-site at the Entertainment Quarter; one of the largest events of its kind hosted by the School. It was attended by 600 family and friends of the graduating students. The Hon Malcolm Turnbull MP, Minister for Communications and Member for Wentworth, delivered the keynote address on behalf of the Senator, the Hon. George Brandis QC, Minister for the Arts (For a list of 2013 graduates, see Appendix 3.)

The honorary degree of a Master of Arts, Film and Television was awarded to the director, Phillip Noyce. He was a student in 1973, the inaugural year of AFTRS, and graduated the following year. His career as a director commenced with the feature film *Backroads* (1977), followed by *Newsfront* (1978) which won Australian Film Institute awards for Best Film, Best Director, and Best Screenplay. His continued exemplary contribution to local and international cinema include the features *Dead Calm* (1989); *Patriot Games* (1992); *Clear and Present Danger* (1994); *The Quiet American* (2002) and *Salt* (2010).

Phillip's *Rabbit-Proof Fence* about the journey of three Aboriginal girls who run away from a white mission and walk the 1500 miles home, achieved great acclaim and won the AFI Award for Best Film in 2002. In 2011, Phillip directed and executive produced the ABC (US) pilot *Revenge*, followed by *Americana* in 2012.

He joins a select group of eminent Australian film and television practitioners including Darren Dale, John Edwards, Dr George Miller, Baz Luhrmann, Jan Chapman and John Doyle, to be awarded the AFTRS honorary degree.

Over the weekend of December 7 and 8, 2013 the graduate showcase program screened 84 films from the following course levels: 24 Foundation Diploma; 37 Graduate Diploma; 15 Graduate Certificate, and eight from the Master of Screen Arts. Student films were also available for viewing online via a password protected viewing portal—providing industry members and others with the opportunity to view student work, at their convenience.

GRADUATE ACHIEVEMENTS

Graduates of the School continue to make a significant mark in national and international arenas. In 2014, Jane Campion was the Jury President at the Cannes Film Festival and her mini-series, *Top of the Lake* was nominated for two Emmy Awards: Outstanding Direction for a Miniseries, Movie or Dramatic Special, and Outstanding Writing for a Miniseries, Movie or Dramatic Special. The latter nomination was shared with graduate Gerard Lee (1982, Scriptwriting Extension). *Top of the Lake* also won Best Tele-feature or Miniseries at the 2014 Australian Academy of Cinema and Television Arts Awards (AACTA), and episode five won Best Cinematography and Best Sound In Television.

AFTRS supports its students by profiling and promoting their films to national and international film awards and festivals and pursuing other public screening opportunities.

This year, 33 recent AFTRS student films were selected for screening at 31 festivals, a total of 69 screenings. Highlights include 11 films selected for competition at the St Kilda Film Festival in Melbourne and five selected for competition at the Palm Springs International Shortfest in the USA. Details of student film awards and screenings are listed on the following pages:

- Melissa Anastasi (Graduate Diploma Directing 2012) won Best Student Film at the Australian Directors Guild Awards for her film *By This River*, which was also screened at the BUFF Film Festival 2014 (Malmö, Sweden), the Buster International Film Festival for Children (Denmark), Flickerfest and St Kilda Film Festival.
- Philip Charles (Graduate Diploma in Cinematography 2012) won a Bronze Award for *Depths* at the 2013 Australian Cinematography Society NSW/ACT Awards.
- Siobhan Costigan's (Graduate Diploma Documentary 2013) documentary short, *How the Light Gets In* was selected as one of five winners (from 1,500 entries from 80 countries) at the 2013 Heartland Film Festival (an Academy-Award qualifying festival) in the Documentary Short category. Her film, *Freak* was also accepted into the St Kilda Film Festival.
- Bonnie Elliot (Cinematography 2006) won the Miller Australia Award for Best Cinematography in an Australian Short Film at Flickerfest for *Perception*.
- Lucy Gaffy (Master of Screen Arts 2012) was nominated for Best Student Film at the Australian Directors Guild Awards for *The Fence*, which was also screened in the World Cinema section of the Busan International Film Festival in Korea, at Flickerfest 2014, and the Human Rights Arts & Film Festival in Melbourne.
- Ross Giardina (Graduate Diploma Cinematography 2009) won a Bronze Award for *Gödel, Incomplete* at the Cinematography Society NSW/ACT Awards (Fictional Drama Shorts category).
- Erin Good's (Graduate Diploma Directing 2013) film *The Wonderful* was nominated for Best Student Film at the Australian Directors Guild Awards.
- Maziar Lahooti (Master of Screen Arts 2012) won the award for Best Direction – Short Form for *Heaven* at the 2013 WA Screen Awards. The film also received the award for Best Performance by an Actor for Wayne Davis.
- Lucas Li's (Graduate Diploma Documentary 2013) film *Horrie* was highly commended in the category of Best Short Documentary Film at Flickerfest.
- Jack McAvoy (Graduate Diploma Cinematography 2012) was awarded a Silver Award for *All God's Creatures* at the 2013 Australian Cinematography Society NSW/ACT Awards.
- Brendon McDonall (Graduate Diploma Directing 2012) has collected several awards for *All God's Creatures* including: Best Narrative at BeFilm, Underground Film Festival in New York, Best Short Film and Best Director at Mardi Gras Festival in Sydney and Best Film at West End Film Festival, Brisbane. *All God's Creatures* was selected for screening at Palm Springs International Shortfest, USA, Flickerfest, Melbourne Queer Film Festival, Nashville Film Festival and St.Kilda Film Festival. His film *Chicom* also screened at St.Kilda Film Festival.
- Laura Murray (Graduate Diploma Production Design 2012) won the AFTRS Award for Student Design for *Spirit Harbour* at the 2013 Australian Production Design Guild Awards.

- Miranda Nation (Graduate Diploma in Directing [Fiction & Non-Fiction] 2010) and Lyn Norfor (Graduate Diploma in Screen Business 2010) were nominated for Best Short Fiction Film for *Perception* at 2014 AACTA. The film also screened at Clermont-Ferrand 36th International Short Film Festival, France 2014.
- Goldie Soetianto (Graduate Diploma Cinematography 2013) won a Gold Award for her work on *Jackey, Jackey*, and a Silver Award for her work on *Eric* in the student category at the Cinematography Society NSW/ACT Awards.
- Joseph Twist (2010 Graduate Certificate Screen Music) won the Professional Development Award from the Australasian Performing Right Association (APRA) allowing him to spend the year studying in New York.
- Caitlin Yeo (2003 Graduate Diploma in Screen Composition) won Best Music for a Feature Film at the Australasian Performing Rights Association/Australian Guild of Screen Composers Screen Music Awards, and Best Music at the Film Critics Circle of Australia Awards for *The Rocket*.
- Warwick Young's (Master of Screen Arts 2013) *Stuffed* was nominated at the Dendy Awards (Sydney Film Festival) for Best Short Film, the Rouben Mamoulian Award for Best Director and Best Short Screenplay Award. It was also nominated for Best Student Film at the Australian Directors Guild Awards.
- *Breathe* (Vincent Lamberti, Graduate Diploma Cinematography 2012) was selected for the Student Etudes Competition at Camerimage, an International Film Festival in Poland. It also screened at the St.Kilda Film Festival, Melbourne.
- *Clan* (Larissa Behrendt, Graduate Diploma Documentary 2013) was selected for Frameline, San Francisco USA.
- *Corinna* (Hollie Fifer, Graduate Diploma Documentary 2012) screened at the Antenna Documentary Festival in Sydney.
- *Embrace* (George-Alex Nagle, Graduate Diploma Directing 2013) screened at the Sydney Film Festival 2014.
- *Eric* (Andrew Lee, Graduate Diploma Directing 2013) was selected for screening at Palm Springs International Shortfest, USA
- *The Fort* (D'arcy Foley-Dawson, Graduate Diploma Directing, 2012) screened at St.Kilda Film Festival.
- *Fruit* (Madeleine Parker, Graduate Diploma Directing 2013) was accepted into Maryland Film Festival, USA and St.Kilda Film Festival.
- *Gödel, Incomplete* (Martha Goddard, Master of Screen Arts 2012, Lisa Hoppe, Master of Screen Arts 2012) screened at CineGlobe Geneva, Cinequest USA, Worldfest in Houston USA and at St.Kilda Film Festival.
- *I Am Emmanuel* (Genevieve Clay-Smith, Master of Screen Arts 2013) was selected for Palm Springs International Shortfest, USA
- *Into The Streets* (Logan Mucha, Graduate Diploma Documentary 2012) was accepted into St.Kilda Film Festival

- *Kit* (Adam Rosenberg, Graduate Diploma Documentary 2012) screened at the Antenna Documentary Festival in Sydney.
- *Like Breathing* (Liz Cooper, Graduate Diploma Directing 2012) was selected for Palm Springs International Shortfest, USA.
- *The Misfortune of Others* (Mat Govoni, Graduate Diploma Directing 2012) screened at St.Kilda Film Festival.
- *The Orchard* (Laura Scrivano, Graduate Diploma Directing 2012) screened at the St.Kilda Film Festival.
- *Switch on the Night* (Alejandra Canales, Master of Arts Documentary 2006) was invited to screen at the 1001 Documentary Festival in Turkey.
- *Kharisma* directed by Shannon Murphy (Graduate Diploma Directing, 2012) was selected for Palm Springs International Shortfest USA.

AFTRS alumni were also recognised by government agencies in funding and support decision:

- Screen Australia has financed development for Hollie Fifer's (Graduate Diploma Documentary 2012) feature documentary, *The Opposition* (originally developed at AFTRS).
- Liz McCarthy's (2012 Diploma Documentary) project *Boom* (developed at AFTRS) was selected by Thomas Mai's (Screen Australia financed) documentary financing initiative to become one of the largest crowd source campaigns in Australia.
- Sophie Weisner (Graduate Diploma Documentary 2012) received development funding from the ABC for her documentary *Call Me Dad*.

NON-AWARD COURSES

AFTRS targets both new and traditional markets for education and training in screen arts and broadcasting through the design and delivery of short courses. All courses are taught by industry professionals and take place at AFTRS campus in Sydney or at partner venues across the country. Courses range from general interest and introductory workshops to intensive master classes for industry professionals.

AFTRS works directly with industry professionals and organisations to ensure that its short courses are up to date and relevant to industry practice. It partners with industry guilds and bodies to provide targeted programs and is increasing its online offerings to be able to extend its reach. In 2013-14, 289 non-award courses were run for 5,023 participants. Additionally courses were designed and delivered for nine industry organisations.

AFTRS has also developed business opportunities by providing tailored programs to corporate and government clients. This activity is gaining momentum.

AFTRS delivered a tailored Radio School program of 650 sessions for Sydney Trains and NSW TrainLink for over 3,200 participants.

Non-award Courses	Target	Actual
Total number of non-award courses	250	289
Total number of non-award enrolments	4,750	5,023
Non-award courses by program unit	Number of Courses	Number of Enrolments
Industry Program	77	1,280
National Program	14	335
Television Unit	99	1,052
Schools	60	1,704
Children's	39	652

Industry and National Programs

AFTRS delivers quality short course training to both emerging and established industry professionals. The Industry Program continues to grow and offer training for all levels of professionals wanting to stay current, learn new skills and hear from industry experts.

Industry Program courses cover radio, film, emerging platforms, and all discipline areas including editing and cinematography. Highlights this year include *Finding Animation*, featuring key creators from Pixar, and *Developing a Television Series* with Ellen Sandler, both run in Sydney and Melbourne, as well as *Masterclass in Narrative Comedy with Tim Ferguson*. Additionally, Summer and Winter Schools were run during Award course holiday periods.

The School works with state film agencies to provide training specifically for industry practitioners in their state. During the reporting period the School worked with the South Australian Film Corporation to run a screen business program over a nine-month period. Other popular courses nationally were television writing, feature film screenwriting, introductory producing, as well as a Marketing Boot Camp run in Grafton, NSW.

Television Unit

The TV Unit develops and delivers a range of short courses to meet the needs of the non-fiction television production sector. Courses range from entry-level introductory courses through to technical and specialist operational offerings. The TV Unit is now well-established as the 'go to' place for factual TV training and fosters excellent relationships with broadcasters and production companies. It provides quality courses that attract both repeat and new clients to AFTRS. Improvements and innovations made to course offerings ensure that AFTRS training is at the forefront of the ever-changing television industry.

The Unit has continued its dialogue with broadcasters, major production companies and independent practitioners through regular meetings and through the monthly TV

Industry event, TV Talks. This year, ten TV Talks sessions were run and attracted 839 attendees.

Many new courses were introduced this year, including *Creating and Producing TV Formats*, and *Legal Essentials*. In addition, the Unit hosted a *Branded Content* seminar in October 2013. The TV Unit invites specialist content makers to run one-off seminars to ensure the currency of its educational offerings.

As well as running the regular program of short courses, the TV Unit also devised and delivered tailored training for the China-based company Shanghai Media Group, in factual TV production and post-production for 24 of their employees.

Schools and Children Program

This year, the Schools and Children Program significantly increased participation in school holiday programs and school groups visiting throughout the year. Courses are designed to be delivered either at AFTRS or offsite at primary and secondary schools. Feedback for the program continues to be very positive with increasing repeat bookings. Additional courses have been developed and delivered over the past year in response to requests from regular participants wanting to further advance their skills.

The Schools' Advisory Committee continue to provide expert advice on course offerings, curriculum content, the framework for the primary and secondary schools program, school holiday programs, and programs for teachers.

INDIGENOUS PROGRAM

The Indigenous Program educates the next generation of Indigenous storytellers through film, television, digital media and radio courses. This can be through workshops specially developed for specific Indigenous communities or through subsidies for Indigenous students in existing Open Program short courses.

Indigenous workshops are subsidised and supported by AFTRS as part of its commitment to providing opportunities for Aboriginal and Torres Strait Islanders to develop skills in screen arts and broadcasting. In 2013-14, a total of 204 Indigenous participants attended seventeen Indigenous Program workshops with an additional 93 Indigenous students receiving subsidies to attend existing Open short courses.

The programs for Indigenous communities included workshops in digital storytelling, claymation, writing television series, scriptwriting, acting for screen, lighting, interviewing, and editing skills. These were held in Wellington (NSW), Port Lincoln (SA), Wagga Wagga (NSW), Roebourne (WA), Darwin (NT), Thursday Island (Torres Strait), Lismore (NSW) and Hermannsburg (NT). Three-day radio workshops on announcing, presenting and radio packaging were held in Townsville (QLD) and Roebourne (WA).

AFTRS engaged with strategic partners to deliver tailored courses for diverse communities. In June 2014, partnerships with Screen Queensland in Brisbane and Cairns, as well as UMI Arts in Cairns, delivered introductory screenwriting courses. In August 2013, AFTRS worked with Foxtel and Screenworks Northern Rivers to deliver a writing television series workshop for emerging writers, led by John Bell (series writer *Gods of Wheat Street*). In Sydney, AFTRS worked with the National Centre for Indigenous Excellence to conduct digital storytelling workshops for young adults.

In December 2013, the Indigenous Program delivered an Acting for Television workshop to facilitate Indigenous stage actors to transition to screen acting roles. 'Facing the Machine' was facilitated by *Redfern Now* director Adrian Wills and actor Andrew MacFarlane, with masterclasses conducted by actors David Field and Claudia Karvan. Fourteen actors attended the workshop and learnt many aspects of acting for television, which culminated in filming and screening scenes from *Underbelly*, *Six Feet Under*, *Redfern Now* and *Breaking Bad*.

ENGAGEMENT AND PARTICIPATION

AFTRS will reach out to cultural organisations and institutions, the regions, new markets and communities to engage, contribute and share its specialist knowledge, training and education.

AFTRS continues to strengthen connections and forge new programs and partnerships across the cultural and industry sectors of screen arts and broadcasting in order to provide opportunities for students and the general public to engage with leading creative and entrepreneurial practitioners and screen content.

CULTURAL AND INDUSTRY PARTNERSHIPS

The School has developed unique partnerships to further its objectives, and create new educational opportunities for its Award students and strengthen industry engagement. Each year, strategic partners are engaged to provide assistance in the provision of non Award courses:

- **Australian Subscription Television and Radio Association (ASTRA)** – The ASTRA Graduate Program is a partnership established in 2010 where ASTRA offers three-month internships to selected Foundation Diploma graduates with subscription television channels. This year, ASTRA offered internships to 12 graduates.
- **National Institute of Dramatic Arts (NIDA)** – an educational partnership where AFTRS Graduate Diploma students work closely with NIDA acting and design students in annual collaborative workshops.
- **Screen Australia** – AFTRS has partnered with Screen Australia on a range of initiatives, including the producer’s placement scheme. Through the Talent Escalator Program, Helen Burak (2013 Graduate Diploma in Producing) completed an internship with Village Roadshow Pictures and The Gotham Group in Los Angeles.
- **Commercial Radio Australia (CRA)** – AFTRS partners with CRA to deliver to a three-day residential conference on site. The School also provides two online courses for the commercial radio sector.
- **Australian Centre for the Moving Image (ACMI)** – AFTRS partners with ACMI to deliver 32 sessions of *Friday on My Mind* in Melbourne.
- **South Australian Film Corporation (SAFC)** partnered with the Open Program to deliver a screen business program for industry practitioners over a nine-month period.
- The Indigenous Program engaged partners **Screen Queensland, UMI Arts (QLD), Foxtel, Screenworks Northern Rivers** and the **National Centre for Indigenous Excellence** to assist in the delivery of tailored screenwriting and digital storytelling courses for Indigenous participants.

FESTIVALS AND EVENTS

Through a program of strategic and cultural alliances, AFTRS curates and presents discussions on many areas of screen arts and broadcast production. These public events increase AFTRS engagement in broader cultural activities and promote awareness and appreciation of Australian screen arts and broadcasting.

