



AFTRS



2015- 2016

ANNUAL REPORT

AUSTRALIAN FILM,
TELEVISION AND
RADIO SCHOOL



Australian Government

AFTRS

**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

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Cover image: Still from *VR Noir: A Day Before the Night*, created by AFTRS in partnership with Start VR and FSM. Image design Kain Tietzel. Image copyright Start VR 2016.

LETTER FROM THE CHAIR

2 September 2016

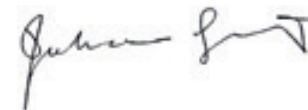
Senator the Hon. Mitch Fifield
Minister for the Arts
Parliament House Canberra ACT 2600

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 2016.

The Annual Report 2015–16 has been prepared pursuant to section 46 of the *Public Governance, Performance and Accountability Act 2013*. The report was adopted by resolution of the Council of AFTRS on 2 September 2016.

Yours faithfully,

A handwritten signature in black ink, appearing to read 'Julianne Schultz', with a stylized flourish at the end.

Professor Julianne Schultz AM FAHA
Chair of Council
Australian Film, Television and Radio School

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1 Chair's Introduction

This year marked the consolidation of the repositioning of the Australian Film Television and Radio School that commenced when it moved to a bespoke building at the Entertainment Quarter, Moore Park in 2008. In this location, it is strategically located close to the hub of screen production and creative innovation in Sydney. The School this year refocused its education and training offerings, investigated and addressed the needs of industry, broadened its cultural remit, and sought to engage actively with a more diverse mix of students.

As the only national institution dedicated exclusively to educating and training talented and creative people seeking to work in the screen and broadcast industries, AFTRS is more important than ever in the internet-age in which screen-based communication is the new normal.

At a time of intense globalisation there is a need for skilled storytellers and creative entrepreneurs equipped to ensure that Australian stories reach audiences at home and abroad. The internet-enabled age, which has made screens ubiquitous, presents new challenges and opportunities.

Under the leadership of the new Chief Executive Officer, Neil Peplow, the School has combined insights from best international practice to enhance and reimagine the founding, and enduring, ambition of the School. Using all the means at our disposal the School, its staff and students are determined to ensure that Australian culture, life and stories are comprehensively represented and available on many different screens, heard on radio and transmitted on new digital platforms. Under Mr Peplow's leadership the education and training programs offered by the School have been refreshed, to ensure that they meet the contemporary and emerging needs of industry, the expectations of students and address the changing nature of society and the screen and broadcast sectors. The aim is to inspire and challenge Australia's future digital storytellers and filmmakers and equip them with the skills to succeed.

The leadership of the School, including the Council and Executive, are acutely aware of the changing nature of the industry and the increasing importance of screen-based communication in many other sectors. Globalisation has also provided new opportunities, but increasing challenges in ensuring that Australian cultural identity is fully and comprehensively represented in compelling and engaging ways.

THERE IS A NEED FOR A NEW GENERATION OF CREATIVE ENTREPRENEURS WHO HAVE TECHNICAL KNOWLEDGE AND SKILLS, PLUS DEEP CULTURAL INSIGHT, UNDERSTANDING OF NARRATIVE AND BUSINESS ACUMEN.

In this environment, the role of Australia's national cultural institutions is more important than ever, but in need of contemporary restatement. Not long after his arrival Mr Peplow asked the School community and the industry to consider a series of big questions: What is the role of AFTRS in 2016? What is its remit? What are the traditions that can be revived? What is different? How should our purpose be restated? What does industry need? How do we ensure that the full diversity of Australia is present in the School and in the work produced by students and graduates?

Going back to the origins is always a helpful tool when thinking about how the future might be shaped. In doing this Mr Peplow reminded us that when the School was founded 43 years ago it was to address a very real need – there was no national training institution able to educate and train would-be filmmakers, almost no Australian film production, and very limited local television production. At the time international films – and stories – dominated Australian screens. In the words of the 2015 AFTRS Honorary Degree recipient Phillip Adams AO FAHA, who was a co-author of the report that led to the formation of the School, Australians desperately

needed the opportunity to... *"see our own landscapes, hear our own voices and dream our own dreams."*¹

It is helpful to remember the past and assess how things have changed, yet the essential truth remains: whoever creates our stories, shapes our culture. The purpose of the School is to nurture great Australian storytellers, to provide them with excellent education and training, and the opportunity to develop the knowledge and skills to imagine and produce great stories for screen and broadcast. As film, media and entertainment become more globalised and homogenised, having a clear sense of Australian cultural uniqueness is important. In the Age of FAANG² (Facebook, Apple, Amazon, Netflix and Google), the role of national cultural institutions remains important. Digitisation makes storytelling available as never before. But to succeed in this global environment there is a need for a new generation of creative entrepreneurs who have technical knowledge and skills, plus deep cultural insight, understanding of narrative and business acumen.

¹ "How Phillip Adams, Barry Jones and Hector Crawford helped start our film industry", Phillip Adams, *The Australian*; 17 November, 2014.

² *The Idea of Australia in the Age of FANG*, Julianne Schultz, The Brian Johns Annual Lecture; 2 May 2016.

Equipping students with this mix of skills and capacity is an exciting opportunity. This year the School undertook a comprehensive survey of the training needs of the screen and broadcast industries. This research has informed the repositioning of the education and training and will continue to shape future decisions.

As a result the School has refined its whole-of-career pathways approach: with an undergraduate Bachelor of Arts Screen, specialist diplomas, an elite masters program, plus industry focussed training and programs available to interested members of the community. This builds on the ground-breaking work by the previous CEO, Sandra Levy AO, to implement a platform-neutral undergraduate degree. The importance of this repositioning was acknowledged in the findings of the survey, which revealed that employers were seeking to employ graduates with a wide range of skills.

The survey also informed decisions about how to re-orient postgraduate offerings. In 2017 the School will again offer a two-year, discipline focused Master of Arts Screen degree. It is expected that the Masters program will be highly competitive and will produce future industry leaders.

Another important focus this year has been on diversity. Following publication last year of AFTRS' journal LUMINA *Women in Film: Does Gender Matter?* film agencies launched new programs to redress gender imbalance. AFTRS partnered with Screen NSW, Women NSW and leading broadcasters and production companies to fund a training initiative for women. *She Shoots* trains female camera operators and sound recordists for roles in reality and unscripted television.

As well as providing targeted training for women, *She Shoots* provided an opportunity for AFTRS to partner with industry to create employment opportunities for the participants. The success of this program provides a powerful model of how the School can partner with industry to address both commercial and social needs.

Mr Peplow has put diversity high on AFTRS' agenda: seeking to ensure a culturally diverse workforce and student body, increasing opportunities for people living with disabilities to work in the screen industry, by supporting training programs provided by Bus Stop Films and providing opportunities for underprivileged people. The School has facilitated workshops with partners including UNSW's outreach program, ASPIRE and Western Sydney's community engagement, art and education network, the Information and Cultural Exchange. AFTRS has continued to build on its long-standing commitment to ensuring Indigenous participation in the sector by establishing a dedicated Indigenous Unit.

The AFTRS Scholarship program established in 2015 was also extended this year. In the 2016 academic year, seven Indigenous Scholarships and 20 Equity Scholarships were provided to students so that financial disadvantage would not prohibit them from studying at the School. These scholarships are drawn from the Kenneth Myer Fellowship Trust. Broadening the mix of students able to attend AFTRS by securing more philanthropic support for scholarships, is an important priority for 2017-18.

The School's alumni continue to succeed locally and internationally. At the 2015 AFI/AACTA Awards, nine AFTRS graduates received peer-voted awards. *The Dressmaker*, produced by Sue Maslin, directed/co-written by Jocelyn Moorhouse and co-written by PJ Hogan, also received the People's Choice Award for Favourite Australian Film, as well as achieving substantial box-office and commercial success.

Continuing the theme of successful women, this year's Academy Award for Best Editing was won by alumna Margaret Sixel for her work on *Mad Max: Fury Road*. The Academy Award statuette adds to her impressive list of awards, including an American Cinema Editor Award and a BAFTA.

AFTRS student films continue to burnish the School's well-deserved international reputation, which was also recognised by inclusion in *Hollywood Reporter's* 2016 list of the top 15 international film schools. In 2015-16, 42 student films were selected for screening at 91 festivals worldwide, a total of 143 screenings. AFTRS films won 16 awards at international film festivals in Canada, China, France, Germany, the UK and the USA including the Special Jury Award for Fiction (International Gold Panda Award for Students) for *A Boy Called Su* at the Sichuan TV Festival, China, and the Festival Honours Award for Outstanding Achievement in Filmmaking for *Foal* at the Newport Beach Film Festival, USA.

School graduates are also demonstrating success in producing work for digital platforms that demand entrepreneurial funding and production skills. *BedHead*, originally created as a super low-budget web series by Benjamin Mathews, Claire Phillips, Tom Keele, Reece Jones and Jon

Dalgaard when they were AFTRS students has gone on to be supported by *Fresh Blood*, an initiative of Screen Australia and the ABC. In 2015, *BedHead* was selected as one of five series to be released on ABC's iView, and won a number of awards at the LA WebFest Awards. Web series *The Horizon*, produced by graduate Brian Cobb, follows the lives and loves of a group of gay and alternative characters living in Sydney. Across six online seasons, the series received more than 45 million views on YouTube and recently received funding from Screen Australia to create a television pilot.

In order to continue to achieve success in this complex and ever-changing industrial and educational environment, the School has developed a five-year Corporate Plan for 2016-2017 to 2020-2021. Developed with the Council and Executive, the new plan outlines an ambitious vision for the future:

TO BE THE REFERENCE
POINT FOR INNOVATION
IN SCREEN, SOUND,
AND STORY-MAKING,
GLOBALLY.

In order to achieve this vision, and the renewed purpose – *To find and empower Australian talent to shape and share their stories with the world by delivering future-focused, industry-relevant education, research and training* – AFTRS will focus on three areas: Outreach, Talent Development, and Industry Training. Underpinning the success of these strategies is a commitment to Research & Development, and Inclusion.

THE STRATEGIES
THAT UNDERPIN
THESE AREAS ARE:

Outreach

Build awareness and appreciation of Australian screen and broadcast culture and empower all Australians to tell their stories, wherever they come from and whoever they are.

Talent Development

Educate and train new talent to ensure innovative, relevant Australian content creators are supported on their journey into the screen and broadcast industry.

Industry Training

Ensure current Australian screen and broadcast practitioners have the highest levels of skills required to compete in the international marketplace.

Research & Development

Drive innovation in the screen and broadcast industry and practice-based education through research to ensure relevance and growth.

Inclusion

Ensure AFTRS reflects Australian society by supporting diversity across the Schools' activities.

Operations

Ensure an efficient and effective financially sustainable organisation.

Communications

Position AFTRS as a leading international cultural centre of excellence and innovation in education for the screen and broadcast industries.

The Council and Council Committees look forward to working with the Minister for the Arts, the CEO and Executive to deliver on these ambitious strategies.

The achievements of the past year are due to the commitment of my fellow members of the Council and Council Committees. I thank them for their good judgement, enthusiasm and wisdom.

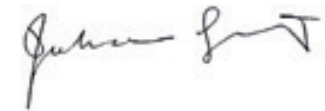
In particular I would like to thank Deputy Chair, Mr Darren Dale who assumed the responsibilities of the chair for several months and exercised them with insight and commitment and Professor Robyn Ewing AM for her leadership of the Academic Board, including the implementation of the new academic governance framework. Mr Andrew Mason deserves special thanks for his diligence in the key governance role of Chair of the Finance, Audit and Risk Management Committee and Ms Kate Dundas for her leadership and attention to detail in the development of the School's corporate and strategic plans.

Outgoing Council members, Dr Matthew Campora as staff-elected member, Mr Oliver Heath, student-elected member made important contributions, and Ms Ann Browne provided diligent stewardship as Acting CEO prior to Mr Peplow's arrival in October 2015.

I join the Council in thanking Mr Peplow, the Executive and the dedicated and expert staff for their support and the invaluable contribution they made in 2015-16 to education, training and research in the screen and broadcast industries.

On behalf of Council, I also acknowledge and thank Senator the Hon. Mitch Fifield, Minister for the Arts and the officers of the Department of Communications and the Arts for their continued support of AFTRS.

Yours sincerely,



Professor Julianne Schultz AM FAHA
Chair of Council
Australian Film, Television and Radio School

2 CEO's Perspective

As the 2015-16 year comes to a close, my first as AFTRS CEO, it is a time to reflect on the successes of the past nine months. I began my term on 9 October 2015, returning to the School after two years at the Met School in London, having previously worked at AFTRS as the Director of Screen.

My goal in the first year has been to look forward and map out an exciting future for AFTRS, by building on the heritage of the School's extraordinary 43-year history of screen and broadcast education and training. Although this is a time of enormous industrial and cultural change in the industry, it also presents us with new opportunities. This is a time where critical thinking, creativity and innovation position AFTRS well to engage and thrive in this environment.

THE TELLING OF STORIES HAS THE POWER TO HEAL; SCREEN AND BROADCAST HAS THE POWER TO CHANGE PERSPECTIVES ON SOCIETY, INFLUENCE SOCIAL CHANGE, AND HELP DEFINE WHAT IT IS TO BE AUSTRALIAN IN 2016.

AFTRS produces storytellers with the ability to shape our national identity both at home and internationally. Our aim is to enable a future where Australian creativity is a driving force for social, cultural and economic good.

Within the context of this wider cultural remit, the School's education and training offerings must remain relevant. Digital technologies have torn down the barriers between content creators and their audience. The means of production and distribution are now open to anyone with a smart phone and access to the internet. However, understanding what to do with these tools to produce globally competitive content is now more important than ever. Working alongside industry is one of AFTRS' many strengths; in this way we can collaborate to identify industry trends and pinpoint skills and knowledge gaps, and work to fulfil those in the most targeted way possible. This approach will accelerate Australian filmmakers and broadcasters' ability to compete in an international marketplace by producing high-quality content and having skills that can be applied across platforms.

As education undergoes radical change in terms of student interactivity and online delivery, AFTRS has a leadership role to play. The School's applied research will engage with innovation in screen and broadcasting content production, and

in the best methods of how to teach this content. Research will inform our key education decisions and help ensure we continue to provide excellence and distinctiveness in our offering. This process also assists the School strengthen its role as a knowledge hub, translating research into practical outcomes that are relevant to industry and other educators.

Taking the lead from the School's 2015-16 Corporate Plan, my focus has been both outward – engaging with the Australian industry in its myriad forms, as well as connecting with communities that have not previously been on AFTRS' radar – and inward – improving on what AFTRS delivers to its students and revitalising the School's creative teaching and learning environment.

With the goal to engage with as many of AFTRS' stakeholders as possible and explore partnerships and possibilities, I have held meetings with state film agencies, guilds and associations, attended festivals and conferences, events and forums, travelled to every state and territory, and met with individuals from large and small companies from all sectors of the industry: start-ups, associations, and education providers, both local and international – in total over 230 meetings and attendances. This research project has been an important way for me to connect with AFTRS and its stakeholders, to understand our strengths and weaknesses, triumphs and failures.

Early on in my research, it became apparent that an evidence-based approach would be invaluable. In early 2016, in partnership with Screen Audience Research Australia, AFTRS commissioned the most comprehensive skills survey ever undertaken of the Australian screen and broadcast industry. In order to continue to provide high-quality education and training, it is vital to identify the industry's training and talent development needs, particularly given the context of a constantly changing media landscape.

More than 500 individuals and companies were surveyed to identify their immediate training priorities and signpost future needs and industry trends. The survey's report – *AFTRS Industrial Strength: Skills and Training Audit of the Australian Screen, Digital and Broadcast Industries* – identified the two highest training priorities for both individuals and companies: the development of business skills, and training in the application of new technologies. In addition, companies identified their need for new entrants to be multi-skilled and to have access to a high calibre of talent across the industry.

In terms of undertaking training, while less than half of those surveyed had engaged in training in the past two years, 90% indicated a desire to undertake further training in the future but cited time, money and inconvenience as barriers. These key insights helped shape our offering for 2017.

We will use the survey's findings in a number of important ways: to fine-tune our Award Course program and develop new courses, to review and better target our industry courses through AFTRS Open, and to work with companies to offer customised training. AFTRS has committed to undertake this level of survey every three years.

Partnerships are an ideal vehicle in which to achieve our Corporate Plan goals and retain the flexibility that the complex world demands. Through combining each partner's strengths – resources, technical ability, education offering, audience reach, and connection with community – the outcome of the partnership can be far greater than the sum of its parts.

This year, I am proud to report that AFTRS has created partnerships with government film agencies: Screen NSW, Screen Australia, Screen Queensland, Screen Territory; with screen resource organisations: Wide Angle Tasmania, Media Resource Centre (SA); with education providers: NIDA, Australian Roundtable for Arts Training Excellence; with festivals: Vivid Sydney, Sydney Writers' Festival, Sydney Film Festival, Tropfest, ATOM, TedXSydney; and with production companies and broadcasters: Foxtel, Start VR, FSM and the Audio Network.

While details of these partnerships are to be found throughout this report, the following example aptly illustrates how partnerships can create unique benefits for all parties, both now and into the future.

Launching AFTRS' Research & Development Program is a virtual reality (VR) entertainment experience in partnership with production house Start VR. *VR Noir: A Day Before the Night*, is an interactive crime thriller set in an expansive urban setting created via 360 degree live action cinematography and cutting-edge VR technology combined with computer-generated visual effects.

Developing this genuine industry partnership gave AFTRS the opportunity to engage in crucial research into this rapidly expanding field, and for the School's educators to research and develop this new medium across various screen specialisations including writing, directing, sound and cinematography. *VR Noir* challenged traditional film narrative in the context of virtual reality, thus providing a creative and technical challenge for the makers and a unique experience for the participants/audience members.

Showcased at the 2016 Vivid Sydney Festival and the Melbourne International Film Festival, *VR Noir* reached more than 500 participants in the VR experience or through Q&A sessions hosted by the School. The research findings will inform new courses, including a travelling training program, and published research papers that will allow the learnings to be shared widely amongst industry, educators and others, for the greatest benefit.

It has been nominated in the most innovative category at the 2016 Virtual Reality Foundation Proto Awards in the USA and the 2016 Screen Producers Australia Awards in the Interactive Production category.

AS DIVERSITY IN ALL ITS FORMS – RACE, GENDER, ABILITY, LANGUAGE, SEXUALITY – INSISTS ON A LARGER PLACE IN AUSTRALIAN SOCIETY, AFTRS IS PROVIDING LEADERSHIP.

This will be the first of many similar Research & Development projects that will focus on new technology, business or audience engagement and aim to leverage innovation and growth within our industry.

Another key focus of the research program has been our engagement with the diverse Australian community. Over the course of this year, AFTRS has reached out to communities often characterised by disadvantage or discrimination. As diversity in all its forms – race, gender, ability, language, sexuality – insists on a larger place in Australian society, AFTRS is providing leadership in a number of ways.

This year, through various partnerships, we have forged connections with a range of diverse communities to share the School's incredible resources. For example, the School worked with the University of NSW's outreach program, ASPIRE, which trains high school students from socio-economically disadvantaged areas, as well as the Information and Cultural Exchange to provide opportunities for Western Sydney storytellers in screen workshops.

Perhaps most rewarding has been the partnership with Bus Stop Films, providing support to their filmmaking workshops for people living with a disability. This work has been pioneered through founder, filmmaker and alumna Genevieve Clay-Smith. Partnering with AFTRS has given

the students the opportunity to attend class using the AFTRS building and facilities, and for the School's education specialists to further develop and notate the Bus Stop Films' curriculum. This will help similar organisations servicing the disabled community to offer the same curriculum.

These projects have spurred AFTRS into commissioning research into the best practice approaches to address diversity issues in the screen and broadcast industry.

As a leader in the industry, it is vital that AFTRS address equity and inclusion issues that form barriers to participation, particularly in relation to gender, race and disability. This original research will be released and distributed later in 2016.

Closer to home, support for diversity at AFTRS has been strengthened through the launch of a stand-alone Indigenous Unit, led by Head of Indigenous, Kyas Sherriff. While AFTRS has had a long history of nurturing Indigenous students across a range of study options, the Unit has begun implementing initiatives that aim to increase the number of Indigenous students in our Award courses, such as the provision of dedicated Indigenous scholarships.

By focusing on high-level professional development for mid-level Indigenous practitioners, we are acknowledging the breadth of Indigenous talent in the industry deserving of our support. For example,

THIS YEAR A
RECORD NUMBER
OF STUDENTS - 561 -
ENROLLED AT AFTRS,
AN INCREASE OF
82% ON 2014-15.

in the Unit's talent lab *Black Shot*, nine emerging Indigenous cinematographers were mentored and trained by Allan Collins, ACS. The School is also committed to an increased academic focus on the representation of Indigenous voices, stories and practitioners, and respectful acknowledgement of Aboriginal and Torres Strait Islanders as the First Nations People of Australia. The series *Black Talk* has begun to share the career pathways and storytelling approaches of Aboriginal and Torres Strait Islander creative practitioners with the broader industry.

The Award Course Division, under the leadership of Martin Brown, now takes responsibility for all award courses - from Diploma to Masters' level. This year a record number of students - 561 - enrolled at AFTRS, an increase of 82% on 2014-15. The Bachelor of Arts Screen has evolved and in 2017 will include more practice-based learning. The Master of Screen Arts degree has also been the subject of review and renewal.

In 2017, the School will offer a two-year Master of Arts Screen across 11 specialisations. The BA Screen: Production and MA Screen offerings are being welcomed by industry and their direction reflects the key research findings of our industry skills survey.