In October 2013, the CEO was invited by the Governor of South Australia to attend the opening night of the Adelaide Film Festival and the premiere of the feature film *Tracks*. AFTRS sponsored a well-attended event with the film's key creatives, producer Emile Sherman and director John Curran. Robyn Davidson, and photographer Rick Smolan were interviewed by Margaret Pomeranz.

In 2014, at the Sydney Writer's Festival, AFTRS hosted a session titled 'Adapt or Die: Small Start, Global Finish' with guest writers Hannah Kent and Graeme Simsion, and producer Ian Collie. In 2014, a Friday On My Mind session was again run in partnership with the Sydney Film Festival (SFF). Hosted at the Festival Hub by AFTRS Head of Documentary, Rachel Landers, Indian director and screenwriter Pan Nalin discussed his documentary, *Faith Connections*. AFTRS also ran two other sessions at the SFF: Giles Hardie moderated 'Action, Romance, Silliness: The Good, the Bad, the Cringeworthy', a session on genre movies with guests Matilda Brown, Dave Wade and Chris Taylor; and Iranian-American filmmaker, Desiree Akhavan was in conversation with Dee Jefferson, about her first feature *Appropriate Behavior*, which she wrote, directed and starred in.

In 2013-14 AFTRS partnered with or supported the following professional and cultural organisations:

- Antenna Documentary Film Festival
- Australian Centre for the Moving Image
- Australian Directors Guild
- Australian Cinematographers Society
- Australian International Documentary Conference
- Australian Production Design Guild
- Australian Screen Sound Guild
- Australian Writers' Guild
- Australian Subscription Television and Radio Association
- Australian Teachers of Media
- Byron Bay Writers' Festival
- Colourfest Film Festival
- Commercial Radio Australia
- Foxtel
- Human Rights Arts and Film Festival
- Melbourne International Film Festival
- Melbourne Writers' Festival
- National Centre for Indigenous Excellence
- National Film and Sound Archive
- National Institute of Dramatic Art
- Persian Film Festival
- Screen Australia
- Screen Queensland
- Screen Music Awards
- Screenworks Northern Rivers
- South Australian Film Corporation
- St. Kilda Film Festival
- Sydney Film Festival

- Sydney Writers' Festival
- UMI Arts (QLD)
- WOW (World of Women's) Film Festival

PUBLIC PROGRAM

The Public Program at AFTRS provides a diverse collection of events open to students, staff, industry and the general public that provide a free opportunity to engage and participate in the cultural life of the screen and broadcast sector.

Friday on My Mind continues to successfully draw audiences keen to learn from the unique perspectives and insights of creative practitioners involved in many aspects of film, television and digital media production.

Running for its seventh year in Sydney, and the third year in Melbourne, sessions continued weekly with the support of the Australian Centre for the Moving Image. In 2013-14, Friday on My Mind had an attendance of 3,129 across 50 sessions.

AFTRS records and publishes transcripts of **Friday on My Mind** sessions in its journal, *LUMINA*, which is accessible as a hard copy journal, a free ebook from the iTunes store, or as separate articles on the AFTRS website.

Continuing to prove popular and relevant is the monthly **TV Talks** program, launched in 2012. TV Talks is an opportunity for industry professionals to discuss industry-relevant issues and provide a networking opportunity. This year ten sessions were hosted focusing on issues from ratings and multi-channelling, to the specifics of developing comedy and factual content for the small screen. Leading television professionals from commercial, public sector, and subscription TV networks as well as many production companies spoke at these sessions and over 830 individuals attended these events, many visiting AFTRS for the first time.

In 2013, AFTRS partnered with the National Film and Sound Archive (NFSA) to program classic cinema screenings. **Reel Sundays** was a twelve-week season of classic films screened in the AFTRS Theatre, made possible through accessing the NFSA's non-theatrical Lending Collection. The season ran from September 15 to December 1, 2013.

For more details, see Public Program: Appendix 5.

LEADERSHIP, COLLABORATION AND SUPPORT

AFTRS will continue to collaborate with industry across the range of education, research and training activities and assist industry to meet its skills requirements, and to support its activities and events

AFTRS demonstrates leadership in the cultural and industry sector by engaging, collaborating and supporting a range of activities and events as well as by creating an industry hub where practitioners and professionals, along with students, staff and alumni, can network, create and develop projects. AFTRS also provides valuable resources for the sector's artistic and educational endeavours through the publication of a screen journal, the Jerzy Toeplitz Library and access to its Moore Park campus.

LUMINA

LUMINA, now in its sixth year of publication, is AFTRS' screen arts and business journal, the only publication of its kind in Australia. *LUMINA* contributes to the diversity and complexity of the Australian screen and broadcast industries by commissioning and publishing challenging discourse on significant issues.

In November 2013 AFTRS published edition 12: *Television. Going, Going...Where?* This issue of *LUMINA* presents interviews and reflections from the television industry's leading thinkers and practitioners on the future of television, including its challenges, threats and opportunities.

Co-edited by Denise Eriksen and Sandra Levy, contributors include Adam Turner, Ross Coulthart, Bruce Meagher, Rick Ellis and Dario Russo.

CREATIVE FELLOWSHIP

Now in its fifth year, the AFTRS Creative Fellowship continues to reward daring and adventurous creative practice. Creative Fellows enjoy a special relationship with the School, with AFTRS providing support for their projects whenever resources are available. The Creative Fellows give back to the School in the presentation of their final work, and through a report on what they have learned during the creative process.

In 2014, 68 creative professionals applied for a Fellowship. These applications were reviewed by the selection panel in May. Applicants were asked to submit a proposal that met the brief, "adventurous in its aims, bold in its ambition, and innovative in its execution". The panel found the standard of applicants to be very high and awarded two Creative Fellowships of \$50,000 to emerging filmmakers:

- Amiel Courtin-Wilson for *Aether*, a docu-drama short film about the legendary avant-garde pianist, Cecil Taylor
- Melissa Anastasi for *Sleepwalking*, a short film which, through the story of a boy and his parents in an isolated landscape, explores questions about the world as we perceive it, and the world that exists beyond our perception.

RESEARCH

Through its research activities, AFTRS undertakes scholarly work and industry analysis to progress topical issues of importance to the screen arts and broadcasting sector.

In 2013-14, AFTRS commissioned and published the following occasional papers:

- *The Case for Creating an Australian Copyright Registry* by Professor Michael Fraser and Head of Screen Business, David Court, and
- *Beyond The Great Wall: Pathways to Australia / China Co-Productions* written by Mario Andreacchio and edited by David Court.

In 2013-14, AFTRS staff delivered the following papers:

- *Do Your Students Have a Clue? The Alternate Reality Game as Pedagogical Tool* by Catherine Gleeson, Convenor Foundation Diploma and Marty Murphy, Lecturer Foundation Diploma, presented at the Australian Screen Production Education & Research Association Conference;
- *The Academic Video Essay* by Matthew Campora, Screen Studies Lecturer presented at the Australian Screen Production Education & Research Association Conference;
- *Listening Without The Ear: Encounters With The Audible and Non-Audible Through Indigenous Songlines* by guest Sound Lecturer, Andrew Belletty, presented at the UNSW Postgraduate Research Conference;
- *Love, Death, Film and Music*, presented by Head of Screen Music, Martin Armiger at the Hochschule für Fernsehen und Film (University for Television and Film) as part of the Berlin Transmediale Festival; and later at the artist academy, Takt Projektraum as part of their workshop program, and
- *Engage or Perish: Talk Radio's Future*, presented by Director of Radio, Mark Collier at the RadioAsia Conference in Hanoi.

LIBRARY

The Library is one of the most comprehensive screen arts and broadcast sector resources in Australia. It services staff and students as well as members of the industry and general public for study and research purposes.

The Library continues to evolve into a flexible and multi-platform discovery centre and to assist the School's educational and research needs across Award and Open Program courses. Comprising six areas, the 2014-2017 strategy is formulated to address the information needs of AFTRS' diverse community through addressing Relevance and Responsiveness; Empowerment and Information Literacy; Capability and Resourcing; Screen and Broadcast Sector's Information Requirements; Technology and Innovation; and Marketing and Current Awareness.

Subscriptions to information provider Informat, which harvests Australian publications, and the aggregator Ebscohost that comprises a suite of international databases and publications, considerably expanded the Library collection. These licences, together with the streaming of over 300 films and documentaries through the service providers

Kanopy and Beamafilm, support and enhance the academic and scholarly standing of AFTRS at the same time allowing Library patrons to access these resources remotely. As part of its Information Literacy focus, the Library initiated the roll-out of the bibliographic management software Mendeley, to enhance academic rigour at AFTRS.

This year, the Library initiated a marketing campaign to increase its membership base from the screen and broadcast sector, and the decision was made to offer this membership to the sector free of charge. As a result of these initiatives, the Library has 466 active industry members.

In 2013-14, the Library was visited 23,000 times; 44,340 items were borrowed, 331 eBooks were lent, and 183 hours of streaming videos were screened. Thirteen separate Libguides (subject specific e-resources), were produced, ranging in subject from the Story of Film to Sound. These resources have been well-received.

INDUSTRY HUB AND INDUSTRY ENGAGEMENT

AFTRS is a creative hub for the screen arts and broadcasting sector, and continued to host a significant number of events, screenings, forums and meetings this year. AFTRS policy encourages industry engagement by making its facilities available for industry activities and events free of charge, when they are not being used for educational purposes.

Industry guilds and societies, industry associations, AFTRS graduates, cultural organisations, government agencies, filmmakers, production companies and education organisations use the School's facilities for meetings, screenings, casting sessions, conferences, master classes, workshops and equipment testing. The presence of industry in this way creates a professional environment that benefits all who work, study or visit AFTRS. (For details, see Industry Events: Appendix 6).

This environment within AFTRS is enhanced by the visit of local and international guest visitors. In 2013, screenwriter, playwright and director, David Mamet visited the School to speak to staff and students about his creative practice, ideas and storytelling. It was a wonderful opportunity for the cohort to have a conversation with such an eminent and powerful storyteller.

AFTRS employs screen arts and broadcast practitioners as teachers and lecturers for award and short courses. The teaching staff draws on their own professional experience, networks and connections with industry to ensure the currency of the courses, and to guide the development and activities of the School.

AFTRS creative campus environment also attracts leading industry members to lecture as guests in Award courses across all disciplines and in Open Program short courses. (For details, see Guest Lecturers: Appendix 7.)

Events were held at AFTRS to launch staff work; Screen Studies Lecturer, Matthew Campora's book *Subjective Realist Cinema: From Expressionism to Inception*; the Occasional Paper, *The Case for Creating an Australian Copyright Registry* co-written by Head of Screen Business, David Court and Professor Michael Fraser, and the AFTRS commissioned White Paper: *Beyond the Great Wall – Pathways to Australia-China Co-Productions* by Mario Andreacchio.

Industry Guilds and Associations

AFTRS maintains a close relationship with the relevant screen and broadcasting industry guilds, societies, and associations, and in 2013-14, staff attended the following events and award nights:

- Australian Cinematographers Society Awards: Cinematography Lecturer, Erika Addis presented the 'Best Student Cinematography Award.'
- Australian Writers' Guild Awards: Head of Screenwriting (Industry), Ross Grayson Bell presented the 'Monte Miller Award for Short and Long-form Screenplays'; and Documentary Lecturer, Randall Wood was a selection panel member for Documentary Award categories.
- Australian Production Design Guild Awards: Master Screen Arts Convenor, Sarah Stollman presented the 'AFTRS Award for Student Design.'
- Australian Screen Sound Guild Awards: Head of Sound, Chris McKeith presented the award for 'Best Sound in a Short Film'.
- South Australian Screen Awards: Head of Sound, Chris McKeith was a selection panel mentor for Sound Design.
- WOW Film Festival: Head of Producing, Andrena Finlay presented the award for 'Best Student Film'.

The Radio Division once again held its annual seminar at AFTRS, an event that brings together more than 20 leading broadcast industry practitioners to explore issues and share work experience with the Graduate Radio Diploma students and participants in the online Commercial Radio Programming course.

DISCIPLINE SPECIFIC EVENTS

A number of activities were held that were focused around specific disciplines offered by the School. Some of these were co-hosted with industry guilds and organisations, and attended by current students, staff, industry members and potential AFTRS applicants.

- *A Conversation with Roger Deakins BSC ASC*, hosted by the Australian Cinematography Society and Head of Cinematography, Kim Batterham;
- *Seven Doc Talks*, a series of master classes hosted by Head of Documentary, Rachel Landers featuring directors, Eva Orner and Ian Darling as part of the Antenna International Documentary Festival;
- SoundByte series: *Recording Ensemble Music and the Score*; *Sounds of Lifestyle and Reality TV*; and *Capturing the Sounds of Asia*;
- *Glories of the Score III*: a Screen Music evening highlighting the music of graduates Kyla Burtland, Robert Clark, Pru Montin and Flynn Wheeler, and including a special performance by Fox Force Five;
- *Sound Design*, a seminar presented by Head of Sound, Chris McKeith at the Real Film Festival, Newcastle;

- *The Invisible Cut*: a seminar held in conjunction with the Film Circle Critics of Australia and the Australian Screen Editor's Guild. Head of Editing, Mark Warner hosted a panel of editors Suresh Ayyer, Katrina Baker, Roland Gallois, Lindi Harrison, Denise Haslem and Nick Meyers;
- Writing sessions delivered by Allen Palmer, Screenwriting Lecturer, titled *How to Write Better Scenes*, *Transcendent Storytelling: What Elevates The Great Above The Good* and *The Character-Driven Hero's Journey*;
- *Finding Your Creative Voice*: a creativity lab run by Nell Greenwood, A/Head of Screenwriting for potential Master of Screen Arts applicants;
- *Storyworlds: Talk With Directors*: hosted by Acting Head of Directing, Robert Klenner and Head of Screen Design, Igor Nay and with guests Warwick Thornton, Melinda Doring and David Caesar;
- *The Magnificent Seven for Successful Producing*: panel session including producers Al Clark, Helen Bowden, Jodi Matterson and Kristy Stark;
- World premiere of the TV pilot, *Deadbeat Dads*, introduced by Neil Peplow, Director of Screen, and Ross Grayson Bell, Head of Screenwriting (Industry), jointly hosted by MTV and AFTRS.

INTERNSHIPS, ATTACHMENTS AND EXCHANGE

AFTRS facilitates a range of diverse opportunities for students and graduates to apply for internships, attachments and seek direct work experience. In 2013-14, the School continued to develop current schemes and initiated new partnerships to extend opportunities for AFTRS' students and graduates.

- **New York University (NYU)** Tisch School of the Arts: AFTRS continued its ongoing partnership with NYU that enabled a select group of NYU students to participate in the Foundation Diploma. In 2014, the fourth group of NYU students participated in the subject, *Emotional Noise* as well as a cultural engagement workshop.
- **Australian Subscription Television and Radio Association (ASTRA)**: ASTRA continued to offer opportunities for graduates of the Foundation Diploma to apply for a three-month internship in the subscription television sector. Twelve graduates were successful in gaining an internship with a subscription television channel or platform.
- **Shine Australia**: In 2013, AFTRS launched a partnership with Shine Australia that provided the opportunity for Foundation Diploma graduates to apply for a six-month paid internship to gain experience across a range of departments within the company, including post-production, Shine 360 (brand management and licensing), development, casting and publicity, as well as to work on shows in production.
- **Screen Australia Escalator Program**: in partnership with Village Roadshow Pictures and The Gotham Group, this program provides an AFTRS graduate with the opportunity to work in Los Angeles on a three-month paid internship.
- **Ecole Nationale Supérieure Louis-Lumière**: AFTRS has a student exchange program that operates on an annual basis. In 2014, Cinematography student, Fanny Mazoyer joined the Master of Screen Arts for one semester.

- **Radio Internships:** as part of the Graduate Diploma of Radio, all students complete internships prior to graduation at public, commercial or community radio stations.
- **Scholarships and Awards:** AFTRS has a range of awards and scholarships available for graduating students, made possible through a variety of philanthropic support including the Foxtel Award for Exceptional Talent, European Union Travelling Scholarships, the A.V. Myer Indigenous Awards, the Kenneth B. Myer Award for Exceptional Talent, the Kenneth B. Myer Award for Project Development and the Shark Island Institute Documentary Award.
- AFTRS industry networks continue to provide placements for students. In 2013-14, AFTRS students had placements on the feature films *Unbroken*, *Gods of Egypt* and *Wolverine*.

CILECT

AFTRS is a member of CILECT (Centre International de Liaison des Ecoles de Cinéma et de Télévision) the association of the world's major film and television schools. CILECT represents 159 specialist film schools from sixty countries, and membership is by invitation only.

In September 2013, the CEO and Director of Screen attended the annual CILECT Conference in Buenos Aires, Argentina. The Impact of the Digital Age in CILECT Schools' Teaching Curricula was the Conference theme, and of particular note was the session investigating *Producing/Commercialisation/Distributing/Marketing Curricula: New Formats*. Dr Karen Pearlman, Head of Screen Studies presented a paper: *Shaping the Film Edit: Editing, Technology and Curriculum Invited Guest*.

AFTRS is also a member of CILECT's Asia-Pacific Association (CAPA) which includes 32 film schools from 12 countries. Members are from film schools in China, India, Indonesia, Singapore, the Philippines, Taiwan, Hong Kong, Japan, Vietnam, South Korea, Australia and New Zealand. At the CAPA Conference in 2013, guest sound lecturer Andrew Belletty presented a paper: *Listening Without The Ear: Encounters With The Audible and Non-Audible Through Indigenous Songlines*.

PERFORMANCE AND ACCOUNTABILITY

AFTRS will manage and optimise the use of its resources by encouraging a productive and accountable environment.

AFTRS manages its finances and facilities to maximise benefits for students, staff and industry and ensure the maintenance of a safe and productive work environment and the efficient and effective use of public resources.

ENHANCING WORK METHODS AND ENVIRONMENT

During the reporting period a number of reviews and measures have been implemented with the aim of simplifying process, ensuring compliance, and supporting the new educational offering to be available from 2015. A full review of policy documents is underway to ensure currency and to increase accessibility to information and policy decisions. Closely associated with this process has been a review of documentation to ensure compliance with new and amended legislation such as the *Public Interest Disclosure Act 2013*, the *Privacy Act 1988*, the *Fair Work Act 2009*, and the Australian Government Public Sector Workplace Bargaining Policy.

The staffing structure necessary to support the 2015 course offerings has been reviewed and the new structure is in the process of being implemented. In addition, a number of changes have been made to the building including the creation of new and larger teaching spaces for the anticipated student cohort; the relocation of the Student Centre to provide easier access for potential applicants and students; the relocation of parts of Central Services to be closer to staff; and the expansion of the technical store to enable ease of access by students. The most appropriate resources for the new educational environment have been considered and resulted in, for example, the purchase of new furniture that can be used more flexibly, and a greater concentration of online resources for students.

CONTRACTS AND PROCUREMENT

During the period the School conducted a tender and contracted for the provision of electricity for the building from July 2014 onwards. The new contract will deliver a reduction in the electricity rate for year one of 16.8% and year two of 14.3%, compared to that contracted in 2013-2014. A two-year proposal was accepted which provides competitive pricing and budget assurance.

A closed tender was held, following wide research of the local radio industry, to upgrade the school's radio studios. The old consoles required replacement as it was no longer possible to source parts, maintenance or support services. The new consoles resolve this risk and represent a significant step forward in capability and flexibility through the use of new, advanced technologies.

In order to ensure the best use of resources, AFTRS also accesses a number of whole-of-government procurement arrangements including travel and stationery, that have delivered cost effective outcomes.

WORK HEALTH AND SAFETY

Following the introduction of the *Work Health and Safety Act 2011*, a detailed gap analysis to ensure AFTRS complied with all legislative responsibilities was completed. During the reporting period, an audit was undertaken by the internal auditors and the School was found to comply with the legislative requirements.

A number of policies and procedures were developed or reviewed, risk assessment and mitigation processes were expanded, the online incident reporting system was enhanced, and compliance-related staff training was completed. Established systems such as the School's Health and Safety Committee continue to ensure appropriate dissemination of information and to ensure workers remain current in their knowledge and expertise.

WORKPLACE CULTURE AND COMMUNICATION

The Chief Executive Officer held all school meetings on key strategic topics, regularly attended Divisional meetings, and issued newsletters to inform staff of current events and provide updates on key issues. The topic of workplace culture has become a standing agenda item for the Executive and considerable work completed on behaviours to reflect AFTRS values. An external anonymous 'whistleblower' service remains available to staff, although no reports were lodged in the reporting period.

CONTENT MANAGEMENT SYSTEMS

A comprehensive and consultative review of the AFTRS website resulted in the launch of a new website in March 2014. The new site is a more interactive, online space, which improves student recruitment processes, assists with external communication, and makes the entire AFTRS short film library and Alumni Project Database available.

A new intranet is being implemented, co-ordinated with the review of the School's policy and procedural documentation. The new system will be user-focused and provide accurate, up-to-date information and internal communication across the School.

A new Client Relationship Management system has been implemented to streamline the management of short courses and provide a platform to manage ongoing contact with past and future students. The system is in place for short courses and for the recruitment phase of Award courses. Further expansion of the system is planned, which will include general marketing activities.

LIBRARY SERVICES

The key objectives of the structural review of Library Services—strategic engagement across AFTRS, curriculum integration, accessibility and digitisation—have progressed well this year, and the Library is on track to support the new educational offering in 2015. Together with opening up further access to the industry, subscriptions to international databases, publications and video streaming of screen material have effected significant advances which will support the research and academic activities of students, staff and industry. The Library initiated and managed the roll-out of, and training associated with, the bibliographic management software Mendeley, to enhance academic rigour.

PRODUCTION RESOURCES AND VIDEO POST

AFTRS remains at the forefront of contemporary digital techniques and their implementation through its planned design and installation of new equipment and facilities. This year new grading suites were installed that considerably increased technical quality and significantly reduced grading costs. Production Resources and Video Post kept pace with both the quantity and digital demands of student productions, with Video Post also providing staff and technical resources to Open Program short courses.

Eighty-five student productions were supported this year, including high production value short films and experimental projects. On 7 and 8 December 2013, the graduating projects of 2013 were screened at the School's theatre and studios.

**CREATIVE
FUN
MOTIVATION
TEAMS**

CORPORATE GOVERNANCE

CORPORATE GOVERNANCE

Council

Under the *Australian Film, Television and Radio School Act 1973* (the Act), the School is governed by a Council responsible to the Federal Parliament through the Minister for the Arts. The Hon Tony Burke MP was Minister for the Arts to 17 September 2013. The Hon. George Brandis QC MP commenced as Minister for the Arts on 18 September 2013.

Responsibilities and duties

The Council is responsible for strategic direction, organisational development, succession planning and resource allocation, including budget control and risk. The Council ensures that policies on key issues are in place and are appropriate and that risks facing AFTRS are identified, assessed and properly managed.

Composition

There are nine members of the Council, specified under the Act:

- three members appointed by the Governor-General;
- three members appointed from convocation by the Council;
- the Chief Executive Officer, ex officio;
- one staff member elected by staff each year and
- one student member elected by students each year.

Members represent the interests of the School and the screen arts and broadcasting sector contributing expertise in a range of areas, including education, law, film and television production, commercial activities and management.

The Governor-General appoints the Chair. The Council elects the Deputy Chair. These positions may not be held by ex officio, staff or student members.

Members appointed by the Governor-General, and those appointed from Convocation, hold office for a term of up to three years. The staff member holds office for one year and ceases to be a member of Council if they cease to be a staff member of the School. The student member holds office for one year and ceases to be a member of Council if they cease to be a student of the School.

The maximum appointment period is two terms. Casual vacancies for elected positions may be filled, with the approval of the Minister, until the current term for that position expires.

Council members are non-executive directors with the exception of the Chief Executive Officer who is an executive director.

The Chief Executive Officer oversees the operations and activities of AFTRS, and manages affairs according to general policy approved by the Council.

On appointment, members receive a *Corporate Governance Handbook* as part of their induction. *The Handbook* sets out their responsibilities and duties as members of Council.

All members are asked to declare any conflict of interest at the beginning of each Council meeting. This process is recorded in the Council minutes and a conflict of interest register.

COUNCIL MEMBERS

As at 30 June 2014, Council members were:

Appointed by the Governor-General

Professor Julianne Schultz AM FAHA BA UQ PhD Sydney, GCM, AGSM: **Chair**

Term: 29 October 2012–28 October 2015

Professor Robyn Ewing BEd (Hons), PhD Sydney

Term: 25 October 2012–24 October 2015

One vacancy

Ex Officio

Ms Sandra Levy AO, BA DipEd Sydney, Hon D Litt Macq

Chief Executive Officer, AFTRS

Appointed from Convocation

Mr Peter Duncan BA LLB Sydney, BA (Film and Television) AFTRS:

Deputy Chair

Term: reappointed from 28 November 2011–27 November 2014

Mr Andrew Mason

Term: reappointed from 14 February 2014–13 February 2017

Mr Darren Dale, BA Communications (Journalism) UTS, Hon MSA AFTRS

Term: 5 April 2012–4 April 2015

Staff-Elected Member

Dr Matthew Campora PhD UQ,

Lecturer, Screen Studies, AFTRS

Term: 25 February 2014–24 February 2015

Student-Elected Member

Ms Jessica Tuckwell

Enrolled Graduate Certificate (Screenwriting), AFTRS

BA Sydney, Grad Dip Dramatic Art (Directing) NIDA.

Term: 25 February 2014–8 November 2014

Immediate past members (2013-2014)

Mr Tom Burstall

BA Dramatic Arts Production NIDA

Term: 10 March 2011–9 March 2014

Ms Sally Browning BA (Media Arts) RMIT: *Staff-elected member*

Manager, Administration and Budgets, Screen Division, AFTRS

Term: 25 February 2013–24 February 2014

Ms Genevieve Clay-Smith: *Student-elected member*

BA Communications UTS, MSA, AFTRS

Term: 27 February 2013–8 November 2013 (extended to 6 December 2013).

AFTRS COUNCIL MEMBERS ATTENDANCE JULY 2013 – JUNE 2014

Council Members 2013-2014	5 Jul 2013	30 Aug 2013	25 Oct 2013	6 Dec 2013	21 Feb 2014	16 May 2014
Prof Julianne Schultz <i>Chair</i>	√	√	√	√	√	√
Ms Sandra Levy CEO	√	√	√	√	√	√
Mr Peter Duncan <i>Deputy Chair</i>	X	~	~	X	X	√
Mr Tom Burstall	~	~	~	√	√	-
Mr Andrew Mason	√	√	√	X	√	X
Mr Darren Dale	~	√	√	√	X	√
Prof Robyn Ewing	X	√	√	√	√	√
Ms Sally Browning	X	√	√	√	√	-
Ms Genevieve Clay-Smith	X	√	√	X	-	-
Ms Jessica Tuckwell	/	/	/	/	/	√
Dr Matthew Campora	/	/	/	/	/	√

Key:

√ Present ~ via telephone or Skype X Absent
/ Meeting prior to appointment – Term completed

Finance, Audit and Risk Management Committee

The establishment of an audit committee is a requirement under Section 32 of the *Commonwealth Authorities and Companies Act 1997* (CAC Act). The main objective of the Finance, Audit and Risk Management (FARM) Committee is to assist Council to discharge its responsibilities relating to:

- financial reporting
- performance reporting
- systems of risk oversight; and
- systems of internal control.

The Committee held four meetings in 2013-2014.

Responsibilities and duties

The FARM Committee considers any matters relating to financial affairs and risk management that it determines is desirable. It also examines any other matters referred by the Council.

The duties of the FARM Committee relate to:

- the scope and nature of external audit and any issues arising from audit;
- the examination of the Annual Report before submitting to Council;
- the process for identifying major risks to which AFTRS is exposed and verifying that internal control systems are adequate and functioning effectively;
- the consideration of the internal audit program;
- the review of all significant transactions that do not form part of normal AFTRS business and
- the evaluation of AFTRS exposure to fraud.

Composition

The FARM Committee consists of five members that include Council members and up to two Independent members as may be determined from Council from time to time.

In accordance with the CAC Act and the *Commonwealth Authorities and Companies Regulations 1997*, the Chair of the Committee must be a person other than the Chair of Council or the Chief Executive Officer. The Chair of the Committee shall be appointed by Council from members of Council or an external appointee (Independent member). The Council appoints members for an initial period of two years, after which appointments may be subject to annual rotation.

FARM Committee Members at 30 June 2014

Mr Andrew Mason: Chair

Mr Paul Apps (Audit and Control Advisor, International Monetary Fund; Former Head of Audit, Reserve Bank of Australia)

Mr Darren Dale

Ms Sandra Levy AO

The Director, Corporate and Production Services and the Head of Financial Services have a standing invitation to attend FARM Committee meetings. The internal and external auditors are also in attendance at meetings.

FARM Committee Members' Attendance 2013-2014

FARM Members 2013-2014	5 Jul 2013	23 Aug 2013	25 Oct 2013	21 Feb 2014
Mr Andrew Mason Chair	√	√	√	√
Mr Paul Apps (Independent member)	√	√	√	√
Ms Sandra Levy AO	√	√	√	√
Mr Darren Dale	~	√	√	~

Key:

- √ Present
- ~ via telephone or Skype
- X Absent
- / Meeting prior to appointment

Academic Board

The Academic Board is an ad-hoc sub-committee of the Council and met four times in the 2013–2014 year.

The functions of the Academic Board are to:

- make recommendations to Council relating to the approval of new curricula.
- make recommendations to Council relating to major changes to courses of study.
- approve curriculum and ensure it is designed to meet the highest standards of the higher education sector.
- review policies, rules, guidelines and procedures related to the admission, enrolment, assessment and progress of students in approved courses of study.
- make recommendations to the CEO relating to academic matters in the School.
- report on any issues referred to it by Council or the CEO.
- make recommendations to Council regarding the conferring of degrees, or any other award, following successful completion of any approved course of study conducted by the School.
- make recommendations to Council regarding the conferral of the honorary degree.

Composition

The Academic Board consists of the Independent Chair, a higher education specialist with a PhD at professorial level; two or more Independent members, with higher education expertise; the CEO, the Director of Education, and the Head of Policy & Governance.

Academic Board Members at 30 June 2014

Professor Robyn Ewing BEd (Hons), PhD *Sydney*: **Chair**

Professor, Teacher Education and the Arts, University of Sydney

Mr Graham Forsyth BA (Hons) *Sydney*

Associate Dean (Academic) UNSW Art & Design

Dr Graham Hendry BA(Hons), PhD *UOW*, Grad Dip Ed Studies (Higher Ed) *Sydney*

Senior Lecturer, Institute for Teaching and Learning, University of Sydney.

Ms Sandra Levy AO, BA DipEd *Sydney*, Hon D Litt *Macq*

CEO AFTRS

Ms Francine Finnane BA (Communications) *UTS*

Director of Education, AFTRS

Ms Kylie Burke BA (Film & Television) *AFTRS*,

Head of Policy & Governance, AFTRS

Future Review Committee

The Future Review Committee comprises the CEO (Chair), Director of Screen, Convenor Foundation Diploma, Convenor Graduate Certificate, Convenor Graduate Diploma, Convenor Master of Screen Arts, and the Director of Education.

The main functions of the Future Review Committee are to initiate and provide strategic leadership on the educational aims and objectives of the School, including the:

- aims and objectives of award courses;
- admission and selection processes;
- effectiveness of award courses in meeting aims and objectives;
- research strategy and activities;
- review of academic related policy for referral to the Academic Board as required;
- impact of new technologies on future planning for the School, and
- award course offerings for the next academic year.

The Future Review Committee meets as required and decisions are reported through Executive minutes.

Executive Team

The Chief Executive Officer oversees the operations and activities of AFTRS, and manages the School according to general policy approved by the Council. The CEO leads the Executive which is made up of the Directors of the School's Divisions and the Deputy Director, Screen. The Directors manage the key strategic and operational activities and report to the CEO.

Chief Executive Officer

Ms Sandra Levy, AO

Executive at 30 June 2014

Director, Corporate and Production Services – Ms Ann Browne

Director, Screen – Mr Neil Peplow (to 24 April 2014)*

Deputy Director, Screen – Ms Sarah Stollman

Director, Specialist Programs – Mr Martin Brown (from 4 November 2013)

Director, Education – Ms Francine Finnane

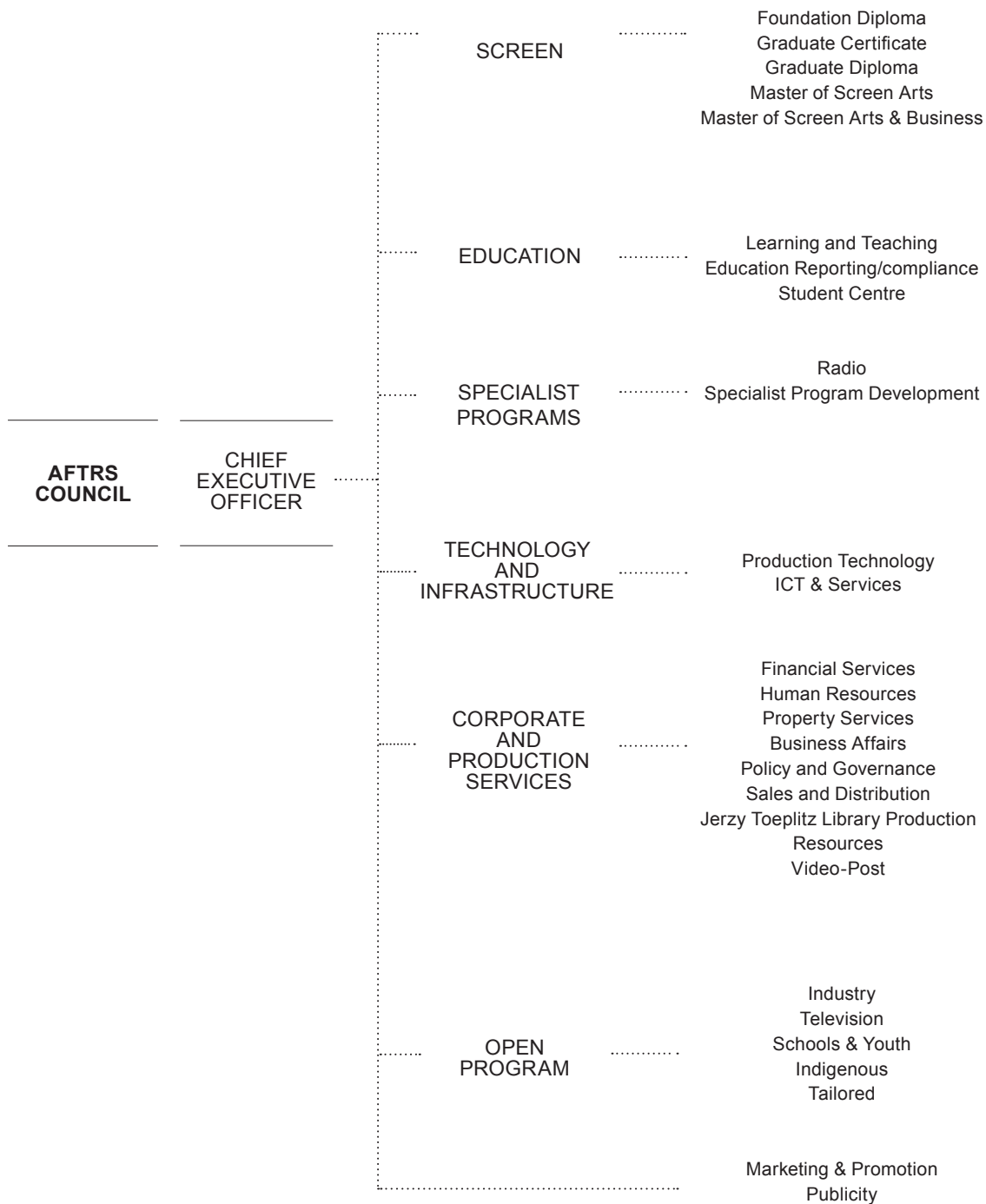
Director, Radio – Mr Mark Collier (to 5 January 2014)**

Director, Open Program – Ms Liz Hughes

Director, Technology and Infrastructure – Mr Tim Sadler.