AFTRS Open has expanded its brief to include community engagement, philanthropy and partnerships and a more targeted approach to corporate training and international opportunities. Led by Liz Hughes, Director of Partnerships and Development, AFTRS Open has run an impressive 324 courses for 4,925 participants in 2015-16. In terms of our remit to offer industry courses,

AFTRS Open and the Award Course division have been working more closely together, to better map student pathways and provide offerings to a broader range of potential students.

New to the Executive Team is Kirsten Downie, as Director of Marketing. Her focus is ensuring that the industry and all stakeholders are actively engaged with the School's strategic direction, progress and success. Marketing will also play a key role in attracting a more diverse student demographic and taking our message to current and new stakeholders through the screening and distribution of student films.

I would like to thank Chief Operations Officer, Ann Browne, for taking the reins as Acting CEO and keeping the School in good shape for a number of months prior to my arrival. She has been focused on ensuring a financially sustainable future for the School and, along with Director of Technology and Infrastructure, Tim Sadler, providing for the current and future staff, students and their requirements. This year the focus has been the development of a thriving and innovative workplace culture. The results of an internal cultural survey kick-started a program of cultural forums that engaged staff in providing input to the review of the School's purpose, vision and values.

This process also led to a highly consultative and collaborative approach to the development of the Schools' Future Vision 2021 and five-year Corporate Plan 2016-17 to 2020-21. The new strategies position the School strongly for the years ahead, as we take the best of the past and move into the surging creative dynamic that is the screen and broadcast future.

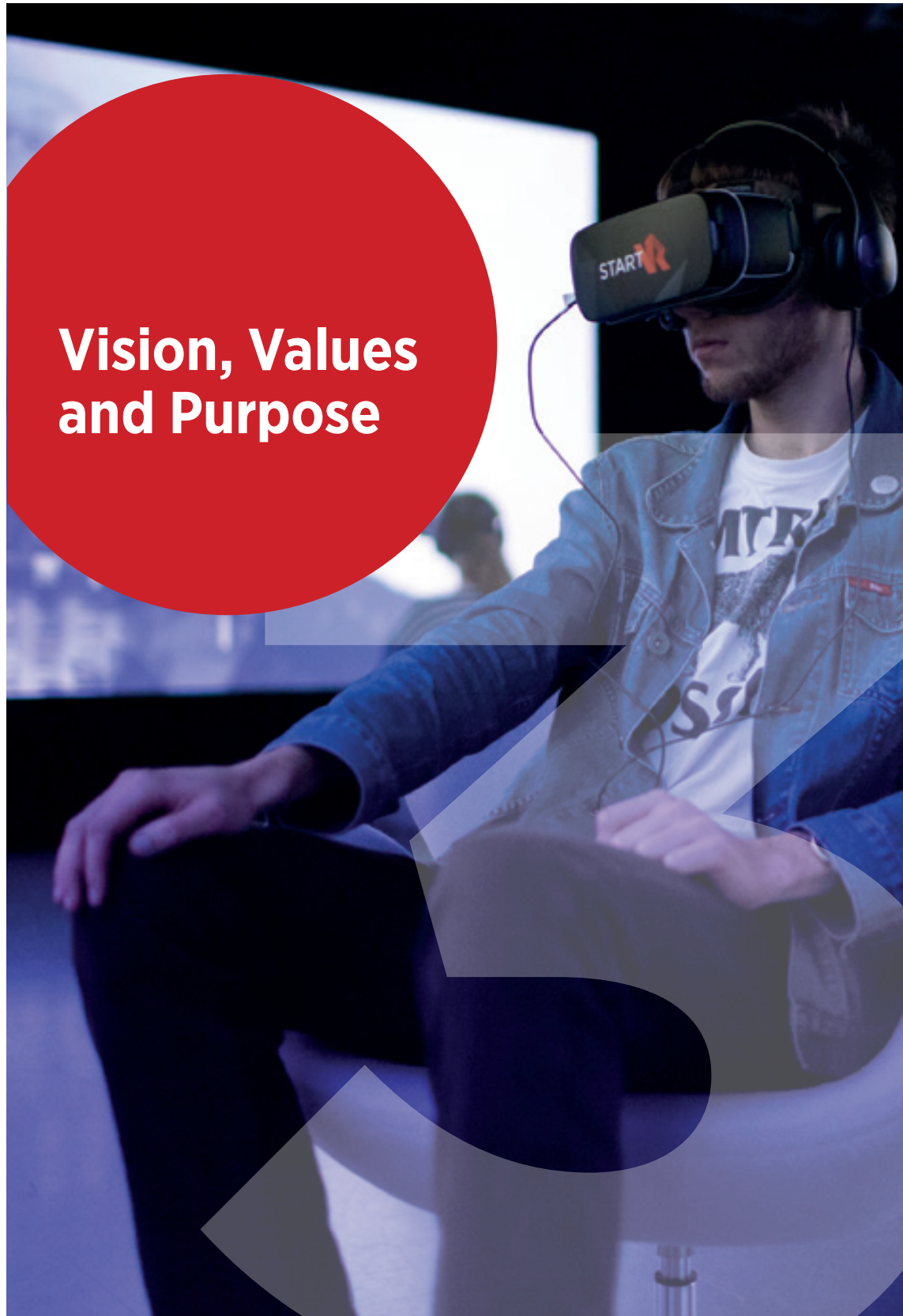
I would like to thank the members of the Executive, the staff, the stakeholders and partners, who have worked with AFTRS this year to produce the excellent and creative outcomes that this report details. Thanks to the Council and Council Committee members for their dedication, knowledge and expertise. In particular I would like to thank Professor Julianne Schultz, Chair of Council for her guidance in my transition to CEO, and her significant contribution to the new strategic direction for the School.

Lastly, my thanks to AFTRS students and alumni. As Australia's storytellers we need you to reignite the Australian story and hold it up to the world. For whoever creates our stories, shapes our culture.

As CEO, I look forward to a bright and innovative future, working together with purpose and values to achieve AFTRS' vision.



Neil Peplow
Chief Executive Officer



Vision, Values and Purpose

VISION

- A national and global leader in education and training for the converging screen and broadcast industries
- A hub for research and development of creative ideas, partnerships and connections
- The destination of choice for talented individuals to develop knowledge, skills and technological expertise, and imagine, create and produce engaging stories and content
- A place that recognises and encourages the rich cultural heritage and diversity of Australia.

VALUES

Creativity

Providing opportunities for the exploration of artistic expression, ideas, innovation and risk-taking

Excellence

Striving for the highest standards of creative and technical excellence

Sustainability

Fostering partnerships, collaboration, resilience and resourcefulness

Diversity

Nurturing and valuing difference and originality, and reflecting the rich cultural heritage and diversity of Australia

Accessibility

Promoting broad access to, and participation in, AFTRS' education and training, and cultural and industry activities and events

Respect

Encouraging mutual respect between staff, students and all AFTRS' stakeholders.

PURPOSE

AFTRS' purpose is to provide high quality education and training at a range of levels to advance the skills and knowledge of talented individuals and meet the evolving needs of Australia's screen and broadcast industries. AFTRS educates and inspires the storytellers of the future and encourages innovative engagement with technology to disseminate those stories to audiences.

AFTRS meets the education and training needs of industry, delivers activities and programs for schools and Indigenous Australians, and partners with cultural and commercial institutions in joint activities,

making a unique contribution through its creative expertise and educational capacity. AFTRS collaborates with industry to deliver relevant education and training opportunities, and shares its facilities, services and resources with industry organisations, associations and enterprises to support a diversity of developmental initiatives, activities and events.

AFTRS conducts research relevant to industry, holds forums and disseminates ideas to stimulate conversation about the converging screen and broadcast industries.

Strategic Direction

AFTRS' STRATEGIC DIRECTION AS EXPRESSED IN THE 2015-16 CORPORATE PLAN IS CENTRED ON THE FOLLOWING SEVEN GOALS.

- 1** Lead the way in providing excellence in distinctive screen and broadcast education and training
- 2** Encourage diverse approaches to creativity, storytelling and content through innovative engagement with audiences and technology
- 3** Provide flexible, accessible lifelong learning opportunities
- 4** Ensure a diverse, thriving and creative environment for learning and teaching
- 5** Strengthen AFTRS as a cultural and industry hub
- 6** Expand AFTRS' reputation and reach in global screen and broadcasting education
- 7** Ensure a financially sustainable future and develop opportunities through partnerships and philanthropy

Award Course Program

IN RESPONSE TO AN INCREASINGLY FRACTURED MEDIA LANDSCAPE, AFTRS REVIEWED ITS AWARD COURSES AND RECALIBRATED ITS OFFERING TO THE MEET THE NEEDS IDENTIFIED IN THE SECTOR.

The Council, CEO and Executive identified a need for the School to be more active at postgraduate level. As a result, in semester 1, 2016, the School launched a revised version of the Master of Screen Arts degree and four Graduate Certificate courses in Directing, Editing, Screenwriting and Documentary.

The incoming CEO also instituted structural changes to the management of the course offerings. The Degree Division and the Specialist Division were merged and the Award Course Division created to oversee all accredited courses. The Division of Education and Division of Educational Support Services were abolished and some functions, such as teaching and learning and administrative support were moved to the Award Course Division. This has created better communication and shared resources between course levels and provided an oversight across all academic levels. The link between educational standards and quality, management of resources and delivery of the courses means the students' journey is taken into account at each stage of planning within a single division, rather than across three.

The Award Course Division has a new management structure that better reflects the expansion and differentiation of the academic offerings across the School. A Course Leader has been appointed to each academic level: Masters, Graduate Certificate and Diploma – the latter

including Introductory courses, Diplomas and Advanced Diplomas. A Program Leader Radio has also been appointed in recognition of the unique requirements of the radio sector and we are planning to appoint a Course Leader for the BA Screen. The Course and Program Leaders are responsible for ensuring the integrity of the overall student journey within their courses, which ensures coherence between the disciplines.

The Division has commenced appointing Heads of Discipline in Editing, Production, Screenwriting, Sound, Screen Studies, Cinematography, Documentary, Radio, Directing, Design, Animation & VFX, Music, Producing, Screen Business and Interactive. These Heads will be responsible for the academic integrity of their discipline across the School, including AFTRS Open courses.

The CEO has also led a review of the alignment of the course offerings in reference to the School's Charter responsibilities. This process has clarified the dominant function of each course and level. For example, the Master's degree aims to develop future cultural leaders and innovators while the Diploma program targets skills acquisition. This interrogation has also clarified the admissions criteria and graduate attributes required at each academic level – Diploma, Bachelor, Graduate Certificate, Graduate Diploma and Masters. This clarity extends to

the scheduling of courses to reflect the circumstances of the students: Diploma and Graduate Certificate programs are offered after-hours while BA Screen, Graduate Diploma and Masters' programs are full-time. The online offerings have also expanded in line with the School's national remit. For example, a one semester Diploma in Screen Design is offered online, followed by a one semester on campus Advanced Diploma in Art Direction as a pathway into this discipline.

Towards the end of 2015, the CEO commissioned an extensive industry skills survey and the results have been used as the basis for an audit of the course offerings in each discipline. For example, one of the headline results from the survey was that many creative practitioners are under-equipped for the demands of running a business. In response, a Graduate Certificate in Screen Business, a Graduate Certificate in Creative Producing and a Diploma in Production Management will be offered in 2017.

DIPLOMA PROGRAM

The Diploma Program offers skills training in a specific discipline or skillset. Courses are developed with input from industry and are adaptive to the emerging requirements of the sector. For this reason the Diploma Program will develop, and potentially retire, a number of courses each year.

The program includes Introductory, Diploma (AQF level 5) and Advanced Diploma (AQF level 6) courses.

In semester 2, 2015, the Diploma Program ran the following courses:

Introductory

- Introduction to Film
- Core Radio Skills

Diplomas

- Diploma in Camera Fundamentals
- Diploma in Editing Fundamentals.

The following courses continued on from semester 1:

Advanced Diplomas

- Advanced Diploma in Music Scoring for the Screen
- Advanced Diploma in Producing: Story, Audience, Finance
- Advanced Diploma in Radio
- Advanced Diploma in Screenwriting: Feature Film
- Advanced Diploma in Screenwriting: Series Television.

In semester 1, 2016, the Diploma Program ran the following courses:

Introductory

- Introduction to Film
- Core Radio Skills

Diplomas

- Diploma in Camera Fundamentals
- Diploma in Design for the Screen
- Diploma in Digital Content (Radio)
- Diploma in Editing Fundamentals
- Diploma in Sound Fundamentals
- Diploma in Visual Effects Fundamentals

Advanced Diplomas

- Advanced Diploma in Cine Essentials
- Advanced Diploma in Music Scoring for the Screen
- Advanced Diploma in Producing: Story, Audience, Finance
- Advanced Diploma in Radio Essentials
- Advanced Diploma in Screenwriting: Feature Film
- Advanced Diploma in Screenwriting: Series Television.

All courses in the Diploma Program are offered outside normal working hours, either online, on campus, or a hybrid combining online study with occasional weekend on-campus workshops. Diploma and Advanced Diploma courses accept students on the basis of merit selection while Introductory courses have no merit selection requirements.

Online Learning

AFTRS has developed a considerable skillset in structuring courses for online delivery. The School has sought student and lecturer feedback on the usability of our Learning Management System, Moodle, to redesign the interface to make it easier to use. The improvements have received positive feedback.

As the expertise in structuring learning experiences in the online space is adopted by the School's lecturers, all courses, even those run wholly on campus, are making use of the system. The usability of the system is increased in many ways, for example, by making Library research assets available to students via Moodle.

BACHELOR OF ARTS SCREEN

In 2016, the first intake of students in Bachelor of Arts Screen (BA Screen) progressed to Year 2, and a new intake entered Year 1. Close to 300 applications were received for the new Year 1 with 112 students accepted.

The BA Screen aims to produce multi-skilled graduates, who will be highly sought after in the industry as innovative screen content creators. Through its balance of core and elective subjects, the degree is structured to develop 'T-shaped skilled' practitioners or those practitioners who are generalists but also have attained a deep level of expertise in one or two disciplines.

It is the ambition of the BA Screen qualification that its graduates:

- Will be highly employable in the burgeoning media content sector
- Can work to a brief
- Understand social video
- Have a strong sense of their own creative approach; and
- The ability to navigate career opportunities.

Work has commenced to ensure the diversity of the intake matches the diversity of the Australian population. This process involves a review of all steps in the student's journey, beginning with recruitment and admission processes. Benchmarking the School's practices against comparable institutions has also begun.

It is also fundamental to the BA Screen that students are prepared to operate in the environment they will enter after graduation. New entrants to the content sector will be expected to produce high quality work with the resources available. Coursework is regularly reviewed to ensure students are developing a work practice that is successful, irrespective of the level of equipment used.

Students completing Year 1 of the BA Screen have reported a high level of satisfaction, with a number of comments that more practice-based activities would further enhance the learning experience. Towards the end of 2015, the academic staff responded to these comments by increasing the number of workshops in relation to lectures.

Accommodating two years of the BA Screen cohort in the building has created a lively academic environment and seen the School adapt to facilitate additional student support. For instance, the Education team introduced a 'buddy' system, in which second year students were available to support first year students. The students initiated a student film club with regular screenings of notable works.

GRADUATE DIPLOMA IN SCREEN BUSINESS

The Graduate Diploma in Screen Business was offered for several years as a two-year part-time course for people with experience in the industry looking to develop their business knowledge and skills. The cohort that graduated in 2015 was the last in this program. From 2017, a new Graduate Certificate in Screen Business will be available to meet demand for specialised business training in the sector.

GRADUATE CERTIFICATES

In 2016, AFTRS reviewed and re-launched four Graduate Certificate courses.

These practice-based courses are designed for emerging and experienced practitioners to hone their creative voice and deepen their conceptual understanding and professional practice of their chosen specialisation.

The Graduate Certificates are part-time postgraduate courses delivered at the AFTRS campus on evenings and weekends.

In 2016, the following two courses were delivered over a single semester:

Graduate Certificate in Directing Fundamentals provides insight into three key facets of screen directing: storytelling structures, cinematic principles and performance, and how they can be used to effectively engage audiences. This experiential course with intensive practical exercises culminates in the development of a short screen project. Each student produces a test scene using professional actors to include in their portfolio.

Graduate Certificate in Documentary Fundamentals provides students with the creative and technical skills to develop a major project with a multi-platform strategy, pitched to a real world industry panel. The panel's feedback noted the high calibre of the students' projects.

In 2016, two courses commenced in semester one and will complete in semester two:

Graduate Certificate in Editing Drama equips students with the knowledge and skills to meet the creative, conceptual, technical and procedural challenges involved in editing a variety of dramatic screen productions. Students graduate with a portfolio of work that demonstrates their ability to progress to the next stage of their careers.

Graduate Certificate in Screenwriting offers emerging and intermediate screenwriters the opportunity to develop the creative talents and analytical skills required by professional screenwriters and writer/directors. Students graduate with a first draft screenplay for a feature film or a pilot screenplay for a television series.

RADIO

Radio Talent Pathway

Radio courses offer a genuine, practice-based pathway for aspiring radio professionals. The suite of courses ranges from the enabling of those who have an initial interest and passion through to intensive training of those who require high-level, industry-ready expertise. Entry-level students can study anywhere in Australia, as the entry level courses are wholly online.

Introductory

Core Radio Skills is a basic introduction to the radio sector that teaches students how to write for radio and develop a voice. Students discover interview and preparation techniques to produce and present radio programs. The course runs for six weeks with a total commitment of 30 hours. This course is 100% online, with weekly video conference sessions. It is very popular with those who aspire to a professional radio career, as well as those in the community radio sector who need further skills development and provides an entry point into the next level of qualification.

Diploma

The Diploma in Digital Content (Radio) offers new skills for those who wish to gain employment in the fastest growing sector of radio. This course was developed in response to industry demand across both the commercial and public broadcasting sectors and allows students to acquire skills to become innovative digital content producers. The 16-week course was run successfully for the second time in 2016,

with most participants now employed or contracted to interesting new roles in the industry. As this course is online, it is also accessible to people right across Australia.

Advanced Diploma

The Advanced Diploma significantly up-skills students by offering a part-time on-campus experience in the Radio studios. It is ideal for those who don't have an undergraduate qualification but who wish to gain entry into the Graduate Diploma in Radio. It is of particular appeal to those who wish to continue to support themselves by working full time. Radio Essentials is a seven and a half hour commitment each week, outside normal working hours, over two semesters. It provides foundation skills in four key subject areas.

Graduate Diploma

The Graduate Diploma in Radio is the school's year-long, full-time flagship radio course and produces industry-ready professionals for both the commercial and public sectors. Highly practical and intensive in its structure, the course builds a broad range of skills through four pop-up radio stations, which become increasingly more complex throughout the year. The course culminates in the students creating an entirely new radio format and building a radio station from the ground up to live broadcast. Work placement is an essential component of this course, and often leads to future employment. The Graduate Diploma in Radio has a remarkable success rate in achieving employment outcomes for students and the industry watches each year's cohort to cherry pick graduates early.

MASTERS PROGRAM

Master of Screen Arts

The Master of Screen Arts (MSA) was reviewed and then reintroduced in 2016. The MSA is a unique program that builds on AFTRS' established success in practice-based learning to equip the next generation of exceptional screen practitioners with the high-level skills needed to achieve creative excellence in a fluid and dynamic industry.

The revised MSA is offered over three semesters. In the first two semesters students complete four subjects through structured coursework:

Project

In *Project*, students synthesise their learning across the other subjects to create or develop a work in response to an articulated practice-based research question. The project can be a short film, a study for a feature film, a screenplay, a web series, or an animation.

Incubator

Structured around a series of creative workshops and peer-feedback sessions, *Incubator* is a space for divergent thinking and a testing ground for *Project* ideas and processes. Students experiment with techniques to develop and progress their storytelling and ideas.

Practice

Students advance their specific skillsets in a series of weekly exercises. The weeks alternate between discipline-neutral workshops focused around collaborative group work, and individual sessions where students test and practice discipline-specific skills agreed between student and mentor in their learning plan.

Seminar

A series of fortnightly screenings and discussions that focus on deep enquiry into the work. Discussions critically reflect on a practitioner's body of work and their industrial and cultural contexts through a range of theoretical lenses.

In the third semester, students complete a single subject:

Final Project

In this subject, students develop a more complex work or a series of works informed by a specific research question and the experiences gained in the first two semesters. Students support this work with a creative exegesis. The exegesis can either be a written paper, video essay or created work. It should critically reflect on the student's process of creating their *Final Project* in relation to their research question.

Master of Screen Arts and Business

The Master of Screen Arts and Business (MSAB) addresses the pressing need for entrepreneurial thinking and new leadership in the screen arts and broadcast industries. This is in response to the opportunities and challenges of digital technologies and the new digital media platforms.

The MSAB equips students to participate fully in the financial aspects of any project including how to pull apart a financial proposition and put it back together, financial modelling, and how to communicate financial information to stakeholders. The MSAB also focuses on the development of leadership. Through a series of workshops and exercises, students address the art of persuasion and how to influence fellow decision makers, on paper and in person. Most importantly, students gain the opportunity to work with a group of talented and highly motivated peers who become part of their lifelong professional networks. A number of research papers produced by the 2015 cohort were published including *Call the specialists: What Thor and Aliens could really do for the Australian film industry* by Abi Tabone, published in *The Conversation*, 29 October, 2015.

TEACHING AND LEARNING

The Award Course Division's approach to the continuous improvement of teaching and learning was articulated through the 2016 Teaching and Learning Plan. The plan focused on four goals: ensuring the coherence of AFTRS' course offerings, assuring the quality of award courses, enhancing the quality of teaching and fostering a community of learning.

During the past year, the School undertook a comprehensive review of its courses and teaching and learning activities. The development of the 2017 course offerings has been undertaken in consultation with faculty, industry and students. For example, a number of BA Screen students provided advice to the Education team on the student experience in relation to the ongoing development of the course.

The School has enhanced its academic support for students. Students can access support in a number of ways: by attending a workshop on a specific issue; by attending a drop-in session; by arranging one-to-one support; or by emailing a question to the Education team. Further, there is an extensive online platform for academic support that contains content for students. This has expanded the reach of the School to those studying part-time, online, or in a blended learning pattern. From semester 2, 2015 to the end of semester 1, 2016, 156 students attended workshops and 65 took part in one-to-one consultations.

Launched in mid-2015, the Research Seminar Group, a professional development program for teaching staff, met monthly to share updates on research projects and report on key insights from conferences attended.

Professional Development of Faculty

As part of the ongoing commitment to the professional development of faculty and in order to enhance the quality of teaching, the School has supported the following staff to undertake study:

- Julia Avenall, Graduate Certificate E-Learning, University of New England, graduated 2016
- Andrew Belletty, PhD, Thesis title: *Listening to country: Can an audio-visually skewed body understand what a sentient country is saying?* National Institute of Experimental Arts, University of NSW Art and Design, graduating 2017
- Rachel Cormack, Bachelor in Media Communication, Charles Sturt University, graduated 2015
- Catherine Gleeson, Master of Research, Research title *Biofeedback and auditory-visual language processing*, The MARCS Institute for Brain, Behaviour and Development, University of Western Sydney
- Nell Greenwood, PhD, Thesis title: *Lighting the way: Pedagogy, creativity and the unconscious*, University of Sydney, graduating 2017
- Dr. Sabina Hussain, Master of Philosophy in Higher Education, Thesis topic: *The concept of global citizenship in higher education*, University of New South Wales, graduating 2017
- Gabiann Marin, PhD, Thesis title: *Dealing with difficult women – The recontextualisation of the antagonistic female in modern media*, Macquarie University, graduating 2021

- Sarah Stollman, PhD, Thesis title: *Designing nostalgia: Cinematic objects in magical realism*, Curtin University: Media, Culture and Creative Arts, graduating 2017
- Lisa Sweeney, Master of Education (Leadership and Learning), University of Technology, graduating 2017
- Dr. Steven Vidler, PhD, Thesis title: *The words that make pictures move: An implicit theory of viewer empathy in the tacit knowledge of expert screenwriters*, Macquarie University, graduated 2015
- Dejay Vi Nguyen, Master of Media Arts, University of Technology, graduating 2016.

In 2015–16, AFTRS faculty published or presented the following papers at conferences:

- Mireille Astore and Ann Browne. *Intangible heritage or corporate memory: From conversions to conservation* (English), *Héritage intangible ou mémoire d'entreprise: des conversions à la conservation* (French) published in the bi-lingual journal *Cahier Louis-Lumière*, 9
- Dr. Matthew Campora. *Rake: An Australian answer to HBO television*. Paper presented at the Film and History Association of Australia and New Zealand Conference in July 2015
- Dr. David Court. *Two information aggregation mechanisms for predicting the opening weekend box office revenues of films: Box office prophecy and guess of guesses*. Paper published on 28 December 2015 by the California Institute of Technology as *Social Science Working Paper 1412* with co-authors Benjamin Gillen, Jordi McKenzie and Charles Plott
- Dr. Sabina Hussain and Dr. Matthew Campora. *Developing an integrated undergraduate film curriculum through a collaborative and cross-disciplinary approach: Challenges and opportunities*. Paper presented at the 12th annual conference of the International Society for the Scholarship of Teaching and Learning (ISSOTL), 27-30 October 2015 in Melbourne, Victoria
- Dr. Sabina Hussain and Dr. Matthew Campora. *From theory to practice: Planning and designing the curriculum of a Bachelor degree in film at the Australian Film Television and Radio School*. Paper presented at Australian Association for Research in Education (AARE), 29 November – 3 December 2015 in Fremantle, WA
- Dr. Sabina Hussain. *The discourse of global citizenship: Implications for learning and teaching practices*. Paper presented at Australian Association for Research in Education (AARE), 29 November – 3 December 2015 in Fremantle, WA
- Mike Jones. *The adaptive writer: Screenwriting process across platforms*. Paper presented at CAPA CILECT Conference in Beijing, October 2015
- Marty Murphy. *We only laugh when it doesn't hurt: Comic effect and the abstraction of violence in literary comedy narratives*. Paper presented at AHSN Conference 2016 (Australasian Humour Studies Network) Sydney University, Sydney in February 2016, and at ISHS Dublin 2016 (International Society of Humor Studies) Conference, Trinity College, Dublin in June 2016

- Dr. Steven Vidler. *Monkeys with typewriters: Embodied character priming in narrative screenwriting*. Paper presented at Society for Cognitive Studies of the Moving Image (SCSMI) Conference 2016, 1-4 June 2016 in New York.
- Dr. Rachel Lander's attendance of the World Science and Factual Producers Congress in Vienna facilitated collaboration between the 2016 MSA students and the Australian Science Media Centre. The material gathered from this event also informed the development of the BA Screen. Rachel was also recruited as a judge for the 2016 Sydney Film Festival
- Dr. Steven Vidler presented at the session, *What Neuroscience Can Teach Us About Screen Story* at the StoryCode Conference in Sydney, July 2015.

Other key activities by faculty include:

- Kim Batterham moderated a *Meet the Makers* session leading up to the 2015 AACTA Awards and a *Meet the Nominees* session for the 2016 annual ACS national awards
- Andrew Belletty was a lead facilitator for the innovative initiatives of Screen Australia Indigenous in 2016, *Songlines on Screen 2* in Darwin, and *Pitch Black* in Sydney
- Dr. David Court was a visiting lecturer at the University of Tasmania's workshop on Media and Entrepreneurship in November 2015, a speaker on *Copyright & Creativity* at the IP & Media Law Conference, University of Melbourne, and an adviser at the RELEASE Music Conference in late 2015. He was also a panelist on the topic *What if we could reimagine copyright* at the Australian Digital Alliance Conference, National Library of Australia in March 2016
- Mike Jones spoke at the National Screenwriter's Conference panel session *Bigger, Longer and Uncut: The Present and Future of Writing Webseries*, as well as hosting the session *He Got Game: In Conversation with Jesse Stern*. At the Sydney Film Festival, Mike was a speaker and moderator for the session, *Down the VR Rabbit Hole*, and at the ScreenFutures Summit in Melbourne, he presented *Writing for the Screen - Finding Your Place*

ACADEMIC GOVERNANCE

The academic governance of the School was reviewed and strengthened through the introduction of an Academic Governance Framework in January 2016.

As part of the implementation process, the Academic Board's terms of reference were revised to extend board membership to include the student member of Council and an elected member of teaching staff. Responsibility for managing the framework is shared between the Award Course Division and Student Services in the Operations Division.

Under the oversight of Academic Board and the Council, the framework consists of five committees: the Course Committee, Research and Ethics Committee, Admissions Committee, Student Representative Committee (SRC), and Academic Standards and Quality Committee (ASQC).

These committees are responsible for the management of School activities relating to student representation; curriculum design and review; the approval of research projects and the review of research ethics proposals; the authorisation of offers for award courses and the development of admissions processes; and the review of assessment procedures and student grades. To ensure consistent pedagogical guidance and oversight, independent members of the Academic Board are also members of the Research and Ethics Committee and the ASQC.

The ASQC reports directly to the Academic Board. It reviews and comments on educational quality and standards across the Award Course Division. Further, it reviews the accuracy of grades and recommends the graduand list to the Academic Board for endorsement. The other four committees in the framework all report to the ASQC, each focusing on a specific area.

The Admissions Committee reviews and reports on the process of admissions. It ensures that the recruitment, selection and admission of students meet the requirements of all relevant policies and procedures.

The Course Committee reviews and reports on quality assurance oversight of all award courses. It considers all information and data in relation to academic standards, reviews curriculum and shares best practice in teaching and learning.

The Research and Ethics Committee monitors the quality assurance of research activities across the School and reviews and approves proposals and applications for research projects.

The SRC is the key forum for students to raise matters relating to the award course student experience and the quality of the School's higher education programs. The committee is comprised of students from all academic levels and is chaired by the student member of Council.

GRADUATION 2015

The 2015 Graduation ceremony was held on Friday 4 December 2015 at Hoyts Cinemas in the Entertainment Quarter, Moore Park. The order of proceedings included opening remarks by Council member Kate Dundas, with the keynote address presented by AFTRS alumna Imogen Banks.

A highlight of the ceremony was the awarding of the Honorary Degree (Doctor of Arts) to broadcaster, commentator and filmmaker Mr Phillip Adams, OAM.

Mr Adams played a key role in the revival of the Australian film industry in the 1970s. He was the author of a 1969 report, which led to legislation by then Prime Minister John Gorton to create the Australian Film Development Corporation (later the Australian Film Commission), the Experimental Film Fund as well as the creation of the National Film School (now AFTRS). He was also one of the original members of Council for the interim School in 1972.

As the Honorary Degree recipient, Phillip Adams joins a select group of significant Australian film and television industry practitioners including Dr George Miller, Baz Luhrmann, John Edwards, Jan Chapman, Phillip Noyce and Darren Dale.

Phillip Adams was presented with his Honorary Degree by producer and alumna Sue Maslin. Her recent feature film *The Dressmaker*, has earned more than \$15m to date at the Australian box office.

Other prizes presented were:

- Selwyn Speight Award for Radio Reporting was presented to Eliot Barham and Kate Drinkwater by Neil Peplow, CEO
- AV Myer Indigenous Awards for Exceptional Talent were presented to Kodie Bedford and Bernard Namok Jnr by Indigenous performer and filmmaker, Aaron Fa'Aoso and Kyas Sherriff, Head of the Indigenous Unit
- Foxtel Award for New Media Innovation was presented to Bridget Callow, Peter Drinkwater and Chloe Rickard by Brooke Pettit, Community and Corporate Social Responsibility Manager at Foxtel. The prize is intended to help seed fund a new company to explore new business models.

For the full list of 2015 Graduation Prizes, see Appendix 4. For the full list of AFTRS 2015 Graduates, see Appendix 3.

STUDENT RADIO ACHIEVEMENTS

AFTRS Radio alumni are also richly awarded for their expertise. At the 2015 Australian Commercial Radio Awards, the following were awarded:

- Tim Blackwell (Graduate Diploma in Commercial Radio Broadcasting 2001) – Best Entertainment/Music Presenter (Metropolitan) and Best Networked Program (Kate, Tim and Marty, Metropolitan)

- Ashleigh Blucher (Graduate Diploma in Radio 2013) – Best Entertainment/Music Presenter (Country)
- Stephen Cenatiempo (Graduate Diploma in Radio Broadcasting 2010) – the prestigious Brian White Memorial (News)
- Claire Humphery (Graduate Diploma in Radio 2014) – Best Newcomer On-Air (Country)
- Jacqui Kassulke (Graduate Diploma in Commercial Radio Broadcasting 1999) – Best Digital Radio Format (Triple M Modern Rock Digital)
- Ross Turner (AFTRS Open – Program Directors Course 1999) – Best Program Director (Provincial)
- Matt Dickson (AFTRS Open – Short Course in Comedy Writing) – Best Station Produced Commercial – Single (Westspecs – start, Metropolitan)
- Libby Daniewska (AFTRS Open – Creative Craft of Radio Copywriting 2014) – Best Sales Promotion (Honda Lovin', Country)
- Rod McLeod (Graduate Diploma in Commercial Radio Broadcasting 1988) – Best News Presenter Country and Provincial (Provincial)
- Dee Curtis (Graduate Diploma in Commercial Radio 2003) – Best Multimedia Execution – Station (Nova's Insta Party, Metropolitan)
- Jerimiah Busniak (AFTRS Open – Program Directors Course 2013) – Best Station Produced Comedy Segment (Peppa Pig Reboot, Metropolitan).

STUDENT FILM ACHIEVEMENTS

AFTRS supports student work by nominating selected films for awards and for screening at national and international film festivals. In 2015-16, 42 films were selected for screening at 91 festivals worldwide, a total of 143 screenings, winning 26 awards.

For the full list of AFTRS Student Film Achievements, see Appendix 8.

Highlights this year include:

- *A Boy Called Su* (Vedrana Musić, Graduate Diploma in Directing 2014) won the Special Jury Award for Fiction at the International Gold Panda Award for Students as part of the Sichuan TV Festival in China
- *Deszcz* (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014) was selected for Toronto International Film Festival and was also an official selection at Chicago International Film Festival

- *Foal* (Vanessa Gazy, Master of Screen Arts 2014) received the Festival Honours Award for Outstanding Achievement in Filmmaking (Best Foreign Short) at Newport Beach Film Festival. It was also nominated for the Craft Award, Best Achievement in Editing and Best Young Actor (Lola Bennett) Awards at the St. Kilda Film Festival in Melbourne
- *Stuffed* (Warwick Young, Master of Screen Arts 2013) was awarded Best Foreign Film at the Beverly Hills Film Festival, the Audience Award (New Talent Showcase) at Down Under Berlin in Germany, and was runner-up for the Best Short Film (Nicholas Baudin Prize) at Recontres Internationales du Cinéma des Antipodes in Saint-Tropez
- *The Kangaroo Guy* (Joel Loxton, Master of Screen Arts 2014) won the Jury Award (International Student Category) at the Montreal World Film Festival.



A BOY CALLED SU

2014 | 07'59

Director Vedrana Musić
Writer Nicole Reddy
Producer Rachel Argall
Cinematographer Raj Muneshwar
Sound Designer Callum Hedemann
Editor Simon Greenfield
Production Designer Bec Sheedy
Music Score James Collins
Production Company Australian Film Television and Radio School

Cast
 Su: Jayden Lai
 James: Sebastian McKenzie
 Linda: Everlyn Stuart
 Mrs Brown: Helen Stuart

Synopsis
 Su, a kindergarten boy, must beat the language barrier and find his voice to get his favourite ball back.



DESZCZ

2014 | 05'14

Director Malina Maria Mackiewicz
Writer Malina Maria Mackiewicz
Producer Millie Gligorevic
Cinematographer Ben Cotgrove
Sound Designer Liam Price
Editor Rolando Olalia
Production Designer Elsie Moulton
Music Score Ellie Cumming

Cast
 Jędrzej: Lech Mackiewicz
 Magda: Victoria Haralabidou
 Prison Guard: Christopher Stollery

Synopsis
 When Magda visits her lover Jędrzej, neither of them know when his execution will take place. For two years each visit could have been their last, and so could today.



FOAL

2014 | 24'02

Director Vanessa Gazy
Writer Vanessa Gazy
Producers Lyn Norfor, Ciara Hehir
Cinematographer Ryley Brown
Sound Designer Abigail Sie
Editor Anil Griffin
Composer Freya Berkhout
Production Designer Sherree Philips

Cast
 Aurora: Tess Haubrich
 Annie: Lola Bennett
 Joe: Benjamin Hoetjes

Synopsis
 In the extended absence of her older stockman husband, Aurora falls pregnant to her young lover, Joe. As Aurora braces for the imminent return of her husband, her young daughter Annie struggles to make sense of her mother's complex adult world, and of her own burgeoning sexuality.



STUFFED

2013 | 22'00

Director Warwick Young
Writer Warwick Young
Producers Rachel Argall, Warwick Young
Cinematographer Jeremy Rouse
Sound Designer Diego Ruiz
Editor Dany Cooper
Production Designer Ella Carey
Music Score Matt Rudduck, Jonathan Zwartz

Cast
 Peter: Travis Cotton
 Ellen: Anita Hegh
 Mary: Jan Oxenbould

Synopsis
 Taxidermist Peter Murphy loves his mother, so when she dies he can't bear to live without her and does all that he can to keep her with him.



THE KANGAROO GUY

2014 | 15'00

Director	Joel Loxton
Writer	Joel Loxton
Producers	Eleanor Winkler, Racquelle David
Cinematographer	Michael Steel
Sound Supervisor	Blake Guy
Sound Recordist	Gareth Evans
Editor	Jenny Hicks
Production Designer	Michael Price
Music Score	Helen Grimley
Cast	Keith: Ben Wood Trevor: Danny Adcock Gayle: Jeannette Cronin Rebecca: Rina Freiberg Cam: Sam Campbell
TV Director	Brendan Smith
TV Producer	Khan Trieu
Synopsis	A politician's statement is taken out of context and the media question his ethical integrity. To prove himself he goes to the extreme, even if it borders on the unethical.

AFTRS student films once again screened in the annual Cinema des Antipodes, a special designated non-competitive program of Australian and New Zealand films that runs alongside the official Cannes Film Festival. This year the following films were selected:

- *All God's Creatures* (Brendon McDonall, Graduate Diploma in Directing 2012)
- *Deszcz* (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014)
- *Foal* (Vanessa Gazy, Master of Screen Arts 2014)
- *Midnight Poetry* (Emilie Boyard, Master of Screen Arts 2014)
- *The Flying Adventures of Amelia* (Pepi Kokab, Graduate Diploma in Directing 2013)
- *The Kangaroo Guy* (Joel Loxton, Master of Screen Arts 2014).

AFTRS Open



AFTRS Open delivers a broad range of quality short courses and education for screen and broadcasting industry professionals, adults aspiring to learn new media skills, primary and secondary school students and businesses needing to stay relevant.

The courses are customised for their target audiences in terms of duration, level and content. Taught by industry professionals, they reflect current practice in the media industry and simulate professional environments. AFTRS Open courses are continuously monitored to ensure the quality of the education experience and their relevance to each audience.

In 2015-16, AFTRS Open ran 324 short courses for 4,925 participants, and provided a number of customised programs for corporate and government clients, including a large-scale communications training program for 300 front-line transportation staff.

This year, AFTRS Open has refocused on providing even greater value for the School's stakeholders across industry, and schools and youth in the broader community. This has meant ensuring the delivery of a large scale short course program while expanding the division's priorities. The new priorities include providing greater accessibility for all Australians interested in media

education, irrespective of background or circumstances, and attracting non-government revenue to support this greater outreach.

To support the School's new direction, three distinct units were formed, led by the Director of Partnerships and Development. The units are:

- **Industry** to develop and implement all media industry courses;
- **Engagement** to facilitate outreach activities; and
- **Development** to focus on generating alternative revenue streams through corporate programs, customised training, sponsorship and philanthropy.

The Head of Open Program is now in charge of all the Industry programs, and two new positions have been established: a Development Manager and an Engagement Manager.

This year AFTRS Open engaged new partnerships and delivered fresh training activities in line with the updated outreach strategy.

To prioritise diversity and access, AFTRS delivered training in partnership with UNSW's ASPIRE program that assists high school students from disadvantaged backgrounds access tertiary study by introducing them to a range of education experiences.

AFTRS also teamed up with the Information and Cultural Exchange which provides cultural opportunities and education for Western Sydney creative practitioners. Another successful new partnership is with CuriousWorks, which celebrates Australia's cultural diversity and enables communities to tell their stories.

These workshops, run by industry professionals, signal AFTRS' commitment to provide opportunities for the development of storytellers by providing access and training.

In addition, three significant initiatives were developed with state film agencies. AFTRS Open collaborated with Screen NSW, Women NSW and the Executive Women's Television Group to create *She Shoots*, a training and internship initiative that addresses gender diversity in reality television camera and sound roles. With Screen Territory, AFTRS Open delivered two location sound courses that addressed a skills gap in the Northern Territory. AFTRS has also collaborated with Wide Angle Tasmania to provide a structured program for the development of web series projects with local filmmakers.

A suite of courses tailored for individuals and entities from corporate and government sectors is in development. This program not only meets the need for all Australian businesses to be media-literate, but also contributes to the School's financial sustainability. Program development has been informed by the delivery of a number of short courses this financial year to clients including media companies, government departments, not-for-profit organisations as well as ongoing training for customer service staff of major transportation companies.

The School is also exploring other initiatives to bring to life AFTRS' ambitions, many of which will require imagination and collaboration through a number of partnerships.

In the future there will be a stronger emphasis on partnerships with international production companies and education providers. AFTRS Open has been fostering relationships with the Shanghai Media Group and the Singapore Media Academy. In 2015-16 AFTRS delivered training to these organisations which will continue in 2016-17.

Prior to the restructure in 2015, AFTRS Open had the following four program units: Industry and National, Television Unit, Schools and Youths, and Indigenous. The activities of the Indigenous Program are reported in the Indigenous Unit chapter. The following information reflects the 2015 program structure.

THIS YEAR, AFTRS OPEN HAS REFOCUSSED ON PROVIDING EVEN GREATER VALUE FOR THE SCHOOL'S STAKEHOLDERS ACROSS INDUSTRY, AND SCHOOLS AND YOUTH IN THE BROADER COMMUNITY.

INDUSTRY AND NATIONAL PROGRAM

The aim of the Industry and National Program is to deliver quality short course training to emerging and established industry practitioners.

This year, **Industry Program** course highlights included *Writing for Hollywood: Masterclass with John Collee*, *Six Scenes Cinematographer's Must Know* with Louis Irving, and a *Steadicam Techniques Workshop*. The year-long blended learning course, *Radio Program and Content Directors Course* held an inspiring two-day residential workshop, at which the national content directors of radio networks ARN, NOVA and Grant Broadcasters shared their knowledge and experience.

AFTRS Open also delivered 20 online courses to facilitate access to professional training outside of Sydney and NSW. Courses were offered in radio, screen music, screenwriting, content creation for iPads and iPhones and writing for television. A total of 277 students across all states and territories accessed these courses, compared to 247 in 2014-15, an increase of 11%.

The **National Program** provides the opportunity for the School to work with state film agencies to provide local training for industry practitioners. In 2015-16, in response to a need identified by Screen Territory, two location sound recording courses were run in Darwin and Alice Springs and a screen business program was offered in partnership with the South Australian Film Corporation.