* vacant, pending new appointment

** position subsequently abolished and responsibilities transferred to Director, Specialist Programs.



BUSY
REWARDING
CREATIVE
PRODUCTIVE

STATUTORY REPORTS

STATUTORY REPORTS

EQUAL EMPLOYMENT OPPORTUNITY (EEO – WORKPLACE DIVERSITY)

There have been no complaints received by staff members this financial year.

Staff input continues to be sought through anonymous new employee and staff exit surveys. There is an external, anonymous Whistleblowing hotline service that has not received any reports during this period. In addition, special email addresses are advertised for Authorised Officers appointed under the *Public Interest Disclosure Act 2013* provisions who may receive complaints.

STAFFING, ESTABLISHMENT AND APPOINTMENTS

AFTRS staff selection processes are based on merit selection. Representation of women at AFTRS has remained stable at 53% of staff.

The senior executive team was restructured at the beginning of 2014; however, overall numbers remained unchanged. Representation of women at the senior management level has increased from 57% to 62%, slightly increased at the head of department level from 55% to 60% (the same rate as the previous year), remained static for lecturer positions, and increased slightly in technical roles from 8% to 13%.

As at 30 June 2014 there were 118 staff at AFTRS, twelve of whom worked part time (no change from last year). Staff from non-English speaking backgrounds occupied 21 positions (to the head of department level), two were occupied by people identifying as having a disability, and one member of staff identified as an Aboriginal or Torres Strait Islander.

Of the 39 appointments made by AFTRS during the year, 26 were women and eight indicated they were from a non-English speaking background. All equity-related policies are available on the intranet.

BREAKDOWN OF AFTRS STAFF BY GENDER, LEVEL & NESB

	2012-13				2013-14			
	Male	Female	Total	NESB	Male	Female	Total	NESB
*Senior Management	3	5	8		3	5	8	
Management/Heads of Department	13	16	29	5	11	16	27	5
Teaching	11	6	17	2	11	7	18	1
Teaching/Training Support	1	9	10	1		7	7	3
Administration	10	25	35	8	11	22	33	6
Technical	13	1	14	5	13	2	15	5
Production	5	4	9		5	3	8	
Support	2		2	1	2		2	1
Total	58	66	124	22	56	62	118	21

*Includes one PEO

REPRESENTATION OF EEO TARGET GROUPS WITHIN SALARY BANDS

Salary Band	2012-13				2013-14			
	NESB	ATSI	PWD	Women	NESB	ATSI	PWD	Women
To \$45,619			1				1	
\$45,620 - \$59,934	1			3	1			5
\$59,935 - \$63,814	2			12	4			11
\$63,815 - \$85,245	7			16	6			15
\$63,815 - \$85,245	5	1		14	4	1		12
\$97,065 - \$119,2956	7		1	12	5		1	10
Over \$119,295				9	1			9
Total	22	1	2	66	21	1	2	62

The table above shows the representation of the four EEO target groups (Non-English Speaking Background, Aborigines and Torres Strait Islanders, People with a Disability, and Women) in the AFTRS staff. The data is drawn from information provided voluntarily.

Work and Private Commitments

AFTRS retains a flexible policy in relation to accommodating private commitments, which includes part-time work, job sharing, home-based work, flexible working hours, personal leave (that can also be used for religious/cultural observances) recreation leave at half pay and leave without pay. In addition, AFTRS allows individual flexibility arrangements based on genuine agreement.

Staff Training And Development

Internal training during 2013-14 continued to offer employees basic administration, general and technology skills. In addition, training was undertaken in information management; communication skills; copyright; risk assessment in child related matters, including mandatory reporting; research skills; financial matters, including fraud awareness; online course development; health and safety; leadership, and general management. Staff also participated in general training undertaken in partnership with other cultural agencies based in New South Wales.

Teaching staff were offered opportunities to upgrade their skills in areas including student management, online learning and discipline-specific training. A number of staff across the School accessed professional development leave or were granted leave without pay to enhance their industry-based skills.

Staff attended conferences in areas including: screen producing; documentary; radio; screen production education; online and blended learning; library and records management; accounting; copyright; work health and safety; production technology; marketing, and information technology. Conferences were attended both overseas and in Australia.

In 2013-14 AFTRS provided study assistance to staff undertaking external studies in fields such as public policy; creative writing; media communications; carpentry, and a range of education-related qualifications. The qualifications ranged from certificates to doctorates.

Programs addressing the training and development needs of staff as identified by management and staff through the ongoing performance management scheme, continued to be implemented. Compliance related information and training was also provided.

Cost of Staff Training

Value of staff time involved in training:

• 103 days internal training	\$48,276
• 78 days external training	\$36,222
• 103 days attending conferences	\$57,549
• 27 days approved professional development leave	\$7,448
• 105 days approved study leave	\$40,510

Direct expenditure staff training:

• Internal training	\$8,714
• External training	\$20,961
• Conferences	\$31,700
• Related travel	\$56,056
Total cost of staff training	\$307,436
Average expenditure per staff member	\$2,605

The average expenditure per staff member is an increase of 11% on the 2012-13 figure (which had been a 9% decrease on the previous year).

INDUSTRIAL RELATIONS

AFTRS continued its commitment to involving staff in decision-making processes. The primary expression of this being inclusion of a staff-elected member on the governing Council. Staff representatives have input through a range of Committees, including the Health and Safety Committee. Staff input is also provided through regular departmental and divisional meetings—and when seeking input about change, anonymous methods of providing comments have been made available.

Information is available to staff primarily through email, noticeboards, the AFTRS intranet and website, CEO and staff newsletters and at all school meetings.

The Modern Award and Agreement Making

Minimum staff terms and conditions of employment are currently established by the AFTRS Award 2000, an Enterprise Award. Under the provisions of the *Fair Work Act 2009*, organisations whose staff were covered by an Enterprise Award were required to lodge an application with the Fair Work Commission by the end of 2013 to modernise that award or minimum staff terms and conditions would be established by the most suitable industry based modern award. AFTRS lodged an application to modernise the award in December 2013 and it is expected the matter will be determined during the 2014-15 financial year.

The AFTRS Enterprise Agreement 2011 nominally expired in February 2014, however the provisions will continue to apply until the Agreement is either terminated or replaced. AFTRS is in the process of obtaining approvals in accordance with the recently released Australian Government Public Sector Workplace Bargaining Policy to finalise the employer bargaining position.

WORK HEALTH AND SAFETY (WHS)

AFTRS continues to identify and promote best practice WHS management and is committed to the reduction of workplace related accidents, illnesses and injuries. AFTRS is committed to the implementation of, and adherence to, all relevant government WHS policy and legislation.

During this period several policies and procedures were developed or reviewed including the following.

- Online Incident Reporting System – review to reduce false reports.
- Risk Management documents and processes.
- High Risk Activities (non-production) – list of activities and approval process finalised.
- Working on Roof Risk Assessment.
- Emergency Services Route to AFTRS reviewed.
- Workplace Bullying Policy reviewed.

An ongoing program of review continued, including: induction of students and contractors; risk assessment processes; ergonomic assessments; identification and review of high risk activities, and workplace inspections. Measures were taken to address identified risks including the installation of a duress alarm and hospital grade flooring in the First Aid Room. An audit of compliance with the legislation was also completed by the Internal Auditors and AFTRS was found to comply, receiving a rating of 4.

The School has retained membership of the Cultural Institutions Health and Safety network and joined the Commonwealth Safety Managers Forum.

Consultation

Staff are regularly consulted on health and safety related issues by their managers or specialist staff. In addition, the Health and Safety Committee, the key consultative body, held four meetings during this period. Workers are encouraged to communicate concerns either directly to the Committee or through their representatives, and are welcome to attend meetings.

Workers are represented on the Committee by Health and Safety Representatives from specific work groups within the School. Health and Safety Representatives have undergone training as required by statute before they can exercise their full functions. A member of the AFTRS Executive attends Committee meetings and reports directly to the Executive.

Minutes of the meetings and other health and safety information is made available to workers on noticeboards, via email, and on the School intranet.

Training Undertaken included:

- Due Diligence for Officers.
- Attendance at Commonwealth Safety Managers Forum.
- WHS Awareness and Risk Management.
- Ergonomic workplace assessment.
- First Aid and Recertification.
- Emergency Warden.
- Dealing with Customer Aggression.
- Understanding Mental Health.
- Induction/Orientation for staff and contractors.
- Construction Induction Training (“White card” staff and students)
- Production Safety (new students).
- Elevating Work Platform—Scissor Lift
- Various licences/tickets.

Personnel

As part of our commitment to health and safety, AFTRS currently has the following trained personnel:

- Six Health and Safety Representatives and Deputies.
- 25 Senior First Aid Officers.
- 34 Emergency Wardens.
- Five Rehabilitation Case Managers.

Incident Reports

During the reporting period there were 26 incidents reported (a reduction of 43% on the previous year). None were reportable and all are closed.

There was one compensation claim lodged during the reporting period (decision pending). No remedial action was required as a result of the incident.

DISABILITY REPORTING MECHANISMS

Since 1994, Commonwealth departments and agencies have reported on their performance as policy adviser, purchaser, employer, regulator and provider under the Commonwealth Disability Strategy. In 2007-08, reporting on the employer role was transferred to the Australian Public Service Commission's *State of the Service Report* and the *APS Statistical Bulletin*. These reports are available at www.apsc.gov.au. From 2010-11, departments and agencies have no longer been required to report on these functions.

The Commonwealth Disability Strategy has been overtaken by the National Disability Strategy 2010-2020, which sets out a ten-year national policy framework to improve the lives of people with disability, promote participation and create a more inclusive society. A high level two-yearly report will track progress against each of the six outcome areas of the Strategy and present a picture of how people with disability are faring. The first of these reports will be made available in late 2014, on www.dss.gov.au in late 2014.

FREEDOM OF INFORMATION

AFTRS is subject to the *Freedom of Information Act 1982* (FOI Act) and, under Part II of the FOI Act, is required to publish a broad range of information to the public as part of the Information Publication Scheme (IPS). AFTRS displays a plan on its website that shows what information it publishes in accordance with the IPS requirements. This information includes details of AFTRS' structure, functions, appointments, annual reports, consultation arrangements and FOI officer.

AFTRS also publishes information resulting from FOI access requests, information to which AFTRS routinely gives access in response to FOI access requests, and information routinely provided to Parliament. AFTRS' website provides details of the information published in accordance with the IPS requirements at: www.aftrs.edu.au/about/governance/foi/information-publication-scheme

Formal requests may also be made for information about AFTRS and its operations under the *Freedom of Information Act 1982*. These requests are referred to AFTRS' FOI officer. One request was received and finalised by AFTRS during the reporting period.

PRIVACY

AFTRS has five broad categories of personnel information: personnel records; contractor records; student records; volunteer records; and mailing lists.

AFTRS continued to comply with its obligations under the *Privacy Act 1988* in relation to the collection, use, disclosure, integrity, and access to and correction of, personal information. AFTRS also continued to take relevant Privacy Commissioner Guidelines into account in dealing with personal information.

No complaints under the *Privacy Act 1988* were received by AFTRS during the reporting period.

MINISTERIAL DIRECTIONS AND GOVERNMENT POLICIES

Ministerial directions may be issued under certain provisions of the School's enabling Act or under other Commonwealth legislation. No ministerial directions that applied to the School were issued under the enabling or other Commonwealth legislation during the reporting period.

No General Policy Orders under Section 48A of the CAC Act applied to the School during the reporting period.

JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

There were no judicial decisions or decisions of administrative tribunals that have had, or may have, a significant effect on the operations of AFTRS. No reports about AFTRS were made by the Auditor General (other than a report on the financial statements), a Parliamentary Committee, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

FRAUD CONTROL

AFTRS maintained its Fraud Control Policy and continued to implement its 2012-14 Fraud Control Plan. The Policy and Plan reflected the fraud risk assessment prepared by AFTRS' internal auditors and the Commonwealth Fraud Control Guidelines 2011.

AFTRS progressively undertook actions to enhance its fraud control measures, including refresher training for staff, and these actions were reported to meetings of the Finance, Audit and Risk Management Committee. AFTRS also participated in the annual Fraud Against the Commonwealth Survey, administered by the Australian Institute of Criminology.

The CEO is satisfied that AFTRS has appropriate fraud prevention, detection, investigation, reporting and data collection procedures and processes that meet AFTRS' specific needs and that she has taken all reasonable measures to minimise the incidence of fraud at AFTRS.

INDEMNITIES AND INSURANCE PREMIUMS FOR OFFICERS

AFTRS paid an insurance premium for liability cover to Comcover, which, incorporated specific cover to indemnify the Council members and Officers for any claim made against them while acting in their capacity as office holders.

ENVIRONMENTAL PROTECTION AND BIODIVERSITY CONSERVATION

AFTRS continues to identify aspects of its operations that impact on the environment. The School is committed to developing a continual improvement process to control its environmental impacts in relation to energy, water and waste management.

Ecologically Sustainable Development (ESD)

The AFTRS program of environmental activities aims for:

- reporting systems that identify energy efficiency opportunities;
- low-landfill output due to recycling programs;
- lower water usage through preventative maintenance programs; continued, environmentally friendly disposal of all obsolete computer and production equipment, and
- increased awareness of AFTRS commitment to sustainability by briefing all new staff and students during induction.

Environmental Performance Reporting

(As per Commonwealth reporting requirements guideline under Section 516A of *The Environment Protection and Biodiversity Conservation Act 1999*)

See table on page 67.

Activity	Alignment with ESD Principles	Advancement of ESD Principles
Managing contracts	Tenders and contracts for potential suppliers contain environmental evaluation and conditions.	Procurement decisions and contracting integrates long-term environmental aims.
Environmental Management Plan implementation	Review and modify environmental policies and management plans.	Provides the basis of our environmental management program.
	Maintain initiatives from plan.	Provides a plan and target for initiatives and energy use.
Theme	Steps taken to reduce effect	Measures to review and improve reducing the effect
Energy efficiency	<p>AFTRS has the following initiatives in place to reduce energy consumption:</p> <ul style="list-style-type: none"> • Switchable lighting so unused areas can be switched off. • Signage to inform staff and students to switch off lights and equipment. • Motion sensors for lighting and mechanical services to reduce over running in unused areas. • Routine maintenance of the air-conditioning systems to ensure they run efficiently and as designed. 	Collection and review of consumption data manually on site and periodical energy audits.
Waste	AFTRS continues to implement recycling programs that separate waste at source and aims to reduce waste by providing crockery, utensils and kitchen areas and reducing waste to landfill by encouraging recycling.	Ensuring engagement with staff on environmental matters and maintaining the program.
Water	AFTRS makes use of water efficient devices including showerheads, dual flush toilets, water-saving washers on taps and low water usage dishwashers.	Monitoring water consumption and encouraging efficient use.

Overall there has been an increase in energy and water usage and generation of waste. This increase has been minimal in proportion to the significantly increased use of AFTRS facilities by staff, students and industry.

ENABLING LEGISLATION

The Australian Film, Television and Radio School (AFTRS) was established by the *Australian Film, Television and Radio School Act 1973* (the Act). It is the leading institution for education and training in Australia's screen arts and broadcast industries. AFTRS' functions as laid out in section 5(1) of the Act are:

- (a) to provide advanced education and training by way of the development of the knowledge and skills required, in connection with the production of programs;
- (b) to conduct and encourage research in connection with the production of programs;
- (c) to conduct such seminars and courses of education or training for persons engaged, or to be engaged, directly or indirectly, in connection with the production of programs as are approved by the Council;
- (d) to co-operate and make arrangements with other institutions and persons for purposes in connection with the production of programs or the provision of education or training of the kind referred to in paragraph (a);
- (e) for purposes in connection with the production of programs or the provision of education or training of the kind referred to in paragraph (a), to provide facilities for, and to offer the services of the staff of the School to, such other institutions or persons as are approved by the Council;
- (f) to make grants of financial assistance to persons to enable or assist those persons to receive education or undergo training of the kind referred to in paragraph (a);
- (g) to award such degrees, diplomas and certificates in relation to the passing of examinations or otherwise in relation to the education and training provided by the School as are specified in a determination under section 6A; and
- (h) to do anything incidental or conducive to the performance of the foregoing functions.

Section 5(2) provides that the School:

shall exercise its functions with a view to enabling and encouraging the production of programs of a high degree of creativeness and of high technical and artistic standards.

A number of regulations and other legislative instruments have been made under the *Australian Film, Television and Radio School Act 1973* since the Act commenced. As a Commonwealth statutory authority, AFTRS also operated under the *Commonwealth Authorities and Companies Act 1997*.

FINANCIAL RESOURCE SUMMARY

FINANCIAL PERFORMANCE

In the 2013-14 financial year AFTRS generated a small surplus that rounded to a break even result.