Other courses delivered in partnership include a digital filmmaking course with the Mid-West Regional Council in stop motion animation, a writing workshop for the Queensland Touring Film Festival, and *Running Your Own Creative Business* in Western Australia and Queensland. Additionally, a program of courses was run in Melbourne and Brisbane including *Directing Masterclass with Daina Reid*, *Script Editing*, *Introduction to Directing*, *Introduction to the Television Industry* and *Introduction to Screenwriting*.

In total, the Industry and National Programs ran a total of 91 courses for 1,162 participants.

TELEVISION UNIT

The **Television Unit** plays an important role in providing short courses and seminars to meet the needs of the television sector. It maintains productive relationships with broadcasters, production companies and independent practitioners who provide insight into the sector's educational needs, in addition to participating as AFTRS Open lecturers and guest speakers.

Among the highlights this year was the expansion of the Summer School program with an intensive *Sketch and Short Form Comedy* course as well as the *Six Week Doco School*. The latter concluded with a pitch to Screen Australia and ABC TV. Subsequently, one student has secured development funding from Screen Australia. Additional master classes included *Advanced Lighting Skills with Roger Lanser* and *Directing Actors with Peter Andrikidis*.

In 2015-16 the Television Unit ran a total of 99 courses for 1,088 participants.

SCHOOLS AND YOUTH PROGRAMS

The **Schools and Youth Programs** provide short course training for teachers, primary and secondary schools and children during school holidays.

During 2015-16, a number of school groups travelled to AFTRS for training from regional areas and interstate including from Coffs Harbour (NSW), Bundaberg (QLD), Merimac (QLD) and the ACT. A highlight was the delivery of an ambitious documentary training project for Oxley College (Bowral, NSW). This project involved 60 Year 9 students who learned documentary filmmaking and made a film about their three-week excursion to Sydney.

The school holiday program remains successful with many new and repeat students, and attracts consistently positive feedback. Due to popular demand, *Kids Digi Part 2* was launched this year as a follow-on course from the hugely popular *Kids Digital* animation course.

The Schools Advisory Committee provides expert advice on Schools and Youth Program activities to ensure their educational value and suitability for identified student demographics. The Committee's membership draws on a broad range of experience from primary and secondary schools across the public, independent and Catholic sectors. The Committee comprises Chair, Dr Miranda Jefferson and members Matt Clausen, Margot Bowen and David Chapman.

In 2015-16, 122 Schools and Youth courses were run for a total of 2,543 students.

Indigenous Unit



AFTRS ACKNOWLEDGES THE RISE AND IMPORTANCE OF INDIGENOUS STORYTELLING BOTH IN AUSTRALIA AND ON THE INTERNATIONAL STAGE.

In 2016, the School established an **Indigenous Unit** to support its future growth and development. Under the direction of the Head of Indigenous, Kyas Sherriff, AFTRS' mission is to reposition the school as the leading screen and broadcast educator of Indigenous craft and best practice.

The Indigenous Unit has three core objectives:

1

Establish clear learning pathways for Indigenous people

The Indigenous Unit established the Industry Pathway program to connect relevant community representatives and industry bodies with course participants and address specific skills gaps in the industry.

The School is already seeing positive results through an increase in Indigenous students enrolling in award courses. In 2015-16, the number of students enrolled in AFTRS award courses who identify as Indigenous Australians was 18, an increase from the eight students enrolled the previous financial year. The support offered has also made a difference this year, with 16 students continuing their studies after the census date.

In addition, Indigenous specific talent labs were introduced, with a focus on intense master classes for career practitioners. *Black Shot*, a cinematography course, was the first talent lab to be offered. Run by Indigenous cinematographer and AFTRS alumni Allan Collins, ACS, nine emerging cinematographers were identified and enrolled from across Australia – Alice Springs, Broome, Perth, Townsville, Brisbane, Sydney and Yirrkala in the Northern Territory. Three of the participants were women, and one participant was successful in gaining an industry placement on a professional production following completion of the course.

The School has also introduced Indigenous Scholarships for students enrolled in its Award Course program. Seven scholarships were awarded to students who would not have previously considered studying at AFTRS. The scholarships assist with the cost of higher education, including relocation.

2

In 2015, the AV Myer Indigenous Awards for Exceptional Talent were presented to Kodie Bedford and Bernard Namok Jnr. Bernard is filming his first production, a documentary about his father Bernard Namok Snr who designed the Torres Strait Islander flag. Kodie is continuing to work in the screen industry and was able to purchase equipment to support her work in online storytelling and screenwriting webisodes.

Strengthen relationships with Indigenous communities and industry

By travelling to remote, regional and urban communities and meeting broadcasters, institutions and local film practitioners, the Indigenous Unit has been able to communicate the exciting and innovative opportunities AFTRS is developing for the Indigenous community.

In response to the School's commitment to strengthening relationships with Indigenous communities and the broader industry, the Indigenous Unit has forged new partnerships with Indigenous and non-Indigenous organisations across the country, including TAFE, NAISDA, CAAMA and the production company, Lone Star.

In 2016, the Indigenous Unit launched the *Black Talk* series of events. These talks aim to provide students and the industry with the opportunity to engage with Indigenous film practitioners about their craft and the practice of Indigenous filmmaking and storytelling.

One of the guests of *Black Talk* was Mexican screenwriter, Guillermo Arriaga (*Amores Perros*, *Babel*) who shared his experience of mentoring Aboriginal and Torres Strait Islander screenwriters. Other guests included *Cleverman* concept creator/co-producer Ryan Griffen, in conversation with producer Rosemary Blight and production designer Jacob Nash and actor Deb Mailman. In June, *Black Talk* partnered with the Sydney Film Festival to run two sessions: the first on the subject of *Indigeneity* with panellists and producers David Jowsey and Ned Lander, plus script editor Louise Gough; the second was about Australian screen storytelling with Indigenous auteur Ivan Sen, international guest Sterlin Harjo and emerging Indigenous filmmaker, Dylan River.

Close to 300 people attended the talks which have offered fascinating insights into the complexity of Indigenous storytelling.

3

Embed Indigenous culture into AFTRS

As a leader in education and training for the screen and broadcast industry, it is key that AFTRS articulates its commitment to Aboriginal and Torres Strait Islander culture and storytelling as integral to Australian culture and identity, and reflects this commitment across all its education and training activities.

The Indigenous Unit has developed the AFTRS Aboriginal and Torres Strait Islander policy to guide staff and students and provide a framework for a culturally competent industry, that champions the participation of Indigenous people as skilled practitioners, and the development of Indigenous storytellers across screen and broadcast platforms.

In early 2016, AFTRS hosted a cultural awareness session for all staff. The session was facilitated by John Briggs of Indigenous consultancy, Corporate Culcha, and was followed by traditional Torres Strait Islander dance and music performances. AFTRS is committed to ongoing events and training to raise cultural awareness and broaden the diversity of the School's culture.

Collaboration and Engagement



This year AFTRS strengthened its role as a cultural and industry hub for the screen and broadcasting sector by hosting and supporting a broader variety of events as well as continuing to offer well-established and popular sessions for industry and the general public.

Two headline events based around industry-relevant research were presented – *VR Noir: A Day Before the Night* and *An Evening with Jamie Brewer*. These events will continue to have broader impact through the preparation and dissemination of research material that will be invaluable for the industry's development and also showcase AFTRS' role in innovation.

VR NOIR: A DAY BEFORE THE NIGHT

In 2016, AFTRS partnered with production house Start VR and creative studio FSM to create a virtual reality (VR) production. This was a unique opportunity for AFTRS to engage with crucial research into this rapidly expanding field with local industry leaders.

The partnership resulted in *VR Noir: A Day Before the Night*, a ground-breaking entertainment experience that explored the working of traditional film narrative in the VR space. *VR Noir* is an interactive crime thriller set in an expansive urban setting created via 360-degree live action cinematography, and cutting-edge VR technology combined with computer-generated visual effects. AFTRS also partnered in the development of a new virtual reality app, *360 Vision* alongside Screen NSW, ABC, Screen Australia and Event Cinemas.

From 8 – 11 June 2016, through a partnership with Destination NSW, *VR Noir* was presented to a broad audience as part of the Sydney-based Vivid festival. Vivid audiences experienced VR first-hand in the AFTRS studio, as they played a role in the unfolding interactive film noir narrative.

In addition to presenting the VR interactive experience, the School hosted three Q&A panels:

- *The Story of VR Noir: Writing, Directing & Performance* was hosted by Mike Jones with panellists Robert Klenner, Meredith Penman and Nathan Anderson (Start VR Showrunner, Executive Producer). It explored the challenges, possibilities and potential of VR as a storytelling medium
- *The Making of VR Noir* was hosted by CEO Neil Peplow, with key collaborators from Start VR, FSM and AFTRS, and explored the challenges of fusing traditional narrative drama with virtual reality technology
- *Building and Shaping VR Noir: Camera, Editing, Sound & Music* was hosted by Mike Jones with AFTRS panellists Kim Batterham and Andrew Belletty, and FSM's Phil Stuart-Jones. It explored the process of shooting, editing, scoring, VFX and sound design for *VR Noir*.

Almost 500 people attended AFTRS across all the *VR Noir* related events and panels.

“THIS PROCESS HAS BEEN A TREMENDOUS OPPORTUNITY TO DEVELOP AND PILOT AN ORIGINAL VR PROPERTY. WORKING WITH AFTRS WE FEEL WE CAN HARNESS THE COLLECTIVE WISDOM OF TRADITIONAL FILMMAKING AS WE ATTEMPT TO CREATE A NEW SET OF CONVENTIONS AND TECHNIQUES IN THE EMERGING VR SPACE.”

NATHAN ANDERSON, SHOWRUNNER & EXECUTIVE PRODUCER, START VR

AN EVENING WITH JAMIE BREWER

On 25 May 2016, AFTRS hosted a special event: *An Evening with Jamie Brewer* with partners Bus Stop Films and Screen NSW. This event was dedicated to promoting discussion by production companies, casting agents and the wider community on how the Australian screen industry can best create roles, both on and off screen, for people living with a disability.

The event featured a keynote address by Screen NSW CEO, Courtney Gibson and a Q&A session with notable American actor, Jamie Brewer. Ms Brewer is an active campaigner in the US for the rights of actors and others with intellectual disabilities through The Arc, a leading advocacy organisation.

Two other key event speakers were Paul Nunnari, Event Access and Inclusion Manager at the NSW Department of Premier and Cabinet, and Nathan Basha, Bus Stop Films student and NSW Young Australian of the Year finalist, 2016.

This event arose out of the work of Bus Stop Films and its founder, AFTRS alumna Genevieve Clay-Smith. Bus Stop Films is a voluntarily run organisation which works with people with intellectual disabilities and others from marginalised communities. Its classes aim to bridge the tertiary gap and provide access to a film school experience. This year, through the support of AFTRS and Screen NSW, Bus Stop Films has run its filmmaking classes using AFTRS equipment and facilities.

Alongside Bus Stop Films, AFTRS has committed to research and develop accessible film studies curricula to share with educators of disadvantaged students and other marginalised groups Australia-wide. This new education initiative is aimed to encourage more inclusive and diverse filmmaking practices both at AFTRS and across the Australian film industry.

“WE ARE INCREDIBLY GRATEFUL FOR THE SUPPORT THAT AFTRS IS GIVING US. BRINGING OUR STUDENTS WITH AN INTELLECTUAL DISABILITY INTO AFTRS FOR OUR CLASSES WILL BE EXTREMELY TRANSFORMATIVE AND IMPACTING. IT WILL GIVE OUR STUDENTS ACCESS TO RESOURCES THAT WILL BRING DIGNITY, PROFESSIONALISM AND EXCELLENCE TO THEIR LEARNING.”

GENEVIEVE CLAY-SMITH, CO-FOUNDER BUS STOP FILMS

ARTS8 COMMUNITY OF PRACTICE

In June 2016, AFTRS partnered with NIDA in a collaborative project series as part of its membership of ARTS8. ARTS8 is the Australian Roundtable for Arts Training Excellence and comprises the eight arts training bodies: the Australian Ballet School, the Australian National Academy of Music, Australian Youth Orchestra, Flying Fruit Fly Circus, National Aboriginal and Islander Skills Development Association Dance College, National Institute of Circus Art, National Institute of Dramatic Art and AFTRS.

Each training body provided one staff member and two students to contribute to the project. BA Screen students, Rachel Mackey and Matthew Harvey were selected as participants and Emma Elias, Eden McFarlane and Benjamin Ryan were selected as the AFTRS documentary team to capture the project.

The project began at AFTRS on a Friday afternoon with creative exercises designed to rapidly foster collaborative practice. On Saturday the participants showcased their artistic skills before creating a performance, which was showcased on Sunday. Though their skills were many and varied – musicians, circus artists, actors, comics, gymnasts, designers, filmmakers and writers – they found that their love of the arts was a common language. Using this shared language, the group devised a performance on the theme of Transformation, which resulted in a 20-minute work of art that moved its audience to tears.

Outcomes from this initiative have been both practical and profound. A detailed report has been written including the overwhelming positive and appreciative feedback from participants. Perhaps most significantly, the students worked collaboratively in a dynamic and mutually respectful manner to create a shared vision. They made connections across disciplines and beyond their institutions and established networks. Staff shared similarities and challenges in their learning and teaching practices and strengthened inter-institutional professional networks.

Kaitlyn Alice O’Leary of the National Aboriginal and Islander Skills Development Association (NAISDA) Dance College described the initiative as:

“A VISIONARY CONCEPT THAT I HOPE WILL CONTINUE, ENABLING THE FOLLOWING GENERATIONS OF ARTISTS TO SHARE AND CELEBRATE EACH OTHER’S TALENTS IN A NURTURING AND INSPIRING ENVIRONMENT.”

NETWORKING INITIATIVES

As part of Vivid Sydney 2016, AFTRS Open instigated an evening of *Speed Networking*. Following in the footsteps of previous events run by Metro Screen, this session provided an important opportunity for individuals in the screen and broadcast sector to meet and network, and potentially form teams with the aim of producing collaborative work. With the closure of screen resource organisations, there are few places where emerging practitioners can connect with others. This initiative attracted a large number of film, TV and digital content collaborators and received positive feedback.

Another networking opportunity launched in 2016 was Australians in Film’s Charlie’s Networking Hub. Charlie’s is co-funded by AFTRS, Screen Queensland, Screen NSW and Film Victoria to provide a home base for Australian filmmakers in Los Angeles to conduct business and collaborate.

“AFTRS HAS TAKEN A DESK SPACE AT CHARLIE’S TO PROVIDE ALUMNI WITH A HOME TO WORK FROM IN LA. BY BEING PART OF THE AUSTRALIAN COMMUNITY IN THE US, THEY WILL GAIN VALUABLE SUPPORT, INSIGHT, AND MUCH NEEDED FRIENDLY FACES AS THEY PITCH THEIR WARES TO THE LARGEST ENTERTAINMENT INDUSTRY IN THE WORLD.”

NEIL PELOW, AFTRS CEO

PUBLIC PROGRAM

AFTRS continues to run its successful public program of events that attract large numbers of screen industry members as well as interested patrons and punters.

Friday On My Mind

In partnership with the Australian Centre for the Moving Image in Melbourne, the weekly forum *Friday On My Mind* ran for the fourth consecutive year. James Hewison, Lee Zachariah, Philippa Hawker and Margot McDonald hosted more than 20 sessions, with featured guests including Sue Maslin, Jill Bilcock, Matthew Saville and the late Paul Cox.

In Sydney, *Friday On My Mind* ran for its eighth consecutive year with Luke Buckmaster and Giles Hardie sharing the hosting duties. Their guests included filmmakers Catriona McKenzie, Brendan Cowell, Gillian Armstrong and Kriv Stenders.

Across the year, 1,635 people attended *Friday On My Mind*.

TV Talks

TV Talks continues to be a popular forum for TV professionals to discuss and debate industry-relevant issues and network with colleagues and peers. In 2015-16, 10 sessions were hosted with an attendance of 873 people. Issues ranged from drama to documentary, and from audiences to Australian content. Guests included Sue Masters, Jo Porter, Penny Win, Benjamin Law and Debbie Lee.

AFTRS also hosts events at significant cultural events in Sydney and other cities. In 2015-16 this included the Sydney Writers' Festival, the Australian International Documentary Conference and the Sydney Film Festival.

At the 2016 Sydney Writers' Festival, AFTRS hosted the session, *Why Women's Voices Matter to Men*. Moderated by writer/director and Head of Directing Samantha Lang, the panel included US gender studies sociologist and writer Michael Kimmel; screenwriter, playwright, producer and actor Nakkiah Lui; and screenwriter and playwright Tom Holloway. The trio discussed recent films and TV mini-series that foreground female voices and celebrate the screen heroine. More than 150 people attended the session.

“THE GREAT STRENGTH OF THE MSAB PROGRAM IS THE OPPORTUNITY FOR A DIVERSE GROUP OF PRACTITIONERS TO COLLECTIVELY THINK THROUGH ISSUES AFFECTING THE INDUSTRY, WITHOUT NEED FOR DIRECT PROFESSIONAL GAIN. SCREENFUTURES IS BORNE OUT OF A DESIRE TO CONTINUE THE THINKING AND TURN IT INTO ACTION.”

IMOGEN BANKS, PRODUCER & FOUNDING MEMBER

ScreenFutures

In August 2015, as part of nurturing the connection between students and alumni, AFTRS hosted the launch of ScreenFutures, an association formed by a group of alumni from the Masters of Screen Arts and Business (MSAB), dedicated to researching and debating issues affecting the Australian screen industry.

The event launched the group's inaugural research project, *Content You Love* about reframing piracy for a sustainable creative industry. The research identified a series of personality profiles and preference indicators for those engaged in online piracy of screen content. The project looked at what messages may affect behavioural change for different sectors of the piracy community. This is the first time such research has been undertaken in Australia.

The research titled, *Anxious addict or conscious cowboy? A new view on illegal downloading* by Annie Parnell, Bridget Callow, Chloe Rickard, Ester Harding, Peter Drinkwater and David Court was published in *The Conversation* in August 2015.

For the full list of Public Program sessions and speakers, see Appendix 5.

INDUSTRY GUILDS AND ASSOCIATIONS, FESTIVALS AND CONFERENCES

AFTRS maintains close relationships with screen and broadcasting industry guilds, societies and associations, as well as arts and cultural festivals and organisations. In 2015-16 AFTRS supported the following conferences, events and award ceremonies:

- 20th Biennale of Sydney: Embassy of Disappearance
- ASPERA Annual Conference
- Audiocraft Conference
- Australia Council
- Australian Academy of Cinema and Television Arts (AACTA)
- Australian Cinematographers Society (ACS)
- Australian Commercial Radio Awards (ACRAs)
- Australian Directors Guild (ADG)
- Australian International Documentary Conference (AIDC)
- Australian Production Design Guild (APDG)
- Australian Screen Sound Guild (ASSG)
- Australian Writers' Guild Awards (AWGIES)
- Chinese Film Festival
- Commercial Radio Australia (CRA) Conference
- Community Broadcasting Association Australia (CBAA) Conference
- FlickerFest

- Generation Next Micro Budget Conference
- Melbourne Film Festival
- Melbourne Writers Festival
- National Screenwriting Conference
- RadioDays Europe
- Screen Forever Conference
- Society for Cognitive Studies of the Moving Image (SCSMI) Conference
- Songlines Workshop
- Special Interest Group (SIG) Writing Conference
- Sydney Writers' Festival
- VR Kaleidoscope.

The Radio Division held its annual residential conference hosting aspiring Program Directors, current Graduate Diploma in Radio students and industry experts. Presenters included Andy Milne, Ideas Director/Head of Creative at Nova Entertainment; Joan Warner, CEO, Commercial Radio Australia; and Duncan Campbell, National Content Director, Australian Radio Network.

AFTRS' partnership with the 5th AACTA Awards resulted in the hosting of nine sessions of *Meet the Nominees*. These sessions included nominees for various industry awards including John Seale ASC ACS, Deborah Peart ASE, Blake Ayshford, Colin Gibson, Jennifer Peedom and Jocelyn Moorhouse.

INDUSTRY USE OF AFTRS' FACILITIES

As part of maintaining an ongoing connection with industry, AFTRS encourages the complimentary use of its facilities for non-commercial activities including events and networking, auditions and rehearsals, conferences, screenings and meetings.

In 2015–16, there were 88 occasions in which different industry groups used AFTRS' facilities, hosting 2,200 attendees. The groups included alumni, production companies, industry guilds and associations such as the Australian Directors Guild, Australian Screen Editors, Australian Writers' Guild, Foxtel, ABC, OzDox, and WOW Film.

For the full list, see Appendix 6.

TEACHING STAFF AND GUEST LECTURERS: INDUSTRY PRACTITIONERS

AFTRS remains closely connected to the industry by employing screen and broadcast practitioners as teachers and lecturers across its education and training programs. Teaching staff draw on their own professional experience, networks and connections with industry to ensure the currency of the courses, and guide the students' development as well as the School's activities. AFTRS' reputation for excellence attracts leading industry practitioners as guest lecturers in Award courses across all disciplines and in AFTRS Open and Indigenous Unit courses.

For details of Industry Practitioners, see Appendix 7.

AFTRS also has the opportunity to host special guests for one-off events. For example, in March 2016, John Smithson, a creative director at Arrow Media in the UK presented a master class entitled *Maximising the Power of Story*. John used specific examples from films he has worked on in the past decade, seeking to answer the creative challenges of vital importance to anyone involved in storytelling. The event was held in the Main Theatre and attended by Masters and Graduate Certificate students, staff and also by emerging filmmakers from Screen Australia.



IN LATE 2015, AN OPERATIONS DIVISION WAS CREATED TO IMPROVE THE ALIGNMENT OF SERVICE DELIVERY AND STREAMLINE SYSTEMS.

Led by a Chief Operations Officer, this brought together a number of service areas including Finance, Human Resources, Business Affairs, Policy and Governance, Facilities and Administration, as well as student-facing services such as the Library, Student Services, Technical and Tutorial Support, Production Resources and Video Post. In addition, the Technology and Infrastructure Division was also brought into this combined division.

The integrated division has enabled AFTRS to review and re-engineer systems and processes. For example, the revision of our National Archives of Australia Records Authority focused on records management, archiving and distribution requirements for all student productions. The project identified which production records should be kept, the location of masters and their components, staff responsibilities, linked tasks, tools and the type of IT support needed. Subsequently, the preservation of student productions and related records are now well documented under a more effective system. Another example has been the review of the appropriate governance framework, which supports our philanthropic strategy. This involved scrutinising and strengthening our Deductible Gift Recipient (DGR) management and the way we obtain the relevant charity status.

WORKPLACE CULTURE AND COMMUNICATION

In October 2015, more than 100 staff completed a comprehensive workplace wellness survey. The *Cultural Inquiry: Report and Recommendations* was delivered to Council in December 2015 and has formed the basis of the School's cultural change initiatives. Major activities include clarifying the School's purpose, involving staff in the creation of a shared set of values, and the development of a regular cultural forum in which staff and executives discuss and progress workplace issues.

In order to ensure staff work together towards defined objectives, we have renewed the School's focus on information sharing, consultation and collaboration. Staff are invited to regular meetings to discuss and refine AFTRS' purpose and vision, review and further develop values, and inform and engage in new directions and opportunities.

Staff have many ways to provide input to the management of the School – through large and small groups, through supervisors, direct to members of the Executive and CEO, or anonymously. The School has formed new committees to increase opportunities for staff input and collaboration. For example, the Implementation Management Forum works to progress cross-divisional projects through removing duplication and improving communication and autonomy.

The future appointment of a Director of People and Performance will elevate and strengthen the School's cultural development activities and the Human Resources function. The new director will report directly to the CEO and be a member of the Executive.

JERZY TOEPLITZ LIBRARY

This year, the library conducted a survey seeking client feedback on its resources and services. The responses were mostly positive, although there were requests for an expansion of current services. As a result, the library has extended its opening hours, re-introduced its monthly-curated collection and created a video demonstrating how-to-search the library.

The Jerzy Toeplitz Library also reviewed its eReserve Springshare module that provides students with access to copyright-monitored, curriculum-based set readings and screenings. As a result, the library has replaced the module with a free in-house system using Mendeley. Journal articles, book chapters or other digital files can now be accessed directly and remotely from Moodle.

In addition, the library conducted a major upgrade for the *Springshare* Libguide module and created 24 award course and subject specific Libguides. Students and staff now have access to *Brow Zine*, a journal-viewing mobile application of current journal issues in their areas of learning, teaching and research.

The library has also migrated the majority of the off-air recording collection from Editshare to the Clickview server. This allows copyright-cleared films and TV episodes to be integrated and streamed from within the library's online catalogue.

The number of visits to the library has increased by 59 per cent compared to last year with a total of 25,836 visits. Typical activities of library visitors consist of quiet or group study, borrowing and returning items from collection, seeking assistance at the information desk, searching the library catalogue, printing/scanning/photocopying, viewing from the screen collection in the viewing rooms or on individual computers.

During 2015-16, there were 41,912 items borrowed, an increase of 70 per cent compared to 2014-15. In addition, 24,161 abstracts were viewed online in the first year of the Ebscohost Discovery Service's operation. Some 142 members of the general public joined the library and 18 alumni also became members upon graduation.

PRODUCTION DELIVERY, TECHNICAL AND TUTORIAL SUPPORT AND VIDEO POST

In 2015-16, these departments provided essential support to more than 75 BA Screen first-year productions, and 17 Graduate Certificate productions. These areas have responsibility for conducting in excess of 50 induction and permission classes for students in camera, sound, lighting, grip and editing equipment and facilities.

The Production Delivery department supports all productions and course exercises as part of the Award Courses and also many AFTRS Open courses. Production Delivery includes staff members in administration, props, staging, lighting and grips.

Video Post conducted a tour and held discussions about workflows and facilities with the MSA students. Subsequently, some of these students learned Resolve and colour grading in their exercises. Video Post also assisted with several BA Screen productions.

As part of the organisational restructure, the School formed the Technical & Tutorial Support area. This area was initially staffed with 2.6 full-time equivalent resources. These staff members provide production support to the students. Staff also produced 24 video asset recordings for various courses and departments, including online. They also provided support to other courses such as the *Black Shot* cinematography talent lab run by the Indigenous Unit, and the *VR Noir* interactive production.

STUDENT SERVICES

Student Services was established following the restructure of the Operations Division in late 2015. The unit comprises Student Centre, Academic Governance, and Compliance and Projects.

Student Services encompasses the whole of the student journey, underpinned by academic governance, the gathering of student information and compliance requirements.

Student Centre

The Student Centre is the central information and administrative management hub for students, including applications, enrolment and graduation. The Student Centre manages the Student Support Program, provides information and advice to prospective

applicants and current students, and is responsible for the accuracy, integrity, and security of academic transcripts and testamurs.

The Student Centre continues to support students from the beginning of their relationship with the School and throughout their student journey to graduation. The Student Support Program and the Student Centre work closely with the Award Course team to provide pastoral care, academic support and advice.

The Student Centre moved in May 2016 to a purpose-built enclosed office that includes a private space where students and staff are able to discuss issues confidentially.

AFTRS has made ongoing improvements in the assessment of student applications and submissions by implementing a new academic governance structure.

The Student Centre and Marketing Division worked together to promote AFTRS courses through recruitment activities, such as careers expos. Across 17 such events, the School distributed 6,220 packs and gave advice and information to 1,770 prospective applicants.

AFTRS attended key careers expos in Sydney, Western Sydney, Brisbane, Melbourne and Canberra, as well as regional centres and schools. Two additional expos in Wollongong and Newcastle were added in 2016 in response to broadening the School's outreach to more diverse regions.

Scholarships

Through the financial support of the Kenneth Myer Fellowship Trust, AFTRS offers Equity Scholarships for BA Screen students valued at \$5,000 for a one-year period. Established in 2015, the scholarship

program supports students from lower socio-economic backgrounds, or who are otherwise under-represented in higher education.

These scholarships assist financially disadvantaged students with the costs associated with higher education. In 2016, the School received 33 applications and awarded 20 Equity Scholarships, a significant increase on the 11 scholarships awarded in 2015.

Through the newly-established Indigenous Unit, Indigenous Scholarships are awarded to students on the basis of merit or equity. The scholarships assist Aboriginal and Torres Strait Islander award course students with higher education costs, including study resources and relocation costs.

The value of the scholarship awarded may vary depending on the course of study and the individual student's circumstances. In 2016 AFTRS received nine applications (three transferred from Equity Scholarships) and awarded seven Indigenous Scholarships.

In total, AFTRS awarded 27 scholarships for the 2016 academic year.

APPLICATIONS AND ENROLMENTS

The allocation of places in the Award Course Program is competitive and based on merit selection. Applicants must complete the published application tasks and meet the selection criteria for their application to be considered for a place in their preferred course.

Applications for entry to the Bachelor of Arts Screen opened on 1 September and closed on 1 November 2015, while applications for the Specialist Program went live online on 1 September and closed on 1 December 2015. All Foundation Diploma alumni (from 2009-14) were eligible to enrol in the BA Screen having already been merit selected into the School. In 2016, eight alumni enrolled in the first year BA Screen.

The School implemented a new admissions policy and procedure for the 2016 award course application round. The main changes in approach were: BA Screen offer numbers were capped at 112 with a waitlist; applicants for the BA Screen and Graduate Diploma in Radio were able to defer; an appeal process was introduced; selection panels were established and included industry representatives who assessed and recommended to an Admissions Committee chaired by the CEO.

Courses in 2016 were offered at six different levels: Introductory; Diploma (AQF 5); Advanced Diploma (AQF 6); Bachelor (AQF 7); Graduate Certificate (AQF 8); Graduate Diploma (AQF 8); and Masters (AQF 9).

In addition to students enrolling in these levels for the 2016 academic year, there were continuing students in the Bachelor of Arts Screen and the Master of Screen Arts and Business (MSAB).

On 5 September 2015, AFTRS' Open Day provided the opportunity for potential students and the general public to see the School's facilities in action, talk to teaching staff and gather course information.

Applications and Enrolment Data

2015 Semester 2 Intake

Course	Applications	Offers	Enrolments
INTRODUCTORY			
Core Radio Skills	11	11	10
Introduction to Film	10	10	9
Sub-total	21	21	19
SUB-DEGREE			
Diploma in Camera Fundamentals	17	14	12
Diploma in Editing Fundamentals	15	14	13
Sub-total	32	28	25
POSTGRADUATE			
Master of Screen Arts and Business	22	13	12
Sub-total	22	13	12
COURSES NOT PROCEEDING			
Diploma in Design for the Screen	6	-	-
Diploma in Digital Content (Radio)	6	-	-
Diploma in Directing Comedy	5	-	-
Sub-total	17	-	-
TOTAL SEMESTER 2 2015 INTAKE	92	62	56

2016 Semester 1 Intake

Course	Applications	Offers	Enrolments
INTRODUCTORY			
Core Radio Skills	17	17	10
Introduction to Film	11	11	4
Sub-total	28	28	14
DIPLOMA			
Diploma in Camera Fundamentals	37	29	21
Diploma in Design for the Screen	13	13	7
Diploma in Digital Content (Radio)	12	11	10

Course	Applications	Offers	Enrolments
Diploma in Editing Fundamentals	27	27	25
Diploma in Sound Fundamentals	9	9	6
Diploma in Visual Effects	12	11	7
Advanced Diploma in Cine Essentials	21	15	11
Advanced Diploma in Music Scoring for the Screen	13	13	11
Advanced Diploma in Producing: Story, Audience, Finance	34	32	26
Advanced Diploma in Radio Essentials	23	20	17
Advanced Diploma in Screenwriting: Feature Film	29	24	18
Advanced Diploma in Screenwriting: Series Television	45	40	37
Sub-total	275	244	196
DEGREE			
Bachelor of Arts Screen Year 1	289	112	96
Bachelor of Arts Screen Foundation Alumni	12	12	8
Bachelor of Arts Screen total waitlist offers	0	8	8
Bachelor of Arts Screen Year 1 Sub-total	301	132	112
Bachelor of Arts Screen Year 2 (continuing)	-	-	93
Sub-total	301	132	205
POSTGRADUATE			
Graduate Certificate in Directing Fundamentals	31	20	17
Graduate Certificate in Documentary Fundamentals	6	6	4
Graduate Certificate in Editing Drama	13	13	11
Graduate Certificate in Screenwriting	38	21	19
Graduate Diploma in Radio	23	17	15
Master of Screen Arts	41	15	13
Master of Screen Arts and Business (continuing)	-	-	11
Sub-total	152	92	90
COURSES NOT PROCEEDING			
Diploma in Directing Comedy	4	-	-
Diploma in Factual Television Fundamentals	4	-	-
Sub-total	8	-	-
TOTAL SEMESTER 1 2016 INTAKE	764	496	505
TOTAL 2015-16	856	558	561

ACADEMIC GOVERNANCE

As detailed in the Award Course chapter, the academic governance framework introduced in January 2016 is jointly managed by Student Services and the Award Course Division.

The Head of Student Services is a member of the Academic Standards and Quality Committee, the Course Committee, and the Admissions Committee and is the staff representative on the Student Representative Committee.

EDUCATIONAL COMPLIANCE

The School's educational compliance and reporting function was transferred to Student Services as part of the 2015 restructure. Its primary focus is the regulatory reporting of key student-centric measures, including enrolments, completions and FEE-HELP estimates to government.

In late 2015, the Minister for Education and Training announced a new set of threshold standards known as the *Higher Education Standards Framework (Threshold Standards) 2015*. In 2016, Student Services staff attended a briefing session with the Tertiary Education Quality and Standards Agency (TEQSA) to understand the transition to the new standards framework. Student Services is carrying out a mapping exercise to ensure that the School complies with the new threshold standards in readiness for their commencement in January 2017.

Through this function, AFTRS ensures that it continues to comply with all relevant legislation, guidelines and regulations in respect of higher education. This includes compliance with the *Higher Education Support Act 2011* and the *Australian Qualifications Framework*.

During the 2015-16 year, AFTRS complied with all of its regulatory compliance reporting obligations including the annual Provider Information Request to TEQSA.

TECHNOLOGY AND INFRASTRUCTURE

Technical Systems Provision

In response to the increasing number of students and the requirements of multi-year courses, the start of an expansion program has boosted the School's equipment fleet and resources. This will cater specifically for the next stage of these courses and the re-introduction of postgraduate programs.

The mid-range camera fleet was expanded with the introduction of the Sony FS5 camera. This camera has both hand-held and traditional drama modes, providing flexibility to teach different applications at lower levels. The higher-end fleet was expanded with the addition of two ARRI Amira cameras. These cameras are available to BA Screen Year 2 and Year 3 students, for documentary courses, and Master's program courses.

Facilities

Regular assessment and planning provides guidance for a structured approach to building services, building improvements and modernisation decisions, all aimed at delivering sustainable services and physical infrastructure for high-level education at AFTRS.

The School's procurement procedures ensure services are obtained at the best possible value for money. These principles are considered in assessing all existing and new contracts. The security guard and cleaning services contracts were procured by tender during this period. The café service, which is a sub-lease, was conducted through an expression of interest process.

The School has improved its physical space through building improvement projects such as re-purposing a training room into a tiered lecture theatre, expansion of two computer-training labs and the addition of a training room.

Relocation and improvement of the Student Centre, foyer (stage 1) and office accommodation have improved the amenity and work spaces for staff and students.

A PABX replacement RFQ (request for quotation) commenced in May 2016 and is currently under evaluation.



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. In 2015-16, the Minister for the Arts was Senator the Hon George Brandis QC to 21 September 2015, and Senator the Hon Mitch Fifield from 21 September 2015. AFTRS is also governed by the provisions of the *Public Governance, Performance and Accountability Act 2013*. Under the PGPA Act, AFTRS is a corporate Commonwealth entity, Council is the accountable authority, and Council members are officials.

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;
- A staff member elected by staff each year; and
- A student member elected by students each year.

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

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

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 Council determines that he or she has ceased 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 CEO manages the affairs of the School, and oversees daily operations and activities according to general policy approved by the Council.

On appointment, members receive a corporate governance handbook that sets out their responsibilities and duties as members of Council.

Council Members

As at 30 June 2016, 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 | 10 March 2016 – 9 March 2017
- Professor Robyn Ewing AM
BEd (Hons), PhD Sydney
Term: 25 October 2012 – 24 October 2015 | 10 March 2016 – 9 March 2018
- One vacancy.

Ex Officio

- Mr Neil Peplow MBA Business Administration London Business School, BA (Hons) University of Bath
AFTRS Chief Executive Officer.

Appointed from Convocation

- Mr Darren Dale BA Communications (Journalism) UTS, Hon MSA
AFTRS: **Deputy Chair**
Term: reappointed 5 April 2015 – 4 April 2018

- Mr Andrew Mason
Term: reappointed 14 February 2014 – 13 February 2017
- Ms Kate Dundas BA Communications CSU, Vincent Fairfax Fellow Melb.
Term: 28 November 2014 – 27 November 2017.

Staff-Elected Member

- Mr David Balfour MA (Producing) National Film & Television School
Term: 25 February 2016 – 24 February 2017.

Student-Elected Member

- Mr Conlan Mackenzie enrolled Year 2 Bachelor of Arts Screen AFTRS
Term: 6 April 2016 – 5 April 2017.

Immediate Past Members (2015-16)

- Dr Matthew Campora BA Liberal Arts Crichton, MA Literature UM, MPhil Literary Studies UQ, PhD UQ. Subject Leader, History of Film AFTRS
Term: reappointed 25 February 2015 – 24 February 2016
Staff-Elected Member
- Mr Oliver Heath BA (Hons) Macq., MA International Studies UTS, GradCert (Documentary) AFTRS, AdvDip (Screenwriting) AFTRS
Term: 8 April 2015 – 15 November 2015
Student-Elected Member
- Ms Sandra Levy BA DipEd Sydney, HonDLitt Macq
Term: 2 July 2007 – 24 June 2015
AFTRS Chief Executive Officer.

AFTRS Council Members' Attendance July 2015 – June 2016

	#238 28 August 2015	#239 23 October 2015	#240 7 December 2015	#241 25 February 2016	#242 10 May 2016
<i>Governor General Appointment Chair</i> Professor Julianne Schultz	●	●	◐	◐	●
<i>Member Convocation Deputy Chair</i> Darren Dale	●	●	●	●	⊗
<i>Governor General Appointment</i> Professor Robyn Ewing	●	●	◐	◐	●
<i>Member Convocation</i> Andrew Mason	●	○	●	●	○
<i>Member Convocation</i> Kate Dundas	●	●	●	●	●
<i>A/Chief Executive Officer</i> Ann Browne	●	◐	◐	◐	◐
<i>Ex Officio</i> Neil Peplow	◐	●	●	●	●
<i>Staff Elected Member</i> Matthew Campora	●	●	●	◐	◐
<i>Staff Elected Member</i> David Balfour	◐	◐	◐	●	●
<i>Student Elected Member</i> Oliver Heath	●	●	◐	◐	◐
<i>Student Elected Member</i> Conlan Mackenzie	◐	◐	◐	◐	●

Key

● Present	◐ Present as Invitee but not required	◐ Meeting Post End of Term
○ Present via Telephone	◐ Meeting Prior to Appointment	⊗ Absent

FINANCE, AUDIT AND RISK MANAGEMENT COMMITTEE

The Council of AFTRS established the Finance, Audit and Risk Management (FARM) Committee in compliance with section 45 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). The main objective of the FARM Committee is to assist Council to perform the following functions for AFTRS:

- Review the appropriateness of Council's:
 - financial reporting;
 - performance reporting;
 - system of risk oversight; and
 - system of internal control;
- Provide a forum for communication between the Council, senior management and the internal and external auditors;
- Consider other matters, as referred to the FARM Committee by Council.

The Committee held five (5) meetings in 2015-16.

Duties and Responsibilities

In carrying out its functions, the FARM Committee may consider any matters relating to the financial affairs and risk management issues of AFTRS that the FARM Committee determines to be desirable.

The duties of the FARM Committee are:

Financial reporting

a) to examine the annual report before submission to Council, focusing particularly on:

- any changes in accounting policies and practices;
- areas where significant judgement is required, such as provisions or contingent liabilities;

- significant adjustments resulting from the audit;
- compliance with accounting standards;
- compliance with Government and legal requirements; and
- reports prepared by management for release to the stakeholders;

b) to provide any other advice to the accountable authority about the accountable authority's obligations under the PGPA Act and other relevant legislation;

Performance reporting

c) to satisfy itself that AFTRS has an appropriate performance reporting framework that is linked to AFTRS' objectives and outcomes;

System of risk oversight

d) to review the process established for identifying major risks to which the AFTRS is exposed;

e) to review all significant transactions that do not form part of AFTRS' normal business;

f) to review any current and pending litigation which has significant financial risk exposure for AFTRS;

g) to consider significant cases of employee and student conflict of interest, misconduct or fraud; to evaluate AFTRS' exposure to fraud;

h) to consider the internal audit program and ensure that the internal audit function is adequately resourced and has appropriate standing within the AFTRS;

i) to promote co-ordination between management and internal and external auditors;

j) to review any significant matters reported by the internal auditors and ascertain whether management's response is adequate;

k) to ensure that the internal auditors are independent of the activities that they audit;

l) to discuss with the external auditor before the audit commences the nature and scope of the audit;

m) to discuss issues and/or reservations arising from the interim and final audits, and any matters the auditor may wish to discuss;

n) to consider the external auditor's management letter and management's response;

o) to request and review special audits or investigations as may be necessary;

System of internal control

p) to verify that the internal control systems are adequate and functioning effectively;

q) to discuss and review with management its philosophy with respect to business ethics, corporate conduct, the AFTRS Code of Conduct and values;

r) to review with management or the internal auditors or both the philosophy with respect to controlling the AFTRS's assets and information systems, the staffing of the key functions and the plans for enhancement of operations; and

s) to consider compliance with any regulatory or statutory requirements.

Composition

The FARM Committee consists of up to five members but no less than three members, who have appropriate qualifications, knowledge, skills or experience to assist the FARM Committee to perform its functions.

The FARM Committee may include Council members (excluding the Chair of Council and the CEO as the ex officio Council member), AFTRS' officers and employees (excluding the CEO and CFO) and independent members as may be determined by Council from time to time. The majority of the FARM Committee members must not be AFTRS' employees.

FARM Committee Members

As at 30 June 2016, FARM Committee members were:

- Mr Andrew Mason: **Chair**
- Mr Darren Dale
- Mr Paul Apps CPA, MIIA (Aust.) Audit and Control Advisor, International Monetary Fund; former Head of Audit, Reserve Bank of Australia
- Ms Carole Campbell FCA, GAICD Group Business and Finance Director, Merivale; former Group Chief Financial Officer and Company Secretary, IPH Limited.

The Chief Executive Officer, the Chief Operations Officer and the Head of Financial Services have a standing invitation to attend FARM Committee meetings. The internal and external auditors are also in attendance.

FARM Members' Attendance July 2015 – June 2016

	21 August 2015	16 October 2015	25 February 2016	29 April 2016	24 June 2016
Member of Council / FARM Committee Chair Andrew Mason	●	●	●	●	●
Member of Council / FARM Committee Member Darren Dale	●	●	●	○	⊗
Independent Member Paul Apps	●	●	●	⊗	●
Independent Member Carole Campbell	●	●	●	●	●

Key ● Present ○ Present via Telephone ⊗ Absent

ACADEMIC BOARD

The Academic Board is an ad hoc sub-committee of the Council.