The Parliamentary Appropriation for AFTRS in 2013-14 was \$24,429K. Total revenue was \$31,515K with 'Own sourced revenue' of \$7,091K providing the balance through Award course and Open Program short course fees, interest, and the sale of AFTRS training products less a \$5K loss on sale of assets. Total 'Own sourced revenue' exceeded last year's by \$1,465K or 26%.

Revenue from 'Sale of goods & rendering of services' increased by \$1,507K or 28%, largely as a result of the expansion of the range and number of Open Program short courses. Interest received declined by \$42K compared to the previous year, due to the lower interest rates on offer during the financial year.

Expenses at \$31,515K were \$1,484K or 4.9% higher than the previous year mainly as a consequence of the additional variable expenses flowing from running more Open Program short courses than expected.

In accordance with our five-year capital expenditure plan, depreciation exceeded our capital expenditure for the year.

AFTRS' financial statements for 2013-14 were prepared in accordance with the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) and the Finance Minister's Orders for the reporting period ending 30th June 2014. The Australian National Audit Office (ANAO) issued an unqualified audit opinion on the financial statements and notes on 29 August 2014.

EXTERNAL AUDIT

The ANAO carried out an interim review of AFTRS' operations in the reporting period.

INTERNAL AUDIT

Deloitte Australia provides an independent internal audit service to the School. Internal Audit is administratively responsible to the Director, Corporate and Production Services and is accountable to the Finance, Audit and Risk Management (FARM) Committee. Representatives from the internal auditors attend FARM meetings together with a representative of the ANAO.

Internal Audit submits an annual audit plan and regular quarterly operational plans to FARM. Audits conducted during 2013-2014 were:

- Workplace Health and Safety;
- Recruitment and Payroll, and
- Course Award and Graduation.

RISK MANAGEMENT

AFTRS participated in Comcover's 2014 Risk Management Benchmarking Survey. Consequently the School was awarded a benchmarking discount of 6.24% on the cost of its 2014-15 insurance premium.

CLAIMS AND LOSSES

There were no major losses during the year ending 30 June 2014.

PURCHASING

The purchasing functions and procedures of AFTRS, and the standard terms of accounts payment, are consistent with, or guided by, the Commonwealth Procurement Guidelines. Through the Administrative Orders, AFTRS Council delegates certain powers and functions, including purchasing levels, to occupants of specific AFTRS management positions. This is subject to the limits prescribed under the *Australian Film, Television and Radio School Act 1973* and the Council-approved policies, programs and procedures of AFTRS.

To the best of the School's knowledge, all properly rendered invoices were paid within the agreed trading terms. AFTRS participates in some whole-of-government contracts where appropriate, including the Travel Services contract, and contracts for the provision of stationary and office supplies. Information technology equipment and general goods purchases utilised both state and federal contracts (where appropriate). The School buys capital items in accordance with the annual capital program.

COMPETITIVE TENDERING AND EXPRESSIONS OF INTEREST

AFTRS procurement policy requires purchases over \$100,000 to be obtained through formal processes that may involve either public or selected tender (RFQ/RFP/RFT) and could include an expression of interest phase. Purchases greater than \$400,000 require public tender, which may also include an expression of interest process.

In general, consideration is given to the following factors to determine the method of approach to market:

- urgency of the requirement;
- limited number of known potential suppliers;
- competitiveness of the marketplace;
- a supplier's prior knowledge or experience with a particular activity that other suppliers could not build up unless extensive additional costs and time delays were incurred, and
- compatibility with existing equipment.

In 2013-14 AFTRS sought written quotes and/or tenders for the following services (over \$100,000):

- Provision of electricity to building, and
- Radio studio consoles.

CONSULTANCY SERVICES

AFTRS engages consultants with specialist skills to help with defined projects. During the year, AFTRS entered into seven specialist consultancies, involving expenditure of \$65K. A total of two consultancies had a value exceeding \$15K.

Consultant	Project
Odgers Berndtson AARNET Pty Ltd	International Senior Executive Search Enterprise Network Audit and Design

In addition, the School engaged other consultants to provide regular, ongoing services.

CONTRACTORS

Each year AFTRS engages a range of independent contractors; most are industry practitioners who support its core activities of teaching and learning. See note 2B in the Financial Accounts.

PROPERTY USE

AFTRS headquarters are located at the Entertainment Quarter, Moore Park, Sydney NSW—in the heart of Sydney's screen precinct. The building (12964m²) features specialist screen and radio teaching, and production facilities. The cost of leasing, car parking and outgoings for 2013-14 totalled \$4,490K.

APPENDIX 3

AFTRS GRADUATES 2013

FOUNDATION DIPLOMA

Alexandra Adoncello
Marra Aghajani
Benjamin Alexis
Sebastian Antoniou
Jack Atherton
Elizabeth Bennett
Bianca Benussi
Philip Boatswain
Nicola Brown
Christopher Brun
Thomas Celius
Nicola Chadwick
Murray Clapham
Jack Colquhoun
Emma Cummings
Stephanie Davidson
Luke Davis
Chloe de Brito
Giovanni De Santolo
Rowan Devereux
Jake Donaldson
Gavin Drumm
Noel Franco
Ari Friedgut
Alexander Gastrell
Rachel Giddens
Alexandra Grose
Jacob Hanrahan
Joel Humphries
Poppy Hunter
Ian Knighton
Benjamin Levin
Alexander Monaghan
Caleb Mountjoy
Liam Moy
Thomas Muir
Courtney Mulvay
Sam Natale
Danielle Payne

Peter Richardson
Benjamin Ryan
Lisa Ryan
Matthew Sanasi
Lachlan Campbell-
Serventy
Ryan Simpson
Jasmeen Singh
Nathaniel Smith
Jack Stodart
Luke Sullivan
Oscar Ward
Chanelle Whitty
Luke Williams
Ho Ming Wong

GRADUATE CERTIFICATE IN CINEMATOGRAPHY FUNDAMENTALS

Richard Dobson
Christopher Elder
Nicholas Forster
Oliver Fuller
Jarryd Hall
Jordan-Rhys Moses
Jenkins
Simon Knox
Thomas Mangan
Timothy Oxford
Alexander Serafini
Chelsea Thistlewaite
Davi Soesilo

GRADUATE CERTIFICATE IN DIRECTING FUNDAMENTALS

Harriet Archibald
Luke Danbsy-Scott
Scout Darling-Blair
Samuel Faull
Keun Sang Lee
Matisse Purinton-Miller
Nicholas Snelling
Michael Wannemacher
Patrick Byrnes
Daniel Cohn
Michael Condon
Emily Garrett
Kyle Hedrick
Malina Mackiewicz
Jonathan Weir
Michael Witt
Daniel Youd

GRADUATE CERTIFICATE IN COSTUME DESIGN

Liesl Mann
Clare McCutcheon
Zora Milevski
Mathew Pal
Rebecca Romans
Olivia Simpson

GRADUATE CERTIFICATE IN DOCUMENTARY FUNDAMENTALS

Thomas Anlezark
Sally Corry
Christopher Darwin
Kerry Mcguire
James Millynn
Brendan Palmer
Kelly Perry
Brendan Toole

GRADUATE CERTIFICATE IN EDITING DRAMA

Wayne Blair
Jenna Bowden
Christian Cicchini
Glen Cox
Brian Dyer
Belinda Felix
Trent Mitchell
Alison Myers
Andrew Willmott

GRADUATE CERTIFICATE IN PRODUCING

Ian Browning
Jeffrey McDonald

GRADUATE CERTIFICATE IN SCREEN CULTURE

Anne Breslin
Barbara Cooper
Caroline Fonda
Ravinder Kambhoj
Jenna Schofield

GRADUATE CERTIFICATE IN SCREEN MUSIC

Sabine Brix
John Kilbey
Jarrah McCleary
Jodi Phillis
Timothy Schnur
Rocco Tozzi
Eugene Ward

GRADUATE CERTIFICATE IN SCREENWRITING FUNDAMENTALS

Scott Anderson
Rachel Argall
Amal Awad
Hannah Bent
Jo-Anne Brechin
D'Arcy Foley-Dawson
Mathew Govoni
Claire Harris
Melissa Heris
Damien Higginbotham
Angela Lyos
Sophie Morris
Madeleine Parker
Laura Scrivano
Madeleine Searle
Blake Shuttleworth
Benn Sutton
Natalie van den Dungen

GRADUATE DIPLOMA IN CINEMATOGRAPHY

Matthew Bedford
Cara Bowerman
Ella-Marie Gibbins
Alexander Glucina
Dane Howell
Thomas Jefferson
Kent Lock
Goldie Soetianto
Lucas Tomoana
Adric Watson

GRADUATE DIPLOMA IN DIRECTING

Elizabeth Cooper
Erin Good
Payam Kokab
Andrew Lee
John-Paul McElwee
Nicholas McRobbie
Shannon Murphy
George Alexander Nagle
Jack Naylor-Hampson
Peter Skinner

GRADUATE DIPLOMA IN DOCUMENTARY

Cassandra Charlton
Laura Clarke
Siobhan Costigan
Ehsan Knopf
Larissa Lavarch
Lucas Li
Amy Blue Lucine
Lauren Ross

GRADUATE DIPLOMA IN EDITING

Stewart Arnott
Courtney Bowden
Michael Drake
Varinya Eammano
Amanda Eyley
Bonnie Fan
Florence Holmes
Angus Macpherson

GRADUATE DIPLOMA IN PRODUCING

Charles Billeh
Helen Burak
Debora Cravero
Julia Kelly
Stacey Kwijas
Chloe Lawrence-Hartcher
Sabrina Organo

GRADUATE DIPLOMA IN SCREEN BUSINESS

James Carr
Jason Critelli
Erica Drew
Jamie Engel
Bruno Reis-Liporoni
Timothy Maddocks

GRADUATE DIPLOMA IN PRODUCTION DESIGN

Sally Addinsall
Belle Blamey
Grace Brown
Ruby Mathers
Emma McEwen
Teresa Meoli
Amanda Safranko
Rebecca Sheedy
Eve Waugh

GRADUATE DIPLOMA IN RADIO

Deborah Bauer
Ashleigh Blucher
Zachariah Carman
Simon Coore
Julian Daw
Harry Dodshon
Gabrielle Fitzgerald
Charlotte Meldrum-Hanna
Alice Moldovan
Christopher Nairn
Caitlin Nienaber
Holly Spillane
Samuel Stove
Michele Weekes
James Weir
Michael Whittington
Shad Wicker
Timothy Wong-See

GRADUATE DIPLOMA IN SCREEN MUSIC

Freya Berkhout
Tiernan Cross
Joel Geist
Grace Huie Robbins
Joshua McHugh
Edward McPhie
Benjamin Romalis
Matthew Rudduck

GRADUATE DIPLOMA IN SCREENWRITING

Huna-Nangaua Amweero
Jacob Holmes-Brown
Neale Irwin
Joshua Magee
Christopher Marchand
Sarah-Jane McAllan
Kim McCreanor
Adam Roper

MASTER OF SCREEN ARTS

Cyrus Bezyan
Jeremy Cassar
Genevieve Clay-Smith
Jessica Craig-Piper
Anita Jankovic
Charlotte McConaghy
James Raue
Christopher Squadrito
Warwick Young

MASTER OF SCREEN ARTS & BUSINESS

John Beohm
Xiao Han Drummond
David Gurney
Susan Maslin
Andrew McKay
Elizabeth Norris
Margaret Tillson
Benjamin Whimpey

APPENDIX 4

SUPPORTER AWARDS TO STUDENTS

FOXTEL AWARD FOR EXCEPTIONAL NEW TALENT

The Foxtel Award for Exceptional Talent was presented by the Advisor to the Office of the CEO, Foxtel, Malcolm Smith and awarded to Chris Squadrito.

KENNETH B. MYER SCHOLARSHIP AWARD FOR EXCEPTIONAL TALENT

The Kenneth B. Myer Scholarship Award for Exceptional Talent was presented by the Director of Screen, Neil Peplow, and awarded to Andrew Lee and Freya Berkhout.

KENNETH B. MYER SCHOLARSHIP AWARD FOR PROJECT DEVELOPMENT

The Kenneth B. Myer Scholarship Award for Project Development was presented by the Director of Screen, Neil Peplow and awarded to Genevieve Clay-Smith.

A. V. MYER INDIGENOUS AWARDS FOR EXCEPTIONAL TALENT

A. V. Myer Indigenous Awards were presented by Council member, Darren Dale, on behalf of Andrew Myer and awarded to Dena Curtis and Bjorn Stewart.

SHARK ISLAND INSTITUTE DOCUMENTARY AWARD

The Shark Island Institute Documentary Award was presented by Shark Island's Malinda Wink, on behalf of Ian Darling from the Shark Island Production Company, and awarded to Blue Lucine.

THE EUROPEAN UNION FILM AWARDS

The Delegation of the European Union Film Award, in cooperation with the Embassy of Spain, was presented by the NSW Consul-General, Mr Alvaro Iranzo and awarded to Warwick Young who received return flights, accommodation and an invitation to the *Festival of Valladolid—Seminci* in Spain.

The Delegation of the European Union Film Award, in cooperation with the Embassy of the Republic of Croatia, was presented by the NSW Consul, Ms Sandra Štetić and awarded to Laura Clarke who received return flights, accommodation and an invitation to the Zagreb Film Festival in Croatia.

SCREEN AUSTRALIA'S TALENT ESCALATOR PROGRAM

Screen Australia's Talent Escalator program, which includes an internship with Village Roadshow Pictures and The Gotham Group in Los Angeles, was presented by Screen Australia's Charlotte Seymour and awarded to Helen Burak.

SHINE AUSTRALIA INTERN PROGRAM

The inaugural Shine Australia Intern Program was presented by Shine Australia CEO, Mark Fennessy and awarded to Luke Davis.

ASTRA GRADUATE PROGRAM

The successful recipients of the 2014 ASTRA program, designed to provide graduates of the 2013 Foundation Diploma with experience working at subscription television organisations, were Oscar Ward, Jack Atherton, Jack Stodart, Jake Donaldson, Jasmeen Singh, Murray Clapham, Phillip Boatswain, Bianca Benussi, Rachel Giddens, Danielle Payne, Joel Humphries and Alex Monaghan.

THE SELWYN SPEIGHT AWARD FOR RADIO REPORTING

The Selwyn Speight Award was presented by the Director of Radio, Mark Collier to Samuel Stove. The award encourages the pursuit of excellence in, and the proper practice of, radio reporting. It is awarded to a Graduate Diploma Radio student who wishes to pursue a career in current affairs journalism.

APPENDIX 5

PUBLIC PROGRAM: 2013-14

FRIDAY ON MY MIND

MELBOURNE

'Most Outstanding Actress' Guest: Kat Stewart	Friday, July 5 2013
Tactics that Scored Big at the Box Office Guest: Clayton Jacobson	Friday, July 12 2013
Rocking out with Renegades Guest: Joe & Ken Connor	Friday, July 19 2013
Realising Ideas Guest: Fremantle Media's Creative Director, Jason Stephens	Friday, August 16 2013
Screenwriting & Hollywood Show Running Guest: David Hannam	Friday, August 23 2013
The Ins & Outs of Self Distribution - <i>I am Eleven</i> Guest: Genevieve Bailey	Friday, August 30 2013
Connecting Locals with Internationals Guest: Debra Richards	Friday, September 6 2013
Marketing for Box Office Success Guest: Phil Oneile	Friday, September 13 2013
The Nuts & Bolts of Cinema Exhibition in Australia Guest: Ross Entwistle	Friday, September 20 2013
Producing Australia's Best TV Dramas Guest: Imogen Banks	Friday, September 27 2013
<i>Patrick</i> - Stylishly & Gothically Rebooted Guests: Mark Hartley and Justin King	Friday, October 4 2013
The Secrets of Writing Relationships Guest: Judi McCrossin	Friday, October 11 2013
<i>Fallout</i> Guest: Lawrence Johnston	Friday, October 18 2013
The Actor's Director Guest: Daina Reid	Friday, October 25 2013

Creative Producing in Australia Guest: Richard Keddie	Friday, November 1, 2013
Dressing Up The Story Guest: Tim Chappel	Friday, February 21 2014
Evolve or Perish: The Delights and Challenges of Running a Production Company Guests: Tony Wright and George Adams	Friday, February 28 2014
The Alchemy of Music and Image Guest: Natasha Pincus	Friday, March 7 2014
Passion and Versatility Equals Longevity Guest: David Parker	Friday, March 14 2014
Balancing Story and Digital Effects Guest: Scott Zero	Friday, March 21 2014
The Art of the Cast Guest: Jane Norris	Friday, March 28 2014
The Business of Composing Guest: David Hirschfelder	Friday, April 4, 2014
Offbeat & Rocking the Television Comedy Boat... Guests: Robyn Butler & Wayne Hope	Friday, April 11 2014
Producing Television Drama and Documentary that Engages with Australian History Guest: Andrew Wiseman	Friday, May 2 2014
Creative Producing Guest: Robyn Kershaw	Friday, May 9 2014
Acting Craft, Quality, Longevity and Life Guest: Nadine Garner	Friday, May 16 2014
Distinctly Australian Animation Guest: Peter Viska	Friday, May 23 2014
Location, Location, Location Guest: Greg Noakes	Friday, May 30 2014
LOL Guest: Magda Szubanski	Friday, June 6 2014
Art, Film and Love Songs Guest: Rhys Graham	Friday, June 13 2014
Producing Big Ideas on Small Budgets Guest: Liz Kearney	Friday, June 20 2014
Bending the Genres Guest: Amiel Courtin-Wilson	Friday, June 27 2014

SYDNEY

<i>The Devils Playground - Recast & Remade</i> Guest: Simon Burke	Friday, July 5 2013
<i>Stories of Me – Unapologetically Personal</i> Guest: Ian Darling and Paul Kelly	Friday, September 6 2013
<i>Deadbeat Dads: the ticket to ride</i> Guests: Ben Matthews, Shelley McLaren, Kent Pearson and Drew Michel	Friday, October 4 2013
<i>Australia's First Lady of Film</i> Guest: Gillian Armstrong	Friday, November 1 2013
<i>Gods of Egypt</i> Guest: Alex Proyas	Friday, March 14 2014
<i>The Astonishing Aim High in Creation!</i> Guest: Anna Broinowski	Friday, March 21 2014
<i>Animal Logic crafting 'brick-by-brick' the animated blockbuster: The Lego Movie</i> Guests: Amber Naismith, David Burrows, David Williams and Miles Green	Friday, March 28 2014
<i>The Filmmaker Behind the Exceptional & Award Winning 52 Tuesdays</i> Guest: Sophie Hyde	Friday, April 4 2014
<i>Hunting for the Australian Industry Drop Bear: A Career in Screen Comedy</i> Guest: Josh Lawson	Friday, April 11 2014
<i>War is Hell (to Film)</i> Guest: Alister Grierson	Friday, May 2 2014
<i>An Epic Story of Survival. Once My Mother:</i> Guest: Sophia Turkiewicz	Friday, May 9 2014
<i>Strictly Writing: Craig Pearce</i> Guest: Craig Pearce	Friday, May 16 2014
<i>So you think you can run the Sydney Film Festival?</i> Guest: Nashen Moodley	Friday, May 23 2014
<i>Plonk! Goes the Funding Model</i> Guests: Nathan Earl, Glen Condie, Chris Taylor, Joshua Tyler	Friday, May 30 2014

Touch: Meeting the Cate Blanchett challenge to Bring Strong Australian Female Stories to our Screens Guest: Christopher Houghton	Friday, June 6 2014
Sydney Film Festival 'Pop Up' Edition Guest: Pan Nalin	Friday, June 13 2014
Breaking All the Rules: <i>Around the Block</i> Guest: Su Armstrong	Friday, June 20 2014
<i>The Last Impresario</i> Guests: Gracie Otto and Nicole O'Donohue	Friday, June 27 2014

TV TALKS

TV Talks – an opportunity to watch, listen and laugh with a panel of engaging TV industry people talking about TV 'stuff', complemented by networking afterwards!