The Academic Board met six (6) times in 2015-16.

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; and
- 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 professorial qualifications and experience, two or more Independent members with higher education experience; the CEO, the Director of Award Courses, a member of the teaching staff, and the student member of Council. The Head of Teaching and Learning is an invitee.

- Mr Conlan Mackenzie, enrolled Year 2 Bachelor of Arts Screen, AFTRS Student-elected member of Council
- By invitation:
Mr David Balfour MA (Producing) *National Film & Television School* Head of Teaching and Learning, AFTRS.

Academic Board Members

As at 30 June 2016, Academic Board members were:

- Professor Robyn Ewing AM 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*, GradDip Ed Studies (Higher Ed) *Sydney* Senior Lecturer, Institute for Teaching and Learning, University of Sydney
- Mr Neil Peplow MBA Business Administration *London Business School*, BA (Hons) *University of Bath* Chief Executive Officer, AFTRS
- Mr Martin Brown BA Dip Ed. T.T.C. M. Hum. *UTAS* Director, Award Courses, AFTRS
- Ms Lisa Sweeney M.Ed (Learning and Leadership) *UTS* – current Program Leader Radio, AFTRS

EXECUTIVE TEAM

The Chief Executive Officer manages the affairs of the School, and oversees daily operations and activities according to general policy approved by the Council. The CEO leads the Executive team, which is made up of Divisional Directors. The Directors manage the key strategic and operational activities and report to the CEO.

Chief Executive Officer
Mr Neil Peplow

As at 30 June 2016, Executive Team were:

- Chief Operations Officer
Ms Ann Browne
- Director, Award Courses
Mr Martin Brown
- Director, Partnerships and Development
Ms Liz Hughes
- Director, Technology and Infrastructure
Mr Tim Sadler
- Director, Marketing
Ms Kirsten Downie.

ORGANISATION CHART



PORTFOLIO BUDGET STATEMENTS AND KEY PERFORMANCE INDICATORS 2015-16

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 courses, activities and events and through its Open Program.

Deliverables	2015-16 Budget Target	2015-16 AFTRS Actuals
Number of higher education levels offers	6	6
Open Program courses*	250	333
Forums for industry practitioners to share their expertise	40	55
Use of School facilities by industry for events and activities	100	88
Regular consultations on skill requirements of industry nationally	Annually	Annually

* Also includes courses run by Indigenous Unit.

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 AFTRS Open activities.

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

KPIs	2015-16 Budget Target	2015-16 AFTRS Actuals
Visitor Interactions		
Number of visits to the organisation's website	150,000	530,665
Number of page views on the organisation's website	750,000	1,146,911
Number of attendances at AFTRS' events, activities and Open Days	7,000	7,434
Share of Funding by Source		
Operational funding from government (as a % of total funds)	73.4%	73.7%
Capital funding from government (as a % of total funds)	6.9%	7.8%
Other income (as a % of total funds)	19.7%	18.5%
Expenditure Mix		
Expenditure on programs/projects (as a % of total expenditure)	82.1%	80.7%
Expenditure on capital items (as a % of total expenditure)	6.9%	7.8%
Expenditure on other labour costs (as a % of total expenditure)	8.5%	8.5%
Other expenses (as a % of total expenditure)	2.5%	3.0%

AFTRS Specific KPIs	2015-16 Budget Target	2015-16 AFTRS Actuals
Number of new student applications (with creative portfolios) ¹	700	807
Number of new and ongoing student enrolments ²	450	561
Percentage of eligible completions ³	90%	91%
Number of Open Program enrolments ⁴	4,750	5,033

1. In 2015-16, AFTRS received 856 applications - of these 49 were applying for Introductory courses that did not require a creative portfolio, as entry is not based on merit selection.

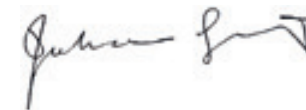
2. 561 students enrolled in 2015-16; of these 457 were new students and 104 were ongoing.

3. 91 per cent eligible completions for 2015 represents 205 graduates from a cohort of 225 students enrolled at course commencement.

4. Also includes Indigenous Unit course enrolments.

STATEMENT OF PREPARATION

AFTRS Council, as the accountable authority of the Australian Film, Television and Radio School (AFTRS), present the 2015-2016 Annual Performance Statement of AFTRS, as required under paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and the *Australian Film, Television and Radio School Act 1973*. This Annual Performance Statement, based on properly maintained records, accurately reflects the performance of the entity, and complies with subsection 39(2) of the PGPA Act.



Professor Julianne Schultz AM FAHA
Chair of AFTRS Council

ANNUAL PERFORMANCE STATEMENT 2015-16

Entity Purpose

AFTRS' purpose is to provide high quality education and training at a range of levels to advance the skills and knowledge of talented individuals and meet the evolving needs of professional Australia's screen and broadcast industries. AFTRS educates and inspires the storytellers of the future and encourages innovative engagement with technology to disseminate those stories to audiences.

AFTRS meets the education and training needs of industry, delivers activities and programs for schools and Indigenous Australians, and partners with cultural and commercial institutions in joint activities, making a unique contribution through its creative expertise and educational capacity. AFTRS collaborates with industry to deliver relevant education and training opportunities, and shares its facilities, services and resources with industry organisations, associations and enterprises to support a diversity of developmental initiatives, activities and events.

AFTRS conducts research relevant to industry, holds forums and disseminates ideas to stimulate conversation about the converging screen and broadcast industries (Outcome 1).

Performance Criterion	Criterion Source	Result Against Performance Criterion
1.1.1: AFTRS curriculum development model evaluated, refined and documented	Corporate Plan 2015-16	<ul style="list-style-type: none"> - AFTRS curriculum reviewed and repositioned to ensure excellence in teaching creative practice and industry relevance - Mapping of course offering to establish clear pathways across Award and Open Program courses
1.1.2: Ongoing curriculum development, regular review and evaluation undertaken	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Course naming conventions standardised - Academic governance framework introduced to ensure high standard of curriculum is maintained and embedded in management structure - Bachelor of Arts Screen and Master of Arts Screen reviewed - New staffing structure in faculty focuses curriculum development in the Heads of Discipline roles
1.1.3: High-level academic governance and oversight undertaken	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Roll out of academic governance framework defines approach to research and strategic direction - Academic governance framework expanded to ensure the quality of education and students' feedback is embedded into the management of the School's courses
1.2.1: Talented individuals merit-selected for Award courses	Corporate Plan 2015-16	<ul style="list-style-type: none"> - All Award course students chosen through a merit selection process that was clearly defined in a new Admissions policy, and overseen by the newly-created Admissions Committee
1.2.2: Opportunities to recognise and develop talent and ability provided	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Talent labs established through the Indigenous Unit and with state film agencies. For example <i>Black Shot</i> and <i>She Shoots</i> targeted talented camera operators to support their journey into industry
1.2.3: Students and industry connected through practitioner-led teaching and mentoring	Corporate Plan 2015-16	<ul style="list-style-type: none"> - AFTRS employs industry practitioners as teachers, guest lecturers and throughout Open Program courses
1.2.4: 700 new student applications received	Program 1.1, 2015-16 PBS, p. 158	<ul style="list-style-type: none"> - There were 856 new student applications, 807 that went through a merit selection process
1.2.5: 450 new and ongoing student enrolments	Program 1.1, 2015-16 PBS, p. 158	<ul style="list-style-type: none"> - 561 new and ongoing student enrolments

Performance Criterion	Criterion Source	Result Against Performance Criterion
1.2.6: 90% eligible completions of enrolled students	Program 1.1, 2015-16 PBS, p. 158	- 91% completions of enrolled students
1.3.1: Research undertaken in connection with screen and broadcast industries and, as relevant, in collaboration with these industries	Corporate Plan 2015-16	- Research projects in virtual reality and social video have been resourced by the School and undertaken in collaboration with industry
1.3.2: Curriculum and short course development informed by industry research and practice	Corporate Plan 2015-16	- Research into virtual reality and social video will result in the development and delivery of short courses via the Open Program. The social video short course will be the first of its kind in Australia
1.3.3: AFTRS research is shared, published and/or presented	Corporate Plan 2015-16	- Virtual reality research was disseminated through industry and public program panels
1.4.1: Research conducted and presented on the development of AFTRS curriculum	Corporate Plan 2015-16	- AFTRS undertook a comprehensive audit of industry skills needs that has been incorporated into the development of the School's offering for 2017
1.4.2: Best practice educational research informs AFTRS teaching and learning	Corporate Plan 2015-16	- A paper was prepared by academic staff for the Australian Screen Production Education & Research Association (ASPERA) Conference on the School's distributed leadership approach to curriculum development - Papers have been produced on the practice-based pedagogy of the School, the application processes that encourage diversity, and how to gauge effectively the student experience
1.4.3: Quality of teaching is reviewed and evaluated and a program of continuous improvement is maintained	Corporate Plan 2015-16	- The new academic governance framework embeds the quality of teaching into the terms of reference for each of its committees. An audit of the School's academic policies has commenced and will be complete by 2017
1.4.4: Online and blended learning pedagogy is accessed and integrated into AFTRS courses	Corporate Plan 2015-16	- The delivery of Diploma courses continues to mix online and face-to-face teaching modes of delivery. Improvements are made in terms of user experience after each iteration
2.1.1: Master of Arts Screen degree is redesigned and offered in 2016	Corporate Plan 2015-16	- The Master of Arts Screen was redesigned, received 41 applications and enrolled 13 students

Performance Criterion	Criterion Source	Result Against Performance Criterion
2.1.2: Bachelor of Arts Screen degree syllabus for Year 2 completed, and Year 3 and Honours Year course outlines written	Corporate Plan 2015-16	- Bachelor of Arts Screen Year 2 curriculum design completed and outlines for Year 3 are in the process of being completed - Bachelor of Arts, Screen is undergoing a review for 2017, Honours Year unlikely to proceed due to change in strategic direction
2.1.3: Master of Screen Arts and Business degree delivered	Corporate Plan 2015-16	- Master of Screen Arts and Business enrolled 11 students
2.2.1: Targeted courses offered and short course subsidies provided to Indigenous Australian students	Corporate Plan 2015-16	- An Indigenous Unit was established, reporting directly to the CEO - 9 courses were run for Indigenous Australian students, including one talent lab - 49 subsidies were provided to Indigenous Australian students undertaking short courses
2.2.2: Indigenous Australian media, arts and community organisations partner with the Indigenous Program	Corporate Plan 2015-16	- 4 Indigenous Australian organisations: Lone Star, NITV, NAISDA and IRCA have partnered with the Indigenous Program
3.1.1: Courses offered at six levels of higher education	Program 1.1, 2015-16 PBS, p. 158	- Courses were offered at six levels: Introductory, Diploma, Advanced Diploma, Bachelor of Arts, Graduate Certificate/Graduate Diploma and Masters
3.1.2: Introductory courses offered to enhance accessibility for a broad range of students	Corporate Plan 2015-16	- Two Introductory courses were delivered: Core Radio Skills and Introduction to Film
3.2.1: New markets for the Open Program are investigated	Corporate Plan 2015-16	- A number of new markets for Open Program were explored, including locally and internationally - Courses were run for Shanghai Media Group and the Singapore Media Academy
3.2.2: State and regional collaboration and partnerships are strengthened to increase the Open Program's national reach	Corporate Plan 2015-16	- Partnerships have been developed with state agencies to offer events and courses: Wide Angle Tasmania, Screen NSW, Media Resource Centre Australia (South Australia), Screen Queensland and Screen NT (Northern Territory) - A digital filmmaking course was run with the Mid-West Regional Council, NSW and a writing workshop for the Queensland Touring Film Festival

Performance Criterion	Criterion Source	Result Against Performance Criterion
3.2.3: Industry stakeholders partner in the provision of industry training	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Screen NSW, Women NSW and the Executive Women's Television Group partnered with AFTRS to provide the training and internship initiative, <i>She Shoots</i> - The Radio division held its annual conference in collaboration with the radio industry. Representatives from Nova Entertainment, Australian Radio Network and Commercial Radio Australia attended
3.2.4: 250 Open Program short courses offered	Program 1.1, 2015-16 PBS, p. 158	<ul style="list-style-type: none"> - 333 Open Program short courses were delivered. (This figure includes courses run by the Indigenous Unit in 2016)
3.2.5: 4,750 enrolments in Open Program short courses	Program 1.1, 2015-16 PBS, p. 158	<ul style="list-style-type: none"> - 5,033 enrolments in Open Program short courses. (This figure includes enrolments in Indigenous Unit courses in 2016)
3.3.1: A review of online course branding effectiveness is conducted	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Online branding has been considered in the redesign of the Moodle interface
3.3.2: Staff capability in online teaching methods is developed	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Staff trained on how to conduct online tutorials, assess remotely and structure course design to ensure engagement by students studying online
3.3.3: Online teaching model is evaluated and refined to deliver efficiencies	Corporate Plan 2015-16	<ul style="list-style-type: none"> - The Course Leader, Diploma courses, has undertaken a comprehensive review of the online delivery methodology and applied it to the new Diploma courses to be delivered in 2017
4.1.1 A four-year student and educational diversity plan is developed	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Research into diversity best-practice has been commissioned with a conference to be held at AFTRS in September 2016
4.1.2: A Diversity & Inclusion Workforce Plan is developed and implemented	Corporate Plan 2015-16	<ul style="list-style-type: none"> - A School-wide diversity policy is being drafted
4.1.3: Equity Scholarships are offered to provide support to AFTRS students who meet established criteria	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Equity Scholarships offered to students experiencing financial difficulty: 11 recipients in 2015 and 20 recipients in 2016 - Indigenous Scholarships provided to 7 Indigenous Australian students to assist with the costs of higher education
4.1.4: AFTRS meets annual Indigenous employment target in accordance with government policy	Corporate Plan 2015-16	<ul style="list-style-type: none"> - The School is currently developing an Indigenous policy to ensure employment considerations are embedded throughout the School. Government policy in regards to Indigenous employment does not come into effect until 2018

Performance Criterion	Criterion Source	Result Against Performance Criterion
4.2.1: An internal communication plan is developed and implemented	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Internal communications have been enhanced through regular all-staff meetings and the establishment of a workplace cultural forum
4.2.2: A four-year stakeholder engagement plan is developed	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Stakeholder engagement has been a priority across the School. For example, the CEO has held 238 separate meetings with a large variety of stakeholders, including government agencies, arts organisations, education providers, broadcasters, production companies, screen resource organisations, industry guilds and associations, festival and conference organisers, distributors and individuals
4.3.1: Student focused on-campus support is provided, including student learning and welfare strategies	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Student centre has been relocated and provided with appropriate space for managing student welfare - A newly identified Indigenous staff position is planned as an addition to the student welfare support team
4.3.2: Off-campus support structure is available for students	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Offsite counselling for students has been expanded
5.1.1: 40 AFTRS forums are delivered by industry practitioners to share their creative and industry expertise	Program 1.1, 2015-16 PBS, p. 158	<ul style="list-style-type: none"> - 55 forums were delivered, including <i>Friday On My Mind</i> in Sydney and Melbourne; <i>TV Talks</i>, <i>Black Talk</i> and <i>VR Noir: A Day Before the Night</i>
5.2.1: 100 external cultural and industry events and activities are supported	Program 1.1, 2015-16 PBS, p. 158	<ul style="list-style-type: none"> - 88 cultural and industry events were supported
5.2.2: Indigenous partnerships that facilitate Indigenous Australian creative and industry development are supported	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Indigenous partnerships with four Indigenous organisations were supported
5.3.1: Broad engagement with AFTRS initiatives, films and events occurs through a number of media platforms	Corporate Plan 2015-16	<ul style="list-style-type: none"> - Broad engagement with AFTRS initiatives, films and events evidenced through attendance of 7,434 people, 530,665 visits to the AFTRS website, success of events such as <i>VR Noir</i> presented as part of the Vivid festival, with tickets sold to the experience via the Vivid website
5.3.2: 7,000 people attend AFTRS events, activities and Open Days	Program 1.1, 2015-16 PBS, p. 158	<ul style="list-style-type: none"> - 7,434 people attended AFTRS events, activities and Open Days

Performance Criterion	Criterion Source	Result Against Performance Criterion
5.3.3: 150,000 visits are recorded to the AFTRS website	Program 1.1, 2015-16 PBS, p. 158	- 530,665 visits occurred to the AFTRS website
6.1.1: Areas and opportunities for international collaboration identified	Corporate Plan 2015-16	- International collaboration with New York Tisch Film School has been re-established - Whistling Woods (Mumbai) requested that AFTRS review their curriculum and consider a future collaborative project
6.1.2: AFTRS' student films submitted to international film festivals and award screenings	Corporate Plan 2015-16	- 71 films have been submitted to international film festivals and award screenings
6.1.3. MSAB students complete international unit as part of refreshed course offering	Corporate Plan 2015-16	- MSAB students have completed the international unit
7.1.1: New revenue streams, including philanthropic programs are explored	Corporate Plan 2015-16	- A philanthropy consultant has been engaged and a strategy is being prepared for presentation to Council in late 2016. A new position within Open Program has been created to define the philanthropic offering and open up potential revenue streams
7.1.2: AFTRS cost base is reviewed, including provision of administration and services	Corporate Plan 2015-16	- AFTRS has undergone a budget reduction from government that has led to an examination of costs and overheads. There has been a reorganisation of the School that has allowed resources to be reallocated that focus on the new strategic priorities
7.2.1: Technology developed to manage increased online course delivery	Corporate Plan 2015-16	- A new Moodle platform has been developed and implemented that adds additional flexibility to the assessment process - A new position has been created to co-ordinate the capture and development of online assets
7.2.2: Increased student numbers are accommodated both on and off-campus	Corporate Plan 2015-16	- Two large theatres were completed to increase capacity - All library databases have been made available externally - Foyer redesigned to give additional space for students

Performance Criterion	Criterion Source	Result Against Performance Criterion
7.2.3: Technology systems continue to be developed to streamline processes	Corporate Plan 2015-16	- A CRM system is being developed to connect previously siloed systems that operated between academic administration, Open Program and Marketing - Video conferencing has been incorporated into online courses and installed in two additional rooms
7.3.1: The 2015-16 Business Risk Assessment is developed that meets the requirements of the Corporate Plan	Corporate Plan 2015-16	- 2015-16 Business Risk Assessment was developed to meet the requirements set by the Corporate Plan - The Risk Assessment was regularly reviewed and updated throughout the year by the Finance, Audit and Risk Management Committee
7.3.2: AFTRS' Risk Plan activities for 2015-16 are implemented	Corporate Plan 2015-16	- A Risk Matrix was implemented to ensure that specific risk plans were developed for activities required.

Analysis of Performance against Purpose

In 2015-16, the performance targets set in the 2015-16 Corporate Plan, both qualitative and quantitative, were largely completed, in some cases exceeding targets set. The performance outcomes in all cases were aligned to the School's purpose to provide high quality education, training and research.

With the commencement of a new CEO part-way through the financial year (in October 2015), the School's strategic direction has been redefined through an enhanced external focus, the development of partnerships and broader engagement with the national and international screen and broadcast industry. The redefined strategic focus is detailed in AFTRS' five year Corporate Plan for the period 2016-17 to 2020-21.

A photograph of a young woman with dark hair, wearing a brown leather jacket, looking over her shoulder towards the camera. She is outdoors, and the background is slightly blurred. A large red circle is overlaid on the left side of the image, containing the text 'Statutory Reports'.

Statutory Reports

EQUAL EMPLOYMENT OPPORTUNITY (EEO - WORKPLACE DIVERSITY)

There was one complaint received from employees this financial year. This is currently being investigated by an external consultant.

Staff input continues to be sought through anonymous surveys for new employees and staff exit surveys. The external anonymous whistleblowing hotline service has not received any reports during this period. In addition, special email addresses are advertised for Authorised Officers appointed for the purposes of the *Public Interest Disclosure Act 2013* who may receive complaints.

STAFFING, ESTABLISHMENT AND APPOINTMENTS

AFTRS' staff selection processes are based on merit selection. Representation of women at AFTRS has increased slightly from 57% to 58% of staff.

The Executive team was restructured in 2016 including the creation of a Director of People and Performance (yet to be filled) and a Director of Marketing. This is a net reduction of one Executive position from the previous financial year. Currently there is equal representation of women and men in the Executive team.

The percentage of Head of Department positions held by women has increased from 57% in the previous year to 65% this reporting period. There has been a slight reduction in the percentage of women in lecturer roles (52% to 46%) and a decrease in the number of women occupying technical roles from three to two staff (18% to 11%).

As at 30 June 2016 there were 118 staff at AFTRS, 15 of whom worked part-time (an increase of one from last year). Staff from non-English speaking backgrounds occupied 20 positions (to Head of Department level), two were occupied by people identifying as having a disability, and one member of staff identifying as an Aboriginal and/or Torres Strait Islander.

Of the 39 appointments made by AFTRS during the year, 25 were women, two indicated they were from a non-English speaking background, and one indicated they were from an Aboriginal and/or Torres Strait Islander background. All equity-related policies are available on the intranet.

Comparison Tables 2014-15 and 2015-16: Staffing Information

2014-15	Male Full-time	Male Part-time	Female Full-time	Female Part-time	Total
NEW SOUTH WALES					
a) PEO			1		1
b) SES	4		4		8
c) Below SES	44	2	54	9	109
d) Temporary	1	1	1	2	5
Total	49	3	60	11	123

2015-16

NEW SOUTH WALES					
a) PEO	1				1
b) SES	3		4		7
c) Below SES	43	3	51	9	106
d) Temporary			1	3	4
Total	47	3	56	12	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, of which three 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 and NESB

2014-15	Male	Female	Total	NESB [†]
Senior Management*	3	5	8	
Management/Heads of Department	6	8	14	1
Teaching	13	14	27	3
Teaching/Training Support		14	14	2
Administration	8	20	28	7
Technical	13	3	16	6
Production	5	1	6	1
Support	3		3	1
Education	1	6	7	1
Total	52	71	123	22

2015-16

Senior Management*	3	3	6	
Management/Heads of Department	11	20	31	2
Teaching	7	6	13	1
Teaching/Training Support	1	8	9	2
Administration	4	24	28	7
Technical	16	2	18	6
Production	5	1	6	
Support	3		3	1
Education		4	4	1
Total	50	68	118	20

* Includes 1 PEO

† Non-English Speaking Background

Representation of EEO Target Groups within Salary Bands

2014-15 Salary Band	NESB	ATSI	PWD	Women
To \$45,619			1	
\$45,620 - \$59,934	1			4
\$59,935 - \$63,814	2			14
\$63,815 - \$85,245	11			16
\$85,246 - \$97,064	4	1		15
\$97,065 - \$119,295	3		1	9
Over \$119,295	1			13
Total	22	1	2	71

2015-16	NESB	ATSI	PWD	Women
To \$45,619			1	
\$45,620 - \$59,934	1			4
\$59,935 - \$63,814	2			10
\$63,815 - \$85,245	10			17
\$85,246 - \$97,064	4			12
\$97,065 - \$119,295	2	1	1	11
Over \$119,295	1			14
Total	20	1	2	68

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

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 (which 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 2015-16 continued to offer employees basic administration, general and technology skills. In addition, training was undertaken in: providing feedback; resilience; mental health awareness; project management; virtual reality skills; leadership; specific production technology, and customer relationship management systems.

Staff also attended a range of external training including: web marketing and analytics; technology related; accounting and financial; library and information management; industrial and legal.

Teaching and Education staff were offered opportunities to upgrade their skills in areas including: the student experience; online learning, Moodle and Zoom; and discipline-specific training. A number of staff across the School were granted leave without pay to enhance their industry-based skills.

Staff attended conferences in areas including: education research and teaching scholarship; education in the creative arts and media; inclusion and diversity; technology; radio; producing; documentary; audiocraft; leadership; health and safety; and corporate wellness. Conferences were attended both overseas and in Australia.

In 2015-16, AFTRS provided study assistance for staff undertaking external studies in fields including higher education, digital design, e-learning, technology and information studies as well as supporting academic staff in obtaining higher qualifications through the academic workload model. The qualifications undertaken ranged from Bachelors to Doctorate.

Programs addressing the training and development needs of staff as identified by management and staff, continued to be implemented. Compliance-related information and training, including the online induction program, was also provided.

Cost of Staff Training

Value of staff time involved in training	
183 days internal training	\$81,331
104 days external training	\$44,575
214 days attending conferences	\$104,649
84 days approved study leave	\$21,470

Direct expenditure staff training	
Internal training	\$47,400
External training	\$35,377
External studies assistance	\$7,862
Conferences	\$44,655
Related travel	\$58,118
Total cost of staff training	\$445,437
Average expenditure per staff member	\$3,775

The overall cost of staff training is 50% more than 2014-15, and there has been a similar increase in the average expenditure per staff member.

INDUSTRIAL RELATIONS

AFTRS continued its commitment to involving staff in decision-making processes. The primary expression of this is the inclusion of a staff-elected member in the governing Council. Staff representatives have had 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 intranet and website and '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. In December 2013 AFTRS lodged an application under the provisions of the *Fair Work Act 2009* to modernise the AFTRS Award. Since then the Fair Work Commission has agreed to a proposal to consider making an industry award for non-Australian Public Service Commonwealth Public Sector organisations. Following extensive discussion and input from the Commission, the Australian Government Industry Award 2016, which contains provisions specific to the School, was agreed and is expected to take effect in August 2016. Once in operation the original application to modernise the AFTRS Enterprise award will be discontinued.

The AFTRS Enterprise Agreement 2011 nominally expired in February 2014, although the provisions will continue to apply until the Agreement is either terminated or replaced. AFTRS is currently negotiating a replacement Agreement.

WORK HEALTH AND SAFETY

AFTRS continues to identify and promote best practice work, health and safety (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 2015-16, several policies and procedures were developed or reviewed, including the following.

- Hazard checklists for offsite course venues (including remote and regional areas)
- Testing and tagging procedures
- New emergency services access route established
- Safe Work Method Statements
- Free staff flu vaccinations.

An ongoing program of review continued including: induction of students and contractors; risk assessment processes; ergonomic assessments; identification and review of high risk activities; emergency evacuation drills; hazardous chemicals; and workplace inspections. Measures were taken to address identified risks as required.

The School is a member of the Cultural Institutions Health and Safety network, the Commonwealth Safety Managers Forum, and the Comcare Health and Safety Forum.

Consultation

Workers 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 regular meetings during the reporting period. Workers are encouraged to communicate concerns, either directly to the Committee or through their representatives, and are welcome to attend meetings. The Senior First Aid Officer and Health and Safety Representatives groups meet prior to each Health and Safety Committee meeting and report to the larger meeting.

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

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
- Attendance at Comcare's Health and Safety Representative Forum
- Attendance at Comcare's Best Practice Forum
- Workplace Health and Safety Law Conference
- Ergonomic Workplace Assessment
- First Aid and Recertification

- Emergency Warden
- Induction/Orientation – Staff and contractors
- Construction Induction Training ("White card" – staff and students)
- Production Safety (new students)
- Various Licences/Tickets
- Manual Handling
- Building Resilience through change
- Mental Health Awareness (employees and managers)
- Harassment Contact Officer training
- Staff Wellness Program including: Men's health; holiday safety; thrombosis and deep vein thrombosis; diabetes; mindfulness; meditation; preventing illness during winter, and domestic/family violence and support mechanisms.

Personnel

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

- 5 Health and Safety Representatives
- 18 Senior First Aid Officers
- 22 Emergency Wardens
- 3 Rehabilitation Case Managers.

Incident Reports

During 2015-16, there were 14 incidents reported, three less than the previous financial year. None were reportable according to legislation and all are closed.

There were two new compensation claims lodged during 2015-16. Absences were minimal and both staff have returned to full time duties. Minor adjustments to process have been made and the incidents are considered closed.

DISABILITY REPORTING

AFTRS is developing a school-wide diversity strategy which will include initiatives for people with a disability and make reference to the recommendations of the National Disability Strategy 2010–2020. Within the AFTRS workplace and study environment, employees and students impacted by disability are provided with support.

Students who have a disability or medical condition can access support through the Student Centre where a Learning Access Plan is developed to provide for reasonable adjustment to their physical requirements and/or study programs. A free counselling service for all students is also available.

The School has successfully employed an individual with an intellectual disability in an identified position for over 20 years. In relation to staff that are affected by disability through their family members, support is provided through flexible work practices and generous leave provisions.

In 2016, as part of its new outreach program, AFTRS provided access to the School's campus and equipment to assist the Bus Stop Films program. This program provides film production courses for people with a disability.

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 which AFTRS routinely gives access to 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 FOI Act. These requests are referred to AFTRS' FOI officer. AFTRS did not receive any FOI requests during the reporting period.

PRIVACY

AFTRS has five broad categories of personnel information: personal 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, quality, security, 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 government policy orders under section 22 of the PGPA 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 its 2014–16 Fraud Control Plan. The Policy and Plan reflected the fraud risk assessment prepared by AFTRS' internal auditors, complied with the Commonwealth Fraud Control Framework, and were consistent with the Commonwealth's Resource Management Guide No.201 (Preventing, detecting and dealing with fraud).

AFTRS progressively undertook actions to enhance its fraud control measures, including continuing online 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 Chief Executive Officer is satisfied that AFTRS has appropriate fraud prevention, detection, investigation, reporting and data collection procedures and processes that meet AFTRS' specific needs, and that he has taken all reasonable measures to minimise the incidence of fraud at AFTRS.

INDEMNITIES AND INSURANCE PREMIUMS FOR OFFICERS

Professional Indemnity insurance and Directors and Officers Liability insurance for the year ending 30 June 2016 was provided by Comcover.

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.

- Continued environmentally friendly disposal of all obsolete computer and production equipment
- Increased awareness of our commitment to sustainability by briefing all new staff and students during induction through the Environmental Management Plan.

Ecologically Sustainable Development

The AFTRS program of environmental activities aims for:

- Reporting systems that identify energy efficiency opportunities
- Low-landfill output due to recycling programs and reuse of materials
- Lower water usage through preventive maintenance programs

Environmental Performance Reporting

Section 516A of the *Environment Protection and Biodiversity Conservation Act 1999* (the EPBC Act) requires Commonwealth entities such as AFTRS to report on their activities in relation to ecologically sustainable development (ESD).

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 AFTRS 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	AFTRS has the following initiatives in place to reduce energy consumption: <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 which separate waste at source, 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 shower heads, dual flush toilets, water-saving washers on taps and low-water usage dishwashers.	Monitoring water consumption and encouraging efficient use.

There has been a slight increase in electricity usage (2%). This increase has been minimal in proportion to the significant increased use of AFTRS facilities by staff, students and industry.

12 Appendices

1. 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 Act since it commenced. As a Commonwealth statutory authority, AFTRS also operated under the *Public Governance, Performance and Accountability Act 2013*.

2. FINANCIAL RESOURCE SUMMARY

Financial Performance

AFTRS generated a small surplus of \$8,167 for the 2015-16 financial year.

The total revenue received was \$29,109,000, with revenue from Government accounting for \$23,697,000 of this amount. The balance was generated through AFTRS activities such as student fees. Revenue from other sources totalled \$5,412,000. The Award programs produced \$2,988,000 of this revenue with \$2,148,000 being generated by AFTRS Open which provides industry, public and schools short courses. Other sources such as interest, royalties and gain on sale of assets produced the remaining \$276,000.

AFTRS' operating expenditure totalled \$29,101,000. This included \$16,271,000 for employee benefits, \$10,943,000 for supplier expenses, \$1,882,000 for depreciation and amortisation and \$5,000 for write-down of assets.

A review of asset fair values as at 30 June 2016 was performed. There were no material differences between fair value and book value and therefore no revaluation was performed.

The average full-time equivalent staff number for the period was 135, compared to 138 for the previous financial year.

External Audit

The Australian National Audit Office performs the external audit of AFTRS.

Internal Audit

Deloitte Touche Tohmatsu provides an independent internal audit service to the School. Internal Audit is administratively responsible to the Chief Operations Officer 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 Australian National Audit Office.

Internal Auditors submit an annual audit plan and regular quarterly operational plans to FARM.

During the 2015-16 period, the following audits were undertaken:

- A Fraud Control audit covering operationalisation of the AFTRS Fraud Control Plan, staff procedural awareness and controls was delivered to FARM Committee reporting as 'well controlled with only low risks identified'
- A Follow-Up audit providing independent confirmation that previous Audit recommendations from Student Management Cycle (2013), Course Award and Graduation (June 2014), Recruitment and Payroll (January 2014), Fixed Assets and Attractive Items (February 2015) and Physical Security (June 2015) had been implemented. Of the 19 action points 18 had been implemented/closed, with one recommendation still being effected
- A Human Resources audit was undertaken to include HR function mapping to organisational objectives in the Corporate Plan and the support of staff. It was reported that an 'Adequate level of controls' were in place with 'some high or moderate risks identified'.

As a part of the Internal Audit Plan, Deloitte Touche Tohmatsu provides a quarterly review of the School's risk environment. Strengthening the maturation of risk assessment review within the School, Deloitte Touche Tohmatsu worked with AFTRS over 2015–16 in the development of risk mitigation strategies and documents supporting the transition of the Business Risk Assessment Review and Update to be taken over by the School's management.

Risk Management

In 2015–16, AFTRS has improved its risk management framework, practices and systems and improved the extent to which risk management is embedded in AFTRS' culture of management.

The effective management of risk is central to AFTRS achieving its purpose and enables the School to improve its ability to capitalise on opportunities, mitigate negative outcomes and achieve better performance for all its stakeholders.

AFTRS has adopted a structured and consistent approach to assess and treat all types of risk, at all levels, and for all activities. This approach complements and improves strategic, operational and business planning. The Risk Management Framework demonstrates how governance, policies, processes, review and consultation work together to support risk management outcomes as well as meeting the requirements imposed by the PGPA Act 2013 in relation to systems of risk oversight and management.

AFTRS understands that in order to achieve its objectives it must be willing to take and accept risk. A series of risk appetite statements communicates the expectations of the Council and the Chief Executive Officer in terms of how much risk AFTRS is willing to accept.

One of the tools used is the Business Risk Assessment, which identifies all key risks across the business in a number of categories. Using a risk map and rating system, it identifies different levels of risks and rates them as high, significant, moderate and low. The Business Risk Assessment is supported through the definition of risk criteria, risk matrix, and risk appetite statements.

In terms of risk tolerance, AFTRS has a low appetite for risks relating to workplace health, safety and wellbeing of our students, staff and the community; administration of finances and assets; regulatory compliance; and academic integrity. AFTRS has a higher appetite for risk where the benefit outweighs the risk and the activity relates to innovative initiatives, emerging technologies and creative practice.

AFTRS' risk tolerance is defined within each level of risk. Any risk at a high or significant level must be escalated to the CEO in the first instance, and reported to the Finance Audit and Risk Management Committee. The Administrative Orders, and the Financial and Human Resources Delegations inform AFTRS' risk tolerance.

The Business Risk Assessment is reviewed quarterly to take into account changes to the Schools' risk environment, and is refreshed annually to reflect the Corporate Plan's strategies, goals, and activities.

Claims and Losses

There were no major losses during the year ending 30 June 2016.

Purchasing

The purchasing functions and procedures and the standard terms of accounts payment are consistent with, or guided by, the Commonwealth Procurement Guidelines. Through the Administrative Orders, Council delegates certain powers and functions, including purchasing levels, to occupants of specific 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 stationery 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

The Administrative Orders 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;
- Compatibility with existing equipment.

In 2015–16, AFTRS sought written quotes and/or tenders for the following services (over \$100,000):

- Security Services
- Cleaning Services
- Electricity Supply
- PABX replacement (currently under evaluation)
- Refurbishment of Lecture Room 2.2 Fit-out January 2016 – Building Works Component.

Consultancy Services

AFTRS engages consultants with specialist skills to help with defined projects. During the reporting period the School entered into 24 specialist consultancies, involving expenditure of \$467,000. Eight consultancies had a value exceeding \$15,000.

Consultancy	Service provided	Amount
Totem Network	YouTube broadcast strategy	\$105,000
Hourigan International Pty Ltd	Executive search	\$55,650
VCD Pty Ltd	Branding and marketing	\$35,850
Olsberg SPI	Diversity research	\$32,090
Communicorp Pty Ltd	Cultural survey	\$28,075
VCD Pty Ltd	Strategic planning facilitation	\$23,800
Stewart Hollenstein Pty Ltd	Architect fees	\$17,600
Strategies and Solutions Group Pty Ltd	Mentoring	\$17,550
	Total	\$315,615

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 that support the School's core activities of teaching and learning.

Property Use

AFTRS headquarters is located at the Entertainment Quarter, Moore Park, NSW in the heart of Sydney's screen precinct.

The building (12,964m²) features specialist screen and radio teaching and production facilities.

The cost of leasing, car parking and outgoings for 2015-16 totalled \$4,643,000.

3. 2015 AFTRS GRADUATES

Foundation Diploma

Cara Roe

Diploma in Camera Fundamentals

Arul Britto Raj Arokiasamy
Kit Baker
Sage Barreda-Pitcairn
Adam Chantler
Michellene Chebat
Shuk-Wah Chung
Abby Dunn
Marie-Chanel Dwyer
Paul Fennell
Thomas Gallagher
Charles Alexander Gray
Shannon Hurst
Scott Irwin
Soumya Iyengar
Konstantin Kovalenko
Jessica Long
Joel Lumbroso
Paul McGuire
Lucia Pang
Danielle Payne
Connor Rancan
Stevie Ray
Jeff Ritchie
David Thomas Ross
Hannah Walker
Barnaby Wilshier

Diploma in Design for the Screen

Christina Bouzios
Emma Chaplin
Chelsea Collin
Kate Englefield
Winnie Ho
Valentina Iastrebova

Annette Krause
Katerina Lonergan
Theresa Moran

Diploma in Digital Content (Radio)

Amanda Burgess
Robert James
Teresa McFadden
Dallas Rogers
Michael Schubert
Kylie Sturgess
Kate Tiggelman
Holly Young
Stephanie Zillman

Diploma in Editing Fundamentals

Tess Anstee
Samantha Baker
Dominic Barlow
Michellene Chebat
Issei Chimura
Iain Cooper
Abby Dunn
Matthew Farncomb
Stephen Gamba
Dominique Gaultier
Charles Hicks
Nicole Kaplan
Kate Le Dan
Rachel Lee
Monty Letho
Peter Lightowler
Joel Lumbroso
Stephanie Magiros
Kunal Mirchandani
Samuel Page
Simon Sean Parker
Levi Parsons

Nicole Paterson
Jake Perdue
Robert Raguse
Maria Erica Tamayo
Tamara Voninski
Hannah Walker
Andrew Walsh
Matthew White
Lauren Woolley

Advanced Diploma in Music Scoring for the Screen

Nicholas Ciccarelli
Scott Gillespie
Daniel Imbert
Caleb Jacobs
Declan McDermott
Babak Navak
Jeffrey Ryan
Miguel Silva Santisteban Palma
Shana Tiang
Charles White
James Yan

Advanced Diploma in Producing: Story, Audience, Finance

Kiren Ahluwalia
Sebastian Antoniou
Scarlet Barnett
Bonnie Carter
Alexandra Chadwick
Sebastian Chan
Phillipa Francis
Hanna Habazin
Kasper Kane
Madeleine Levins
Samuel McSweeney
Katharyn Michael

Philippa Northeast
Michael O'Neill
Felicia Pettersson

Advanced Diploma in Radio

Megan Alexander
Eliot Barham
Angus Brennan
Joel Brown
Mark Daniel
Christopher Dengate
Kate Drinkwater
Hugh Edgar
Rohan Edwards
Paige Faigaa
Oscar Foong
Ellecia Gentle
Patrick Hutley
Edmund Kirkwood
Nicholas Kutnjak
Benjamin Lucas
Cei Saunders
Luke Shepley
Julie Street
Ruby Teys
Juliet Williamson

Advanced Diploma in Screenwriting: Feature Film

Erin Bingham
Jack Books
James Brettell
David Brown
Jennifer Couttas
Lucus Danbsy-Scott
Hannah Fitzpatrick

Marie Foyle
Patrick George
Oliver Heath
Sarah Hope
Richard Irvine
Shane Jones
Danielle Matheson
Sarah Alexandra McCarthy
Anna McGahan
Karen Mooney
Daniel Oates
Samuel O'Donnell
Rose Perkins
Keaton Stewart
Nicholas Webb
Georgia White
David Willis

Advanced Diploma in Screenwriting: Series Television

Emily Blatchford
Nicole Conway
Justin Corbett
Hannah Fitzpatrick
Derek Foster
Daniel Giles
Michael Gupta
Britnie Jasmine Johnston
Kristen Mair
Angela McDonald
Daniel McKenzie
Julia Moriarty
Nathan Moss
Jordan Knox
Hannah Pembroke
Amy Stewart
Nicholas Webb
Peter Young

Graduate Diploma in Screen Business

Simon Ashby
Arvind Baswan
Matthew Carter
Joseph Couch
Susan Hammill
Samantha Rudd

Master of Screen Arts and Business

Imogen Banks
Bridget Callow
Peter Drinkwater
Ester Harding
Duncan Imberger
Anne Parnell
Chloe Rickard
John Simpson
Abigail Tabone
Paul Wiegard

4. 2015 GRADUATION PRIZES

AV Myer Indigenous Awards for Exceptional Talent

The recipients of the 2015 AV Myer Indigenous Awards for Exceptional Talent were Bernard Namok Jnr and Kodie Bedford. The awards were presented by Aaron Fa'Aoso, Indigenous filmmaker and performer and Kyas Sherriff, Head of the Indigenous Unit.

Foxtel Award for New Media Innovation

The recipients of the 2015 Foxtel Award for New Media Innovation were Master of Screen Arts and Business graduates Bridget Callow, Chloe Rickard and Peter Drinkwater for project *Greenlight*. The award was presented by Brooke Pettit, Community and Corporate Social Responsibility Manager at Foxtel.

Selwyn Speight Award for Radio Reporting

The recipients of the 2015 Selwyn Speight Award were Eliot Barham and Kate Drinkwater. The award is presented to radio students who show outstanding ability in news and current affairs. The Selwyn Speight Award was presented by Lisa Sweeney, Program Leader Radio and Martin Brown, Director of Award Courses.

Prizes for Academic Merit

Prizes for Academic Merit were awarded to the consistently highest performer in each Advanced Diploma course. Neil Peplow, CEO, and Martin Brown, Director of Award Courses presented the prizes for Academic Merit to the following graduates:

- James Yan: Advanced Diploma in Music Scoring for the Screen
- Madeleine Levins: Advanced Diploma in Producing: Story, Audience, Finance
- Hannah Fitzpatrick: Advanced Diploma in Screenwriting: Feature Film
- Angela McDonald: Advanced Diploma in Screenwriting: Series TV
- Ruby Teys: Advanced Diploma in Radio.