Waking Up Early

Adam Boland: Director of *Morning TV*, TEN Network

Neil Breen: Executive Producer, *Today* and *Weekend Today* Tuesday, July 2 2013

Michael Pell: Executive Producer, *Sunrise* and *Weekend Sunrise*

They're from the Network

Phil Craig: Head of Factual ABC TV

Debbie Byrne: Executive Producer, Network Seven Tuesday, August 6 2013

Richard Huddleston: EP ABC 1&2, Entertainment and Development

Shine a Light

Tuesday, September 3 2013

Carl Fennessy: joint CEO, Shine Australia

Funny Business

Rick Kalowski: Head of Comedy, ABC TV

Paul Leadon: Head of Comedy, Network Ten Tuesday, October 1 2013

Phil Lloyd: writer, actor and creator of Australian television comedy

The Multi Channel World

Ross Crowley: Director of Programming, Foxtel

Monica Forlano: Head of Program Scheduling, Network Ten

Stuart Menzies: Controller, ABC 2 Tuesday, November 12 2013

Hamish Turner: Director of Digital Content, Nine Network

Is Development Hell?

Elliot Spencer: Head of Creative Services & Development, Shine Australia

Caroline Spencer: Director of Development, FremantleMedia

John Gregory: CEO, Freehand TV Tuesday, February 4 2014

Hilary Innes: Director of Entertainment and Development, ITV Studios

Publicity Blues?

Neil Shoebridge: Director of Corporate and Public Communications, Network Ten

Heidi Virtue: Publicity & Events Consultant, FOXTEL Tuesday, March 4 2014

Lesna Thomas: Former Head of Publicity, ABC TV

But did it Rate?

Doug Peiffer: Chief Executive Officer, OzTAM

Russel Howcroft: Executive General Manager, Network TEN Tuesday, April 1 2014

Tim Clucas: Television Executive

You're Kidding

Deirdre Brennan: Head of Children's ABC TV

Hugh Baldwin: Director Television & Digital Content,
Nickelodeon

Tuesday, May 6 2014

Andy Ryan: co-Head of Drama, Nine Network

Niki Hamilton: Supervising Producer, Children's TV,
Network Seven

Diversify or Die?

Alan Erson: General Manager and Head of Factual,
Essential Media

Chris Oliver-Taylor: Managing Director,
Matchbox Pictures

Tuesday, June 3 2014

Michael Cordell: Creative Director, CJZ

APPENDIX 6

INDUSTRY EVENTS AT AFTRS

JULY 2013 TO JUNE 2014

AFTRS Graduates 2012: Graduate Certificate Screenwriting meeting	Tuesday, July 2
Independent Filmmakers: meeting	Tuesday, July 2
Media Stockade: Work in progress screening <i>The Surgery Ship</i>	Tuesday, July 9
National Film & Sound Archive: Heath Ledger Young Artists Oral History Project	Wednesday, July 10
Australian Directors Guild & OZDOX: Talk/ presentation/panel discussion /Q&A	Wednesday, July 10
Jad Haber (AFTRS Graduate): Auditions for independent July 10 self-funded short film	Wednesday, July 10
Australian Production Design Guild: committee meeting	Tuesday, July 16
Foxtel (Showtime): Screening latest release feature	Monday, July 22
Australian Screen Sound Guild: Location recording sub-committee meeting	Tuesday, July 23
Motion Picture Company: Test screening feature film <i>In Cold Light</i>	Wednesday, July 24
OZDOX: committee meeting	Tuesday, August 6
AFTRS Graduates 2012: Certificate Screenwriting meeting	Tuesday, August 6
Australian Theatre for Young People: Call-back meeting	Wednesday, August 7
Australian Production Design Guild: committee meeting	Tuesday, August 13
Australian Directors Guild & OZDOX: screening and Q&A	Wednesday, August 14
Scarlett Pictures: Test of application	Tuesday, August 20
Change Focus Media: Screening and Q&A <i>Once My Mother</i>	Tuesday, August 20
Australian Production Design Guild: Annual General Meeting and Committee Meeting	Tuesday, August 27
Australian Directors Guild & OZDOX: Screening and Q&A	Wednesday, September 18
Scarlett Pictures: Test of application	Thursday September 19

National Film & Sound Archive: Comparison footage test of 35mm & DCP <i>Newsfront</i>	Tuesday September 24
AFTRS Graduates 2012: Graduate Certificate Screenwriting meeting	Tuesday, October 1
AFTRS Graduates: Short film rehearsals, <i>Hey Joe</i>	Tuesday, October 29
Australian Production Design Guild: committee meeting	Wednesday, October 30
AFTRS Graduates: Short film rehearsals, <i>Hey Joe</i>	Thursday, October 31
Scarlett Pictures: Test of application	Wednesday, October 9
Australian Screen Editors Guild: Part screening, <i>The Turning</i>	Thursday, October 10
AFTRS Graduates 2012: Graduate Certificate Screenwriting meeting	Tuesday, November 5
AFTRS Graduates: Short film rough-cut screening, <i>Hey Joe</i>	Sunday, November 10
ABC TV Factual: Short film preview screening, <i>Opening Shots</i>	Wednesday November 13
AFTRS Graduate: Documentary film preview screening <i>Man from Coxs River</i>	Tuesday, 19 Nov
Actors Equity (Equity Foundation): Casting <i>Hothouse</i>	Friday, November 22– Sunday, November 24
AFI/AACTA: Awards preview screening, <i>Inside Llewyn Davis</i>	Tuesday, November 26
NYU Tisch: Class after AFTRS campus tour	Wednesday, November 27
AFTRS 2011 Graduate: Independent film project rehearsals	Wednesday, November 27
AFTRS 2013 Graduates: Independent film project, make-up & camera tests	Friday, November 29
AFTRS Graduates: Interview panel AFTRS 2013 project	Tuesday, December 3
AFTRS Graduates 2013: Graduate Certificate Screenwriting meeting	Tuesday, December 3
Independent short film preview screening: <i>Pocket Money</i>	Thursday, December 12
Australian Screen Sound Guild: Annual General Meeting	Saturday, December 14
World of Women's Cinema: WOW Film Festival judging	Tuesday, December 17
Australian Guild of Screen Composers: meeting	Tuesday, December 17
Film Critics Circle: Annual General Meeting	Thursday, January 30

Foxtel: Feature film screening, <i>Labor Day</i>	Monday, February 3
Screen NSW: Aurora Mentorship Workshop	Thursday, February 6
Bower Bird Films: Rough cut screening, <i>Love Marriage in Kabul</i>	Tuesday, February 11
OZDOX (with ADG): The Social Impact Producer	Wednesday, February 12
Sydney Symphony Orchestra: workshops	Thursday, February 13
SSS Production: Investor/test screening, <i>Absolution</i>	Tuesday, February 25
NSW Emerging Filmmakers Funded project short film <i>The Tender Dark</i>	Wednesday, February 26
Feature film rough-cut screening: <i>Infini</i>	Monday, March 3
Foxtel: Feature film screening, <i>The Monuments Men</i>	Monday, March 3
Centennial Parklands: meeting	Wednesday, March 5
Woman in Film & Television: WOW Festival Screening	Sunday, March 9
OZDOX (with ADG): The Social Impact Producer	Tuesday, March 11
Unboxed Media & NITV: screening, <i>The Tipping Points</i>	Wednesday, March 12 Mar
Shark Island Productions: Talk	Tuesday, March 18
Feature film rough-cut screening: <i>Terminus</i>	Wednesday, March 19
Feature film postproduction meeting: <i>Skin Deep</i>	Saturday, March 29
Colonial First State: Entertainment Quarter meeting	Monday, March 31
New Thought Productions: Feature film screening, <i>Concealed</i>	Monday, March 31
Aboriginal Disability Network: Short film screening, <i>Living My Way</i>	Monday, April 7
OZDOX (with ADG): Immersive Documentary	Tuesday, April 8
Feature film script reading: <i>Psychoanalysis</i>	Thursday, April 17
Project development: WOW award recipients	Wednesday, May 7
Fine cut screening: <i>Crushed</i>	Monday, May 12
OZDOX (with ADG)	Wed 14 May
Colonial First State: Entertainment Quarter meeting	Thursday, May 15
Australian Screen Directors Authorship Collecting Society (ASDACS): meeting	Wednesday, May 21

<i>The Trophy Thief</i> : production meeting	Saturday, May 24
Shark Island Productions & Documentary Australia: Good Pitch Australia event with screening	Tuesday, May 27
AFTRS Graduate films selected for ABC TV: <i>Freshblood</i> screening	Friday, June 6
Screening: <i>Prank</i>	Wednesday, June 25
Australian Screen Directors Authorship Collecting Society (ASDACS): meeting	Friday, June 27

APPENDIX 7

GUEST LECTURERS

The AFTRS campus environment attracts industry members to lecture as guests in Award and Open Program courses across all disciplines and specialisations.

In 2013-14, Award Course guest lecturers included:

- **Graduate Certificate:** Melissa Anastasi, Curtis Fernandez, Lawrence Horne, Jocelyn Moorhouse, Danny Long, Raena Lea-Shannon, Cate Shortland, Mark Seton, Sylvia Wilczynski, Jamie Hediger, Michael Pickells, Michael Philips, Mark Stewart-Pearson, Yoomin Lee, Paul Nichola, Peter James, Ruth Cullen, Amin Palangi, Bamdad Erfanian Yeganeh, Tony Krawitz, Evelyn Saunders, Marten Dean, Danny Lachevre, Ester Harding, Carolyn Johnson, Pieter de Vries, Annamaria Talas, Max Bourke, Rebecca Barry, Peter Dasent, Geir Gunnarsson and Caitlin Yeo.
- **Graduate Diploma:** Kriv Stenders, Louise Fox, Seph McKenna, Tim Ferguson, Alex Williams, Simon Wood, Alan Flower, Robert Connelly, Mary Finsterer, Paul Healy, Peter Tonagh, Andrew Maiden, Duane Hatherly, Emma Snowden, David Booth, Melinda Doring, David Booth, Beverly Dunn, William Zappa, Ana Kokkinos, Sophie Hyde, Melissa Bruder, Megan Wedge, Peter Dasent, Antony Partos, Guy Gross, Stephen Rae, Caitlin Yeo, Simeon Bryan, Peter James, Steve Arnold, Chris Godfrey, Garry Phillips, Paul Nichola, Andrew Belletty, Wes Chew, Les Fiddess, Mark Franken, Luke Mynott, Martin Oswin, Jenny Ward, Will Ward, Heather Ogilvie, Amy Noble, Anni Browning, Peter Castaldi, Phil Hunt, Brendan McNamara, Lucy Cooper, Tracey Mair, Emma Snowden, Peter Tonagh, Ross Crowley, Kymn Niblock, Penny Win, Duane Hatherly, Leah Cooper and Josie Mason-Campbell.
- **Master of Screen Arts:** Ian Watson, Jessica Hobbs, Shirley Barrett, Lynette Wallworth, Miranda Harcourt, Galvin Scott Davis, Danny Lachevre, Jonathan Teplitzky, Cate Shortland and Charmian Gradwell.
- **Screen Business:** Paul McCarthy, Deb Verhoeven, Bob Campbell, John Borghetti, Kim Dalton, Jock Given, Mike Lynskey, Ashok Jacob, Helen O'Neil, Scott Dinsdale, Bob Connolly, Eva Cox, Rick Ellis, Kim Williams, Graeme Mason, John Frey, Grant Blackley, Cathryn McConaghy, John Doumani, Mark Kenny, Jenny Morawska, Meredith Edwards and Andrew Leigh MP.
- **Radio:** Alan Jones, Merrick Watts, Richard Kingsmill, Brendan Jones, Amanda Keller, Paul Murray, Sam Cavanagh, Tom Ivey and Angela Catterns.

In 2013-14, AFTRS Open guest lecturers included:

- **AFTRS Open Course Lecturers:** Aaron Kirby, Adrian Wills, Alexa Wyatt, Alice Tynan, Andrew Gordon, Andy Day, Anna Tow, Anne Brooksbank, Babette Buster, Carly Wallace, Carol Cameron, Caroline Spencer, Claire Phillips, Clarissa House-Watson, Colm McNaughton, Damian Del Borrello, Dave King, David Forsyth, David Summons, David Whealy, Denise Eriksen, Devris Hasan, Dylan Blowen, Elissa Down, Ella Manning, Ellen Sandler, Ellery Ryan, Gaby Brown, Gareth Tillson, Genevieve Ginty, Glenn Fraser, Greg Fitzgerald, Greg Woodland, Jack McGrath, James Smith, Janine Cooper, Jason van Genderen, Jennifer Wilson, Jessica Campanaro, Jessica Hobbs, Jill Hewitt, Johannes Muljana, John Bisset, John Gregory, John Harvey, Jon Bell, Jonathan Ogilvie, Julie Money, Jutta Goetze, Kate McLoughlin, Kimberley Duband, Kris Mrksa, Kristie Boerst, Lesley Holden, Lewis Morley, Linda Aronson, Lorelle Adamson, Louis Irving, Lucy Gaffy, Margaret Harvey, Maria Tran, Marie Patane, Mark Rogers, Mark Stewart-Pearson, Martha Goddard, Martin Corben, Martin Sacks, Matt Enfield, Matt McGowen, Matthew Luhn, Melanie Alexander, Melanie Withnall, Melissa Femia, Michael Philips, Miguel Zaragoza, Mike Bridges, Mikey Trotter, Monica Davidson, Nadia Townsend, Nathan Marsh, Paul Hawker, Rebecca Edwards, Rene Hernandez, Rob Macdonald, Rob Neil, Robin Hughes, Rodney Whitham, Roger Lanser, Rowan Woods, Sandra Alexander, Sarah Eddowes, Sophie Wiesner, Steve McDonald, Steve Vidler, Suzanne Mackay, Tait Brady, Thomas Heymann, Tim Chappel, Tim Ferguson, Tim Green, Tom Zubrycki, Tracey Spicer, Trent Bartfeld, Vicki Madden, Walter McIntosh, Warren Eagles.
- **AFTRS Open Guest Lecturers:** Annamaria Talas, Tasma Asmar, Sean Cook, Leesa Kahn, Blake Ayshford, Scott Lovelock, Chris Gordon, Michael Kalesniko, Frank Rodi, Jamie Hunt & Ross Turley, Dave Cole, Sonja Simec, Dr Nick Herd, Anni Browning, John Martin, Chris Harris, Nick Cole, Dave McEwan, Michael Bridges, Anna Steel, Colleen Clarke, Lianne Lee, Micha Hewson, Peter Newman, Adrian Brant, Josie Mason-Campbell, Edwina Waddy, Callum Metcalfe, Ben Ulm, Rob Wallace, Sue Smith, Bevan Lee, Karina Holden, Pieter De vries, Sue Clothier, Lile Judickas, Dione Gilmour, Tracey Hoddinett, Karren Gail, David Witt, Justine Gillmer, Chris Rose, Adrian Swift, Andrew Mulready, Jason Franklin, Angela Rapley, Michael Byers, Aaron Quirk, Rick Spence, Phil Craig, John Godfrey, Brendon Moo.
- **AFTRS Open Program Guest Lecturers (Tailored training):** Tony Shannon, Rob Duckworth, Carla Bignasca, Christopher North, Nikki Stevens, Frank Wang, Theresa Miller, Lisa Sweeney, John Pearson, Rob Duckworth, Theresa Miller, Nick Bennett, Christopher North, Carla Bignasca, John Pearson, Sophie Onikul.

FINANCIAL STATEMENTS



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying financial statements of the Australian Film Television and Radio School for the year ended 30 June 2014, which comprise: a Statement by the Council, Chief Executive and Chief Financial Officer; the Statement of Comprehensive Income; Statement of Financial Position; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; and Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

Council Members' Responsibility for the Financial Statements

The Council Members of the Australian Film Television and Radio School are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as is necessary to enable the preparation of financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Australian Film Television and Radio School's preparation of the financial statements that give a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Australian Film Television and Radio School's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Council Members, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

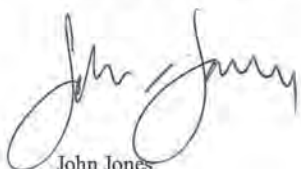
In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Opinion

In my opinion, the financial statements of the Australian Film Television and Radio School:

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the Australian Film Television and Radio School's financial position as at 30 June 2014 and its financial performance and cash flows for the year then ended.

Australian National Audit Office



John Jones

Executive Director

Delegate of the Auditor-General

Canberra

29 August 2014

STATEMENT BY COUNCIL, CHIEF EXECUTIVE & CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2014 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, as amended.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the Australian Film Television and Radio School will be able to pay its debts as and when they become due and payable.

This statement is made in accordance with a resolution of the Council.



Prof. Julianne Schultz
Chair
29 August 2014



Sandra Levy
Director
29 August 2014



Ann Browne
Chief Financial Officer
29 August 2014

STATEMENT OF COMPREHENSIVE INCOME

For The Year Ended 30 June 2014

	NOTES	2014 \$000	2013 \$000
EXPENSES			
Employee benefits	2A	17,572	17,223
Suppliers	2B	12,153	11,026
Depreciation and amortisation	2C	1,750	1,788
Write-down and impairment of assets	2D	40	(6)
TOTAL EXPENSES		31,515	30,031
Less:			
OWN-SOURCE INCOME			
Own-source revenue			
Sale of goods and rendering of services	3A	6,879	5,372
Interest	3B	212	254
Total own-source revenue		7,091	5,626
Gains			
Net gains/(losses) from sale of assets	2E	(5)	(4)
TOTAL OWN-SOURCE INCOME		7,086	5,622
Net cost of services		24,429	24,409
Revenue from government	3C	24,429	24,411
Surplus		-	2
Other comprehensive income		-	-
Total comprehensive income		-	2

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2014

	NOTES	2014 \$000	2013 \$000
ASSETS			
Financial assets			
Cash and cash equivalents	4A	7,318	6,893
Trade and other receivables	4B	1,694	1,594
Total financial assets		9,012	8,487
Non-financial assets			
Property, plant and equipment	5A, B, C	8,404	9,107
Intangibles	5D	633	543
Other non-financial assets	5F	305	266
Total non-financial assets		9,342	9,916
TOTAL ASSETS		18,354	18,403
LIABILITIES			
Payables			
Suppliers	6	952	951
Other payables	7	4,033	4,137
Total payables		4,985	5,088
Provisions			
Employees	8	2,532	2,478
Total Provisions		2,532	2,478
TOTAL LIABILITIES		7,517	7,566
NET ASSETS		10,837	10,837
EQUITY			
Retained surplus		10,837	10,837
TOTAL ENTITY		10,837	10,837

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2014

	Retained Earnings		TOTAL EQUITY	
	2014 \$000	2013 \$000	2014 \$000	2013 \$000
Opening balance	10,837	10,835	10,837	10,835
Comprehensive income				
Surplus for the period	-	2	-	2
Closing balance as at 30 June	10,837	10,837	10,837	10,837

The above statement should be read in conjunction with the accompanying notes.

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2014

	NOTES	2014 \$000	2013 \$000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government		24,429	24,411
Sales of goods and rendering of services		6,769	5,368
Interest		200	253
Net GST received		1,046	1,094
Other		192	37
Total cash received		32,636	31,163
Cash used			
Employees		18,696	18,294
Suppliers		12,067	10,912
Total cash used		30,763	29,206
Net cash from operating activities	9	1,873	1,957
INVESTING ACTIVITIES			
Proceeds from sales of property, plant and equipment		55	53
Purchase of plant, equipment and intangibles		(1,503)	(1,659)
Net cash used by investing activities		(1,448)	(1,606)
Net increase / (decrease) in cash held		425	351
Cash at the beginning of the reporting period		6,893	6,542
Cash at the end of the reporting period		7,318	6,893

The above statement should be read in conjunction with the accompanying notes.

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2014

	2014	2013
	\$000	\$000
BY TYPE		
Commitments receivable		
Net GST recoverable on commitments	4,087	4,555
Total commitments receivable	4,087	4,555
Commitments payable		
Capital commitments		
Leasehold improvements	6	8
Total capital commitments	6	8
Other commitments		
Operating leases ¹	44,433	49,487
Other commitments ²	520	612
Total other commitments payable	44,953	50,099
Net commitments payable by type	40,872	45,552
BY MATURITY		
Commitments receivable		
Net GST recoverable on commitments		
Within 1 year	498	499
Between 1 to 5 years	1,896	1,892
More than 5 years	1,693	2,164
Total commitments receivable	4,087	4,555
Commitments payable		
Operating lease commitments		
Within 1 year	5,151	5,147
Between 1 to 5 years	20,663	20,534
More than 5 years	18,619	23,806
Total operating leases commitments	44,433	49,487
Capital commitments		
Within 1 year	6	8
Total capital commitments	6	8
Other commitments		
Within 1 year	322	333
Between 1 to 5 years	198	279
Total other commitments	520	612
Total commitments payable	44,959	50,107
Net commitments payable by maturity	40,872	45,552

NB: Commitments are GST inclusive where relevant.

¹ Operating leases included are non-cancellable and comprise of leases for office accommodation, motor vehicles, and office equipment.

² Other commitments primarily comprise of contracts for security and cleaning services.

The previous schedule should be read in conjunction with the accompanying notes.

SCHEDULE OF CONTINGENCIES

As At 30 June 2014

There is no event since financial year end to the date of this report which has the potential to significantly affect the ongoing structure and financial activities of AFTRS.
(2013 Nil)

The above schedule should be read in conjunction with the accompanying notes.

INDEX TO THE NOTES TO THE FINANCIAL STATEMENTS

NOTE	DESCRIPTION
1	Summary of significant accounting policies
2	Expenses and asset disposals
3	Income
4	Financial assets
5	Non-financial assets
6	Suppliers
7	Other payables
8	Provisions
9	Cash flow reconciliation
10	Contingent liabilities and assets
11	Remuneration of council members
12	Council-related party disclosures
13	Senior executives remuneration
14	Remuneration of auditors
15	Fair value measurements
16	Financial instruments
17	Assets held in trust
18	Reporting of outcomes

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Objective of AFTRS

AFTRS is an Australian Government controlled entity. It is a not-for-profit entity. The objective of AFTRS is to provide advanced education and training to advance the skills and knowledge of talented individuals to meet the evolving needs of Australia's screen and broadcast industries.

It is structured to meet one outcome:

To support the development of a professional screen arts and broadcast industry culture in Australia including through the provision of specialist industry-focused education, training and research.

The continued existence of AFTRS in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament for AFTRS' administration and programs.

1.2 Basis of preparation of the financial statements

The financial statements are general purpose financial statements and are required by clause 1(b) of Schedule 1 to the *Commonwealth Authorities and Companies Act 1997*.

The financial statements have been prepared in accordance with:

- a) Finance Minister's Orders (or FMOs) for reporting periods ending on or after 1 July 2011; and
- b) Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statement has been prepared on an accrual basis and is in accordance with historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

The financial statement is presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an accounting standard or the FMOs, assets and liabilities are recognised in the statement of financial position when and only when it is probable that future economic benefits will flow to AFTRS or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executory contracts are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

Unless alternative treatment is specifically required by an accounting standard, revenues and expenses are recognised in the statement of comprehensive income when, and only when, the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

1.3 Significant accounting judgements and estimates

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next accounting period.

1.4 Changes in Australian Accounting Standards

Adoption of new Australian Accounting Standards requirements

AASB13 (Fair Value Measurement) has been adopted in the current period without last year comparatives. No new accounting standards, amendments to standards and interpretations issued by the Australian accounting standards Board that are applicable in the current period have had a material financial effect on AFTRS. No accounting standard has been adopted earlier than the application date as stated in the standard.

Future Australian Accounting Standard requirements

New standards, amendments to standards, and interpretations that are applicable to future periods are regularly issued by the Australian Accounting Standards Board. It is estimated that adopting these pronouncements, when effective, will have no material impact on future reporting periods.

1.5 Revenue

Revenue from the sale of goods is recognised when:

- a) the risks and rewards of ownership have been transferred to the buyers;
- b) AFTRS retains no managerial involvement nor effective control over the goods;
- c) the revenue and transaction costs incurred can be reliably measured; and
- d) it is probable that the economic benefits associated with the transaction will flow to AFTRS.

Revenue from rendering of services is recognised proportionately over the lives of the contracts and is recognised when:

- a) the amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- b) the probable economic benefits associated with the transaction will flow to AFTRS.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectibility of debts is reviewed at end of the reporting period. Allowances are made when collectibility of the debt is no longer probable.

Interest revenue, all from short term bank deposits, is recognised on an accrual basis at applicable interest rates.

Revenues from Government

Funding appropriated to AFTRS as a CAC Act body payment for Departmental outputs for the year are recognised as Revenue from Government.

1.6 Gains

Sale of Assets

Gains from disposal of assets are recognised when control of the asset has passed to the buyer.

1.7 Employee benefits

Liabilities for short-term employee benefits (as defined in AASB 119) and termination benefits due within twelve months of reporting period are measured at their nominal amounts calculated with regard to the rates expected to be paid on settlement of the liability.

Other long-term employee benefit liabilities are measured at the present value of estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

Leave

The liability for employee benefits includes provisions for annual leave and long service leave. No provision has been made for sick leave as it is non-vesting and the average sick leave to be taken in future years by employees is estimated to be less than the annual entitlement.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined internally as at 30 June. The estimate of the present value of the liability takes into account attrition rates and pay increases.

Separation and Redundancy

Provision is made for separation and redundancy benefit payments. AFTRS recognises a provision for termination when it has developed a detailed formal plan for the terminations and where appropriate has informed those employees affected that it will carry out the terminations.

Superannuation

Most staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap). Staff who are not members of these schemes are covered by other superannuation schemes of their choice.

The CSS and PSS are defined benefit schemes. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

AFTRS makes employer contributions to the employees' superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost of the superannuation entitlements. These are accounted for as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions accrued to that date.

1.8 Leases

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of leased assets. An operating lease is a lease that is not a finance lease. In operating leases, the lessor effectively retains substantially all such risks and benefits. AFTRS has no finance leases.

Operating lease payments are expensed on a straight line basis which is representative of the pattern of benefits derived from the leased assets.

1.9 Cash

Cash is recognised at its nominal amount. Cash and cash equivalents include:

- a) cash on hand;
- b) demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

1.10 Financial assets

AFTRS has only one class of financial assets (other than cash detailed above), being trade receivables and other receivables. They are with fixed or determinable payments and not quoted in an active market, with maturities of less than 12 months after the reporting date.

1.11 Impairment of financial assets

Financial assets are assessed for impairment at the end of each reporting period. No impairments are reported.

Receivables are recognised at the amounts due. Impairment adjustment is made when collection of the receivable or part thereof is judged to be unlikely.

1.12 Payables

Trade creditors and accruals are recognised at their amortised amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received.

1.13 Contingent assets and liabilities

Contingent assets and liabilities are not recognised in the statement of financial position but are reported in the relevant schedules and notes. They may arise from uncertainty as to their existence or situation where the amount cannot be reliably measured. They are disclosed when settlement is greater than remote or probable but not virtually certain.

1.14 Acquisition of assets

Assets are recorded at cost on acquisition. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

1.15 Leasehold improvements, plant & equipment

Asset recognition threshold

Purchases of fixed assets are recognised initially at cost in the statement of financial position, except for items costing less than \$2,000 which are expensed in the year of

acquisition (other than where they are parts of a group and have to be acquired as such and exceed that amount in total).

Revaluations

Fixed assets are carried at fair value, measured at depreciated replacement cost, revalued with sufficient frequency by internal staff with appropriate technical knowledge such that the carrying amount of each asset is not materially different, at reporting date, from its fair value. A revaluation review was carried out in June 2013, covering all fixed assets except for motor vehicles. No revaluation adjustments were considered necessary. This has been reviewed and approved by the Council of AFTRS.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is restated proportionately with the change in the gross carrying amount of the asset so that the carrying amount of the asset after revaluation equals its revalued amount.

Depreciation and amortisation

Depreciable plant, equipment and motor vehicles are written-off over their estimated useful lives to AFTRS using, in all cases, the straight line method of depreciation. Leasehold improvements are amortised on a straight-line basis over the lesser of the estimated useful life of the improvements or the unexpired period of the lease.

Depreciation/amortisation rates (useful lives) and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

	2014	2013
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	7 years	7 years
Intangibles	3 to 5 years	3 to 5 years
Leashold improvements	lease terms	lease terms

Impairment

All assets were assessed for impairment as at 30 June. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is its depreciated replacement cost.

1.16 Intangibles

These comprise of externally developed software for internal use and are carried at cost. Modification costs are included where appropriate.

Software is amortised on a straight-line basis. All software assets were assessed for indications of impairment as at 30 June. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

1.17 Taxation

AFTRS is exempt from all forms of taxation except for fringe benefits tax (FBT) and the goods and services tax (GST).

Receivables and payables stated are inclusive of GST where applicable. Revenues, expenses and assets are recognised net of GST except where the GST incurred is not recoverable from the Australian Taxation Office.

1.18 Foreign currency

Transactions denominated in a foreign currency are converted at the exchange rate at the date of settlement. Associated currency gains and losses on foreign currency receivables and payables at balance date are not material.

1.19 Events After the Balance Sheet Date

There is no event since financial year end to the date of this report which has the potential to significantly affect the ongoing structure and financial activities of AFTRS.

1.20 Comparative figures

Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required.

1.21 Rounding

Amounts have been rounded to the nearest \$1,000 except in relation to the following:

- > Remuneration of council members;
- > Remuneration of officers (other than council members); and
- > Remuneration of auditors.

	2014	2013
	\$000	\$000
2. EXPENSES		
2A. Employee expenses		
Wages and salaries	13,730	13,216
Superannuation		
Defined benefit plans	534	528
Defined contribution plans	1,641	1,539
Leave and other benefits	1,661	1,693
Separation and redundancy	6	247
Total employee expenses	17,572	17,223
2B. Suppliers		
Goods & services		
Consultants	170	280
Contractors	878	689
Stationery	290	255
Repairs & maintenance	2,236	1,397
Utilities	645	637
Building services	325	306
Travel	352	402
Marketing	908	784
Others	1,463	1,469
Total goods & services	7,267	6,219
Goods & services are made up of:		
Provision of goods by external entities	3,222	3,051
Rendering of services by federal government entities	233	154
Rendering of services by external entities	3,812	3,014
Total goods & services	7,267	6,219
Other supplier expenses		
Operating lease rentals to external entities	4,579	4,505
Workers compensation premiums to federal government entities	307	302
Total other supplier expenses	4,886	4,807
Total supplier expenses	12,153	11,026

	2014 \$000	2013 \$000
2C. Depreciation and amortisation		
Depreciation		
Leasehold improvements	541	495
Plant and equipment	977	1,146
Motor vehicles	9	20
Total depreciation	<u>1,527</u>	<u>1,661</u>
Amortisation		
Computer software	223	127
Total amortisation	<u>223</u>	<u>127</u>
Total depreciation and amortisation	<u>1,750</u>	<u>1,788</u>
2D. Writedown of assets		
Impairment of receivable / (allowance written back)	20	(6)
Fixed assets written off	20	-
	<u>40</u>	<u>(6)</u>
2E. Gains & losses from asset disposals		
Equipment		
Proceeds from disposal	11	-
Carrying value of assets sold	(5)	-
Gains from disposal of equipment	<u>6</u>	<u>-</u>
Motor vehicles		
Proceeds from disposal	39	48
Carrying value of assets sold	(50)	(52)
Loss from disposal of motor vehicles	<u>11</u>	<u>4</u>
Total proceeds from disposal	50	48
Total carrying value of assets sold	(55)	(52)
Total net losses from disposals of assets	<u>(5)</u>	<u>(4)</u>

	2014	2013
	\$000	\$000
3. OWN-SOURCE INCOME		
3A. Sale of goods and rendering of services		
Sale of goods		
Federal government entities	4	10
External entities	16	5
	<u>20</u>	<u>15</u>
Rendering of services		
Federal government entities	27	4
External entities	6,832	5,353
	<u>6,859</u>	<u>5,357</u>
Total sale of goods and rendering of services	6,879	5,372
3B. Interest		
Interest on deposits	<u>212</u>	254
3C. Revenue from Government		
Attorney General Department		
CAC Act body payment item	<u>24,429</u>	24,411

	2014	2013
	\$000	\$000
4. FINANCIAL ASSETS		
4A. Cash		
Cash at bank	7,315	6,890
Cash on hand	3	3
Total cash	7,318	6,893
4B. Trade and other receivables		
Goods and services receivables from		
Related entities	1,254	1,343
External entities	195	6
Total receivables for goods and services	1,449	1,349
Other receivables		
Student debtors	122	86
Interest receivable	18	6
GST receivable	120	149
Other receivable	5	4
Total other receivables	265	245
Total trade and other receivables (gross)	1,714	1,594
Less : Impairment allowance for other receivables	(20)	-
Total trade and other receivables (net)	1,694	1,594
All receivables are expected to be recovered in no more than 12 months.		
Trade and other receivables (gross) are aged as follows		
Not overdue	1,714	1,594
Total trade and other receivables (gross)	1,714	1,594
Impairment allowance is aged as follows :		
Overdue by :		
Less than 30 days	(20)	-
Total impairment allowance	(20)	-
Reconciliation of the impairment allowance for goods and services receivables		
Opening balance	-	(6)
Amounts written off		-
Amounts recovered and reversed		6
Increase/(Decrease) recognised in net cost of services	(20)	-
Closing balance	(20)	-

	2014 \$000	2013 \$000
5. NON-FINANCIAL ASSETS		
5A. Leasehold improvements		
Fair value	7,007	6,848
Accumulated depreciation	(2,442)	(1,901)
Total leasehold improvements	4,565	4,947
5B. Plant and Equipment		
Fair value	13,622	16,022
Accumulated depreciation	(9,806)	(11,944)
Total plant & equipment	3,816	4,078
5C. Motor vehicles		
At valuation	169	239
Accumulated depreciation	(146)	(157)
Total motor vehicles	23	82
Total infrastructure, equipment & vehicles	8,404	9,107
5D. Intangibles (Computer software purchased)		
At cost	1,593	1,313
Accumulated amortisation	(960)	(770)
Total intangibles	633	543

No indicators of impairment were found for above non-financial assets.
All revaluations were conducted in accordance with the policy in note 1.

5E. Analysis of Leasehold Improvements, Plant, Equipment & Intangibles

	Leasehold improvements	Equipment	Motor vehicles	Intangibles (Software purchased)	TOTAL
	\$000	\$000	\$000	\$000	\$000
Reconciliation of the opening and closing balances (2013-14)					
As at 1 July 2013					
Gross book value	6,848	16,022	239	1,313	24,422
Accumulated depreciation / amortisation	(1,901)	(11,944)	(157)	(770)	(14,772)
Net book value 1 July 2013	4,947	4,078	82	543	9,650
Additions by purchase	159	741	-	312	1,212
Transfer	-	(12)	-	12	-
Depreciation / amortisation expense	(541)	(977)	(9)	(223)	(1,750)
Disposals					
Written off	-	(9)	-	(11)	(20)
Other disposals	-	(5)	(50)	-	(55)
Net movements during the year	(382)	(262)	(59)	90	(613)
Net book value 30 June 2014	4,565	3,816	23	633	9,037
Net book value as of 30 June 2014 represented by					
Gross book value	7,007	13,622	169	1,593	22,391
Accumulated depreciation / amortisation	(2,442)	(9,806)	(146)	(960)	(13,354)
	4,565	3,816	23	633	9,037
Reconciliation of the opening and closing balances (2012-13)					
As at 1 July 2012					
Gross book value	6,365	15,351	283	1,008	23,007
Accumulated depreciation / amortisation	(1,406)	(10,857)	(164)	(643)	(13,070)
Net book value 1 July 2012	4,959	4,494	119	365	9,937
Additions by purchase	489	724	35	305	1,553
Transfer	(6)	6	-	-	-
Depreciation / amortisation expense	(495)	(1,146)	(20)	(127)	(1,788)
Disposals					
Written off	-	-	-	-	-
Other disposals	-	-	(52)	-	(52)
Net movements during the year	(12)	(416)	(37)	178	(287)
Net book value 30 June 2013	4,947	4,078	82	543	9,650
Net book value as of 30 June 2013 represented by					
Gross book value	6,848	16,022	239	1,313	24,422
Accumulated depreciation / amortisation	(1,901)	(11,944)	(157)	(770)	(14,772)
Netbook value 30 June 2013	4,947	4,078	82	543	9,650

	2014	2013
	\$000	\$000
5F. Other non-financial assets		
Prepayments	305	266
All prepayments are expected to be recovered within 12 months		
6. SUPPLIERS		
Trade creditors and accruals - external entities	926	903
Trade creditors and accruals - related entities	22	43
Operating lease rentals – external entities	4	5
	952	951
All supplier payables are current. Settlement is usually made within 30 days.		
7. OTHER PAYABLES		
Deferred income	1,825	1,817
Accruals and sundry payables	2	2
Lease incentive	1,587	1,772
Salaries, wages, and superannuation	619	546
	4,033	4,137
All other payables are current.		
8. PROVISIONS		
Annual leave	1,011	951
Long service leave	1,521	1,442
Redundancy	-	85
Aggregate employee provisions	2,532	2,478
Employee provisions expected to be settled in		
No more than 12 months	1,157	1,247
More than 12 months	1,375	1,231
	2,532	2,478

2014 2013
\$000 \$000

9. CASH FLOW RECONCILIATION

Reconciliation of cash per Balance Sheet to Cash Flow Statement

Cash as per cash flow statement	7,318	6,893
Cash as per statement of financial position	7,318	6,893
Difference	<u>-</u>	<u>-</u>

Reconciliation of net cost of services to net cash from operating activities

Net cost of services	-	2
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Adjustment for non-cash items

Depreciation & amortisation	1,750	1,788
Write-down of assets	20	-
Losses (gains) on disposal of assets	5	4
Increase / (decrease) in doubtful debt provision	20	(6)
Lease incentive liability discharged	(185)	(185)

Changes in assets and liabilities

(Increase) / decrease in receivables	(120)	16
(Increase) / decrease in other assets	(39)	(7)
Increase / (decrease) in employee provisions	54	63
Increase / (decrease) in supplier payables	163	212
Increase / (decrease) in other payables	205	70

Net cash from operating activities	1,873	1,957
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10. CONTINGENT LIABILITIES AND ASSETS

AFTRS is not aware of the existence of any potential claim which might impact on its financial affairs.

11. REMUNERATION OF COUNCIL MEMBERS

The number of AFTRS Council members are shown below in the relevant remuneration bands

less than \$29,999	5	8
\$30,000 - \$59,999	3	1
Total number of AFTRS council members	<u>8</u>	<u>9</u>

	\$	\$
Total remuneration received or due and receivable by AFTRS Council members	187,887	166,341

The Council of AFTRS consists of the Director of the School as well as staff and student representatives and persons independent of the School. The Director and staff representative receive no additional remuneration for these duties and are hence excluded from above figures. Commencing in 2013, under advice from the Remuneration Tribunal, the student representative became entitled to a remuneration.

12. COUNCIL RELATED PARTY DISCLOSURES

There was no other related party transaction nor benefit during 2013-14 and 2012-13.

	2014 \$	2013 \$
13. SENIOR EXECUTIVE REMUNERATION		
13A. Senior Executive Remuneration Expenses for the Reporting Period		
Short-term employee benefits:		
Salary	1,196,743	1,135,188
Performance bonus	45,675	25,753
Other (fringe benefits)	162,482	133,090
Total short-term employee benefits	1,404,900	1,294,031
Post-employment benefits		
Superannuation	147,485	130,225
Total post-employment benefits	147,485	130,225
Other long-term employee benefits		
Annual leave accrued	92,281	88,042
Long-service leave	20,467	19,109
Total other long-term employee benefits	112,748	107,151
Termination benefits	-	-
Total senior executive remuneration expenses	1,665,133	1,531,407

Notes:

1. Note 13A is prepared on an accrual basis (therefore the performance bonus expenses disclosed above may differ from the cash 'Bonus paid' in Note 13B).

2. Note 13A excludes acting arrangements and part-year service where total remuneration expensed as a senior executive was less than \$195,000

13B. Average Annual Reportable Remuneration Paid to Substantive Senior Executives during the Reporting Period						
	Substantive senior executives	Reportable salary²	Contributed superannuation³	Reportable allowances⁴	Bonus paid⁵	Total reportable remuneration
	No.	\$	\$	\$	\$	\$
Average annual reportable remuneration¹	2	110,268	12,058	-	-	122,326
Average annual reportable remuneration paid to substantive senior executives in 2014	4	192,196	24,586	-	-	216,782
Total reportable remuneration (including part-time arrangements):	1	242,025	17,057	-	-	259,082
Less than \$195,000						
\$195,000 to \$224,999						
\$255,000 to \$284,999						
\$345,000 to \$374,999						
Total number of substantive senior executives	8		32,083	-	14,675	350,620

Average annual reportable remuneration paid to substantive senior executives in 2013

Total reportable remuneration (including part-time arrangements):

Less than \$195,000	3	97,357	12,344	-	-	109,701
\$195,000 to \$224,999	4	184,666	20,626	-	-	205,292
\$255,000 to \$284,999	1	239,143	19,116	-	-	258,259
\$285,000 to \$314,999	1	249,582	28,604	-	4,753	282,939
Total number of substantive senior executives	9					

1. This table reports substantive senior executives who received remuneration during the reporting period. Each row is an averaged figure based on headcount for individuals in the band.

2. Reportable salary includes the following:

- gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column);
- reportable fringe benefits (at the net amount prior to 'grossing up' for tax purposes);
- exempt foreign employment income; and
- reportable employer superannuation contributions.

3. The 'contributed superannuation' amount is the average cost to AFTRS for the provision of superannuation benefits to substantive senior executives in that reportable remuneration band during the reporting period.

4. 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.

5. 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. It may vary between financial years due to various factors such as individuals commencing with or leaving AFTRS during the financial year. Bonuses salary sacrificed are included in reportable salaries.

13C. Average Annual Reportable Remuneration Paid to Other Highly Paid Staff during the Reporting Period

Average annual reportable remuneration¹	Other highly paid staff	Reportable salary²	Contributed superannuation³	Reportable allowances⁴	Bonus paid⁵	Total reportable remuneration
Average annual reportable remuneration paid to other highly paid staff in 2014						
Total number of other highly paid staff	-	-	-	-	-	-
Average annual reportable remuneration paid to other highly paid staff in 2013						
Total number of other highly paid staff	-	-	-	-	-	-

2014 2013
\$ \$

14. REMUNERATION OF AUDITORS

Remuneration (net of GST) to the Australian National Audit Office for auditing financial statements for the reporting periods	45,000	43,000
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No other services were provided by the Australian National Audit Office during the reporting periods.

15. FAIR VALUE MEASUREMENTS

The following tables provide an analysis of assets and liabilities that are measured at fair value.

The different levels of the fair value hierarchy are defined below.

Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at measurement date.

Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: Unobservable inputs for the asset or liability

15A. Recurring fair value measurements (\$000)

Fair value measurements for assets and liabilities at the end of the current reporting period by hierarchy

	Fair value measurements at the end of the reporting period using			
	Fair value	Level 1 inputs	Level 2 inputs	Level 3 inputs
Non-financial assets				
Property, plant and equipment	8,404			8,404
Total non-financial assets subject to regular fair value assessment	8,404	-	-	8,404

The highest and best use of all non-financial assets are the same as their current use.

15B. Level 1 and Level 2 transfers for recurring fair value measurements

There were no inter-level transfers during the year

15C. Reconciliation from opening balances to closing balances for recurring Level 3 fair value measurements (\$000)

	Leasehold improvements	Equipment	Motor vehicles	Total
Opening balance	4,947	4,078	82	9,107
Transfers into Level 3	-	-	-	-
Transfers out of Level 3	-	-	-	-
Reclassification	-	(12)	-	(12)
Total gains or losses for the period				
Depreciation	(541)	(991)	(59)	(1,591)
Included in other comprehensive income	-	-	-	-
Purchases, issues, sales and settlements				
Purchases	159	741	-	900
Issues	-	-	-	-
Sales	-	-	-	-
Settlements	-	-	-	-
Closing balance	4,565	3,816	23	8,404

15D. Valuation technique and inputs for Level 3 fair value measurements
Level 3 fair value measurements - valuation technique and the inputs used for assets and liabilities at the end of the current reporting period

Fair value \$000	Valuation technique ¹	Significant unobservable inputs	Range ²	Sensitivity of fair value measurement to changes in significant unobservable inputs
Non-financial assets				
	Depreciated replacement cost Original cost is adjusted with an inflation factor (determined from quotations on significant items) to compensate for currency fluctuations and cost variations, less accumulated depreciation to reflect economic benefits consumed, expired or obsolete.	Consumed economic benefit / obsolescence of assets	10 - 15 years (weighted average 7.9%)	Significant unobservable inputs used are obsolescence and inflation
Leasehold improvements	4,565			
	Depreciated replacement cost Current replacement cost less accumulated depreciation on such cost to reflect economic benefits consumed, expired or obsolete.	Inflation factor	2.5%	Significant variations in any of those inputs in isolation could result in a significantly lower or higher fair value measurement.
Equipment	3,816	Consumed economic benefit / obsolescence of assets	3 - 10 years (weighted average 14.3%)	Significant unobservable input used is obsolescence, any substantial variations could result in a significantly lower or higher fair value measurement.
Motor vehicles	23	Consumed economic benefit	7 years (14.3%)	Due to the minor value of this asset class, any variations in value are deemed immaterial

¹ No change in valuation technique occurred during the period.

² Significant unobservable inputs only.

Valuation Process

Fixed assets are carried at fair value, measured at depreciated replacement cost, revalued by internal staff with appropriate technical knowledge such that the carrying amount of each asset is not materially different, at reporting date, from its fair value. No revaluation adjustments were considered necessary. This has been reviewed and approved by the Council of AFTRS.

16. FINANCIAL INSTRUMENTS
(a) Categories of financial assets and liabilities

Notes	Floating Interest Rate		Fixed Interest Rate Maturing in 1 Year or Less		Non-Interest Bearing		Total	
	2014 \$000	2013 \$000	2014 \$000	2013 \$000	2014 \$000	2013 \$000	2014 \$000	2013 \$000
Financial Assets								
Loans and receivables								
	1,815	1,890	5,500	5,000	-	-	7,315	6,890
4A	-	-	-	-	3	3	3	3
4B*	-	-	-	-	1,449	1,349	1,449	1,349
4B*	-	-	-	-	145	96	145	96
Total	1,815	1,890	5,500	5,000	1,597	1,448	8,912	8,338
Carrying amount of financial assets	1,815	1,890	5,500	5,000	1,597	1,448	8,912	8,338
Total Assets							18,354	18,403
Payables								
At amortised cost:								
	-	-	-	-	952	951	952	951
6	-	-	-	-	-	-	-	-
7	-	-	-	-	1,827	1,819	1,827	1,819
Carrying amount of financial liabilities	-	-	-	-	2,779	2,770	2,779	2,770
Total Liabilities							7,517	7,566

* After excluding GST and impairment allowance

(b) Net fair values of financial assets & liabilities

Financial assets

The net fair values of cash, deposits on call and non-interest bearing monetary financial assets approximate their carrying amounts.

Financial liabilities

The net fair values of trade creditors, all of which are short term in nature, approximate their carrying amounts.

(c) Net income from financial assets / liabilities

	Note	2014 \$000	2013 \$000
Interest income from bank deposits	3B	212	254
Net income from financial assets and liabilities		212	254

(d) Fee income and expense

There was no fee income or expense arising from financial instruments in the year ending 30 June 2014

(e) Credit risk exposures

AFTRS has no past due nor impaired financial assets. Exposure to credit risk is minimal as the majority of financial assets are receivable from the Australian Government and bank deposits where potential of default is unlikely. Other receivables consists of student fees and trade receivable with adequate provision for foreseeable uncollectibility. The maximum exposure to such minor assets is their total values (2014: \$1,551,000; 2013: \$1,435,000)

(f) Liquidity risk

AFTRS' liabilities are mostly trade payables and provisions for employees benefits. The exposure to liquidity risk is based on the probability that AFTRS will encounter difficulty in meeting its financial obligations which is highly unlikely due to appropriations funding, internal policies and procedures in place to ensure there are appropriate resources to meet its financial obligations.

(g) Market risk exposures

Market risks include those from interest rate, currency and other price risks which might cause the fair value of future cash flows to fluctuate because of changes in market prices. AFTRS' exposures to currency and other price risks are minimal. Basic bank deposits held are subject to the usual interest rate risk associated with short term investments with floating rates.

17. ASSETS HELD IN TRUST

Purpose - Monies provided by Kenneth & Andrew Myer to fund study activities including annual Indigenous scholarship and advancement of the role of the creative producer.

The trust is administered by Merlyn Asset Management Pty Ltd at the discretion of the AFTRS Council.

	2014	2013
	\$000	\$000
Trust funds managed by AFTRS		
Fund opening balance	1,600	1,324
Distribution received	59	67
Interest	1	1
Increase / (decrease) in value of investment	207	263
Imputation refund received	26	25
Scholarships	(80)	(80)
Fund closing balance	1,813	1,600
Represented by :		
Cash management fund	47	41
Equities fund	1,766	1,559
Total funds managed by Merlyn Asset Management Pty Ltd	1,813	1,600

18. REPORTING OF OUTCOMES

AFTRS is structured for the delivery of one outcome which is detailed in section 1.1 of this note.

18B. Net cost of outcome delivery

	Outcome 1	
	2014	2013
	\$000	\$000
Expenses	31,520	30,035
Income from non government sector		
Activities subject to cost recovery	(6,879)	(5,372)
Other		
Interest	(212)	(254)
Other revenue	-	-
Total	(7,091)	(5,626)
Net cost	24,429	24,409

18C. Major classes of expenses, income, assets, and liabilities by outcome

Operating expenses

Employee benefits	17,572	17,223
Suppliers	12,153	11,026
Depreciation and amortisation	1,750	1,788
Write-down and impairment of assets	45	(2)
Total operating expenses	31,520	30,035

Funded by :

Revenue from government	24,429	24,411
Sale of goods and rendering of services	6,879	5,372
Interest	212	254
Other revenue	-	-
Total operating revenues	31,520	30,037

Assets

Cash and cash equivalents	7,318	6,893
Trade and other receivables	1,694	1,594
Property, plant and equipment	8,404	9,107
Intangibles	633	543
Other non-financial assets	305	266
TOTAL ASSETS	18,354	18,403

Liabilities

Payables	4,985	5,088
Provisions	2,532	2,478
TOTAL LIABILITIES	7,517	7,566

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