5. PUBLIC PROGRAM

Friday On My Mind

Sydney

- **Traversing the Backlots of Hollywood, Sundance & Sydney**
July 17 2015
Guest: Nash Edgerton
- **Embellishing the Truth**
July 24 2015
Guest: Brendan Cowell
- **Women He's Undressed**
July 31 2015
Guest: Gillian Armstrong
- **Filmmaker Catriona McKenzie**
August 7 2015
Guest: Catriona McKenzie
- **The Age of the Entrepreneur: Producer Andrew Mason**
August 14 2015
Guest: Andrew Mason
- **Evolving & Adapting to Stay in the Game**
August 21 2015
Guest: Kriv Stenders
- **From Shark Bait to Arachnid Fodder Creature Features**
August 28 2015
Guest: Kimble Rendall
- **Tony Ayres: Showrunner/Writer/Director**
September 4 2015
Guest: Tony Ayres
- **Damian Wyvill ACS: Framing the Shot**
September 11 2015
Guest: Damian Wyvill
- **The Actor's Director**
September 18 2015
Guest: Peter Andrikidis

- **Fresh Blood: Meet the Hottest New Talent in Australian Television**
September 25 2015
Guests: Ben Matthews, Claire Phillips, Adele Vuko, Sarah Bishop, Greta Lee Jackson, Sylvia Warmer and Tanya Phegan
- **New Screen Frontiers: Lynette Wallworth & John Maynard**
October 2 2015
Guests: Lynette Wallworth and John Maynard
- **Writing New Australian Drama: The Principal's Kristen Dunphy & Alison Addison**
October 9 2015
Guests: Kristen Dunphy and Alison Addison
- **Holding the Man: Adapting Stage to Screen with Tommy Murphy & Kylie du Fresne**
October 16 2015
Guests: Tommy Murphy and Kylie du Fresne
- **The Critics Picks: Best of 2015 and Last Friday on My Mind for the Year**
October 23 2015
Guests: Luke Buckmaster, Maddie Palmer and Blake Howard
- **Sherpa Trouble on Everest: Jennifer Peedom**
April 29 2016
Guest: Jennifer Peedom
- **Music & Obsession**
May 27 2016
Guest: Scott Hicks

Melbourne

- **Clayographies, Ernie Biscuit and Adam Elliot**
July 3 2015
Guest: Adam Elliot

- **Watch How You Feel: MIFF Artistic Director Michelle Carey**
July 10 2015
Guest: Michelle Carey
- **Genre Bending: Downriver Writer/Director Grant Scicluna**
August 14 2015
Guest: Grant Scicluna
- **Life, Love & Filmmaking with Paul Cox**
August 21 2015
Guest: Paul Cox
- **Bentley Dean: Making Tanna**
August 28 2015
Guest: Bentley Dean
- **Joel Pearlman: An Acquisitive Mind**
September 4 2015
Guest: Joel Pearlman
- **Mark Hartley & Garry Richards: The Director/DP Creative Relationship**
September 11 2015
Guests: Mark Hartley and Garry Richards
- **Into the Tardis with Gary Russell: Doctor Who Writer/Producer/Director/Script Editor/Author**
September 18 2015
Guest: Gary Russell
- **Amiel Courtin-Wilson: Distinctive & Innovative**
September 25 2015
Guest: Amiel Courtin-Wilson
- **The Versatile Director: Matthew Saville**
October 9 2015
Guest: Matthew Saville
- **Michael Ward and the Holy Grail of Parody, Irony & TV Comedy**
October 16 2015
Guest: Michael Ward
- **Glendyn Ivin: Power & the Passion**
October 23 2015
Guest: Glendyn Ivin
- **Producer of The Dressmaker: Sue Maslin**
October 30 2015
Guest: Sue Maslin
- **Laugh Out Loud: Marc Gracie**
November 6 2015
Guest: Marc Gracie
- **The Actor-Director Tilt Shift: Victoria Thaine**
November 13 2015
Guest: Victoria Thaine
- **A Cut Above: Jill Bilcock & Enhancing the Director's Vision**
November 20 2015
Guest: Jill Bilcock
- **The Tale of Arrowhead: From Short Film to Feature Debut to International Distribution**
March 18 2016
Guest: Jesse O'Brien
- **Carver Films: Adaptations with Nick Cave & Kurzel Brothers**
April 1 2016
Guests: Anna McLeish and Sarah Shaw
- **Making Pawno: An Independent Love Letter to Footscray**
April 15 2016
Guest: Damian Hill
- **Is 2016 the Best or the Worst Time to be a Filmmaker?**
April 29 2016
Guest: Paul Goldman
- **Five Friends & Five Weeks**
May 27 2016
Guest: Clayton Jacobsen
- **Secrets of Secret City**
June 10 2016
Guest: Matt Cameron
- **Monster Fest**
June 24 2016
Guests: Kier-La Janisse and Neil Foley

TV Talks

- **Is this the funny bit?**
July 7 2015
Guests: Adrian Swift (Head of Content and Creative Development, ABC TV), Ted Robinson (Producer/Director), Nathan Earl (TV Producer/Director)
- **Docs that Rock**
August 4 2015
Guests: Deb Masters (Executive Producer – Australian Story), Paul Clarke (Producer/Director/Writer, Blink TV and Bombora Film & Music Co)
- **Love is on the Air**
September 1 2015
Guests: Shaun Murphy (Head of Entertainment, Warner Brothers International Television Production Australia), Caroline Spencer (Director of Development, Fremantle Media), Wizzy Evans (Casting Director, Shine Australia)
- **What the Fact(ual)?**
October 6 2015
Guests: Joseph Maxwell (Commissioning Editor, History and Science, SBS), Kylie Washington (Director, Unscripted Matchbox Pictures), Lyndal Marks (Executive Producer, Factual Programming, Seven Network)
- **Drama Queens**
November 10 2015
Guests: Sue Masters (Executive Producer, SBS Drama), Jo Porter (Director of Drama, Fremantle Media), Penny Win (Head of Drama, Foxtel)
- **Aussie Aussie Aussie?**
February 2 2016
Guests: Benjamin Law (Author, Series Creator/Co-writer, *The Family Law*), Debbie Lee (Director, Scripted Development, Matchbox Pictures), Nakkiah Lui (Actor, Writer and Associate Producer: *Black Comedy Series 2*), Rob Shehadie (Co-creator and Actor, *Here Come the Habibs!*)
- **Pick Me! AIDC Pop-Up**
March 2 2016 (at ACMI in Melbourne as part of AIDC)
Guests: Kirsty de Vallance (Principal, A Cast of Thousands, Casting Director, Screentime), Jodie Brearly (Casting Director, Warner Bros), Ray Ackerman (Managing Director of Non-scripted Television at Pulse Films)
- **Public Broadcasting: Who Needs It?**
April 5 2016
Guests: Richard Finlayson (Director of Television, ABC), Marshall Heald (Director TV and Online Content, SBS)
- **Spoilt for Choice**
May 3 2016
Guests: Mike Sneesby (CEO, STAN), Rebecca Heap (Head of Audience and Digital, ABC TV), Leo Faber (Commissioning Editor, Australian Content, Red Bull), Katy Roberts (Senior Producer, VICE Australia)
- **That's Entertainment!**
June 14 2016
Guests: Stevie K. Murray (EP Light Entertainment, Seven Network), John Walsh (Executive Producer, Network Nine), Paul Clarke (Director, Bombora TV and EP, Eurovision)

6. INDUSTRY USE OF AFTRS' FACILITIES

July 2015 to June 2016

- AVC Group: equipment storage and preparation for SMPTE, July 6 2015
- Australian Directors Guild: Ozdox Monthly Presentation with Q&A, July 9 2015
- AFTRS alumni: rushes screening/tech check of feature documentary *When the Camera Stopped Rolling*, July 10 2015
- AFTRS alumni: auditions for Emerging Filmmakers Fund application, July 11 2015
- Media Stockade and AFTRS alumni: post check screening, July 13 2015
- Australian Screen Editors Guild: screening of *Infini* sci-fi film with Q&A, July 15 2015
- AFTRS alumni: auditions (callbacks) for Emerging Filmmakers Fund application, July 19 2015
- Azure Productions: grade screening #1 of 3 of independent Australian feature *Teenage Kicks*, July 23 2015
- Australian Screen Editors Guild: screening of *Reuben Guthrie* and Q&A, August 5 2015
- AFTRS alumni: auditions for short film directed by Luke Marsden, August 11 2015
- Michelle Nagy (Producer): auditions for short film *Baby Boy* (Metro Screen and Screen NSW funding), August 12 2015
- Australian Directors Guild: Ozdox Monthly Presentation with Q&A, August 19 2015
- Screen NSW: 'Drone' Workshop, August 27 2015
- Australian Directors Guild: Ozdox Committee Meeting, September 1 2015
- AFTRS alumni: fine cut screening of short film *Problem Play*, September 3 2015
- AFTRS alumni: fine cut screening of feature documentary *Reindeer in my Saami Heart*, September 3 2015
- Foxtel: preview screening of *Legend*, September 15 2015
- Australian Directors Guild: Ozdox Monthly Presentation with Q&A, September 16 2015
- AFTRS alumni: script development for feature film *Brilliant Monkey*, September 17 2015
- Morning Starr Productions: tech check screening of Australian independent feature *The Quarantine Hauntings*, September 18 2015
- Ghastly Fun Films: script read-through with audience for feature film *Detour*, September 22 2015
- AFTRS alumni: script development for feature film *Brilliant Monkey*, September 28 2015
- Australian Writers' Guild: screening of *UnIndian* and Q&A with filmmakers, October 7 2015
- AFI/AACTA: pre-judging session for Best Animation & VFX Award, October 12 2015
- Bluecat Pictures: industry preview screening of feature film *Beasts of No Nation*, October 14 2015
- Australian Directors Guild: Ozdox Monthly Meeting, October 15 2015
- Azure Productions: sound mix screening of independent Australian feature *Teenage Kicks*, October 19 2015
- AFTRS alumni: rehearsals for short film *Perception*, October 22 2015
- Bluecat Pictures: industry preview screening of feature film *Beasts of No Nation*, October 24 2015

- British Council: team meeting, November 5 2015
- AFTRS alumni: rough cut screening of short film *The Man Who Was* for Berlin submission, November 11 2015
- Actors Equity (Equity Foundation): Australian new release screening of *Now Add Honey* with Q&A, for Equity members, November 11 2015
- Australian Directors Guild: Ozdox Monthly Meeting with live streaming, November 12 2015
- AFTRS alumni: rough cut/distributor screening of Australian feature project *The Body in the Yard*, November 13 2015
- AFTRS alumni and Storm Vision Entertainment: audience test screenings of rough edit of Australian science fiction film *SFVI*, November 18 2015
- Australian Writers' Guild: Steven Moffat Q&A for guild members and AFTRS students, November 19 2015
- Actors Equity (Equity Foundation): casting hothouse with Australian and international casting directors, November 20 2015
- AFTRS alumni/Media Stockade: narration record for documentary feature project, November 25 2015
- Goalpost Pictures/ABC TV: test screening of Australian drama *Cleverman* for ABC TV staff conference at AFTRS, December 1 2015
- ABC TV: internal staff conference/ Creative Offroad, December 2 2015
- AFTRS alumni: picture lock screening of Australian feature project *Hot Mess*, December 3 2015
- AFTRS alumni and Storm Vision Entertainment: audience test screenings of rough edit of Australian science fiction film *SFVI*, December 3 2015
- AFTRS alumni: MSAB 2015 Grads – guest speaker Producer John Edwards, December 5 2015
- National Film and Sound Archive (NFSA) 'Discovery Workshop' (subject relaunching NFSA web platforms), December 7 2015
- Australian Directors Guild: Ozdox Monthly Meeting with rough cut screening of AFTRS alumni film, December 9 2015
- AFTRS alumni: development meeting for feature project *Zelos*, December 22 2015
- Azure Productions: test screening of DCP of independent Australian feature *Teenage Kicks*, January 15 2016
- The Steve Jaggi Company: screening of feature film *Embedded*, January 19 2016
- Australian Directors Guild: Ozdox Committee meeting, January 20 2016
- Goalpost Pictures: preview screening of *Cleverman*, January 29 2016
- Australian Directors Guild: Ozdox screening, live streaming and Q&A, February 9 2016
- Craig Foster: short film screening of Metro Breaks *Overtime*, February 10 2016
- Arenmedia: Australian documentary screening for distributors, February 11 2016
- Lemac: presentation on UHD workflow, February 16 2016
- ABC Arts iView: shooting two episodes, February 18 2016
- ABC TV: internal conference, February 19 2016
- Broken Hill Films: screening of 35 minute documentary *Here I Am*, March 2 2016
- Australian Directors Guild: Ozdox screening and Q&A, March 8 2016
- Jonathan Ogilvie: AFTRS alumni – studio for actor rehearsals, March 8 2016
- Arenamedia: screening of Australian documentary, March 10 2016
- Chris Squadrito: AFTRS alumni – room for actor read throughs, March 14 2016
- Black Sheep Films: rough cut screening of feature documentary *Monsieur Mayonnaise*, March 14 2016
- Foxtel: preview screening of *Eye in the Sky*, March 15 2016
- Panasonic Australia: new product launch – Varicam cinema camera, March 15 2016
- Bohena Creek Arts: screening of Indigenous short films for funding agencies and industry, March 17 2016
- Ruth Hollows: AFTRS alumni – room for actor read throughs, March 20 2016
- Storm Vision Entertainment: test screening of feature film, March 29 2016
- Yarra Bank Films: fine cut screening of feature documentary *Monsieur Mayonnaise*, March 31 2016
- Storm Vision Entertainment: test screening of feature film, April 7 2016
- Claire Harris: AFTRS alumni – room for actor read throughs, April 7–8 2016
- Foxtel: preview screening of feature *The Boss*, April 11 2016
- British Council: strategy meeting, April 11 2016
- Australian Directors Guild: Ozdox screening, live streaming and Q&A, April 12 2016
- WOW Film Festival Events: Masterclasses, April 29–30 2016
- WOW Film Festival Events: screenings and panel discussions, May 1 2016
- Keo Films: pre-production meeting, May 5 2016
- Australian Directors Guild: OzDox Committee meeting, May 5 2016
- Taylor Litton-Strain: actor rehearsals, May 6 2016
- Screen ACT and ACTSIA: information session, May 10 2016
- Becca Johnstone: script read through, May 16–17 2016
- ABC TV: screening and Q&A, May 20 2016
- Australian Directors Guild: Committee meeting, May 26 2016
- Michelle Maher: screening of *Beyond the Physical*, June 2 2016
- Kerinne Jenkins: Film Fatales meeting, June 6 2016
- Felix Media: interview with Director Alison Maclean, June 10 2016
- Saba Vasefi: interview with *The Guardian*, June 14 2016
- Erin Good: actor rehearsals for web series, June 18–19 2016
- Australian Screen Editors and Australian Writers' Guild: screening of *Rake* series and Q&A, June 23 2016

7. INDUSTRY PRACTITIONERS AT AFTRS

The AFTRS campus environment attracts industry members to lecture as guests in Award and AFTRS Open short courses, and to contribute to the creation of online resources, across all disciplines and specialisations.

In 2015–16, Award course guest lecturers included:

Diploma

Andrew Silke, Chris McKeith, Christine Cheung, Dan Bethel, Deborah Peart, Greg Fitzgerald, Jason Treuen, John Gray, Kelli Jean Drinkwater, Louis Irving, Ron Roberts, Steve Arnold, Michael Pickells, Stuart Waller, Francesco Biffone, Guntis Sics.

Advanced Diploma

Alexa Wyatt, Alissa Thibault, Andrea Buck, Bill Bailey, Bonnie Elliott, Brett Smith, Caitlin Yeo, Cathy Peters, Cherie Romano, Chris Neave, David Barber, David Bruggemann, Deidre McClelland, Ellie Cumming, Faith McKinnon, Geir Gunnarsson, Genevieve Ginty, Gina Roncoli, Heather Ogilvie, Helen Grimley, Jacqui Kassulke, Jenny Lewis, Jessica Campanaro, Jessica Wells, Jonathan Swartz, Kirke Godfrey, Leon Ford, Lesley Lewis, Lisa Shaunessy, Madeline Joannou, Mark Blackwell, Maryann Shine, Matt de Groot, Megan Aney, Michele O'Young, Monica Davidson, Murray Olds, Nick Kelly, Paul Christensen, Paul Healy, Peter Laurie, Peter Longman, Pru Montin, Rebecca Edwards, Rex Goh, Richard Mills, Romina Accurso, Sam Meikle, Sam Stove, Samantha Jennings, Sandra Alexander, Sandra Webster, Simon Marnie, Stephanie Zalfelds, Steve Wright, Stuart Bocking, Suzanne Bocalatte, Timothy Lee, Tim Wong-See, Tony Rasmussen, Tony Shannon, Trent Bartfield, Vicki Hansen, Warren Clarke.

Bachelor of Arts Screen

Alan Chen, Alexander Gastrell, Alicia Gleeson, Andrew Lee, Anna Broinowski, Anthony Skuse, Bev Dunn, Brendon McDonall, Chris McKeith, Chris Rollans, Dany Cooper, Darlene Johnson, David Bruggemann, David Summons, Debra Oswald, Garry Phillips, Geir Gunnarsson, Greg Fitzgerald, Guillaume Barriere, Gwen Sputore, Helen Grimley, Hunter Page-Lochard, Ian David, Igor Nay, Isobel Kirk, Ivan Donato, John Brawley, Julia Cotton, Katherine Milwright, Keith Saunders, Ken Healey, Kim Mordaunt, Larissa Behrendt, Les Fiddes, Lindy Davis, Louis Irving, Madeleine Hetherington, Marc Rosenberg, Mark Seton, Martin Connor, Martin Oswin, Megan Simpson Huberman, Melinda Doring, Michael Cordell, Michael Phillips, Missi Mel Pesa, Nick Beauman, Nico Lathouris, Pauline Clague, Peter Johnson, Phillippa Harvey, Pru Montin, Richard Wilmot, Ross Grayson Bell, Nico Lathouris, Russell Cheek, Shane Anthony, Shannon Murphy, Simeon Bryan, Sophie Hyde, Sophie Wiesner, Sunil Desilva, Tegan Bennett Daylight, Tim Paillas, Toscha Irving, Vanessa Gazy, Vernon Ah Khee, Warwick Young.

Graduate Certificate

Allen Palmer, Amber McBride, Anna Broinowski, Annie Breslin, Bamdad Erfanian Yeganeh, Brendan Toole, Brendon McDonall, Cassandra Charlton, Danny Lachevre, Danny Long, Evelyn Saunders, Gwen Sputore, Joanne Parker, Madeleine Hetherington, Martha Goddard, Matthew Dabner, Megan Simpson-Huberman, Mike Jones, Miranda Harcourt, Paul Healy, Phillippa Harvey, PJ Hogan, Raena Lea-Shannon, Randall Wood, Rebecca Barry, Richard Welch, Simeon Bryan, Tony Krawitz, Vicki Hansen, Wayne Pashley.

Graduate Diploma

Amy Longhurst, Angela Catterns, Ashleigh King, Brendan Trembath, Cate Madill, Chris Neave, Dave Archer, Devris Hasan, Gareth Tillson, George Raftopoulos, Isobel Kirk, Jacob Round, Jason Treuen, Jessica Campanaro, Lorena Allam, Madeline Joannou, Marea Lambert-Barker, Pat Drummond, Peter Longman, Peter Wasson, Rachel Corbett, Rod McGuinness, Tony Rasmussen, Tony Shannon.

Master of Screen Arts

Adrian Wills, Anna Munster, Ari Wegner, Blake Ayshford, Gwen Sputore, Missi Mel Pesa, Peter Dunlop, Robyn Ewing, Ross Grayson Bell, Shirley Barrett, Sophie Hyde, Tony Krawitz.

Master of Screen Arts and Business

Adrian MacKenzie, Bob Campbell, Prof. Bruce Chapman, Chris Cheah, Damian Kassabgi, Prof. Deb Verhoeven, George Raftopoulos, Greg Smith, Helen Bowden, Helen O'Neil, Isobel Kirk, Prof. Jason Potts, John Frey, Kim Williams, Kingston Anderson, Mark Kenny, Matt Hancock, Mark Rudder, Megan Brownlow, Scott Dinsdale, Stuart Buchanan, Tony Shannon.

Radio

Program Director's Residential Course: Andy Milne, Andrew Very, Angus Stevens, Bianca Dye, Bill Bailey, Clinton Maynard, Craig Bruce, David Rogerson, Duncan Campbell, Glenn Daniel, Joan Warner, John Williams, Mike Byrne, Valerie Geller.

In 2015–16, AFTRS Open lecturers included

Alex Gabbott, Alenka Henry, Amy Longhurst, Andrew Garrick, Andy Day, Andy Watts, Anna Tow, Anne Brooksbank, Brendon McDonall, Carol Cameron, Claire Phillips, Clarissa House, Daina Reid, Darren Ashton, David Caesar, David Summons, David Whealy, Denise Eriksen, Devris Hasan, Dylan Blowen, Elissa Down, Ellery Ryan, Erika Addis, Gareth Tillson, Genevieve Ginty, Greg Woodland, Graeme Towner, Helen Campbell, Ian David, Ian Watson, Jack McGrath, Jake Taylor, Janine Cooper, Janos Jersch, Jeremy Ireland, Jess Campanaro, Jessica Redenbach, Jill Hewitt, Jimmy Foggo, Johannes Muljani, John Bisset, John Collee, John Gregory, Jonathan Ogilvie, Jutta Goetze, Karren Gail, Kate Douglas-Walker, Kate McLoughlin, Kirstie Boerst, Kriv Stenders, Lesley Holden, Liam Branagan, Liz Cooper, Lorelle Adamson, Louis Irving, Louise Smith, Lucy Gaffy, Luke Devenish, Lynnette Lounsbury, Lynnette Reeves, Madeleine Hetherington, Maria Tran, Marie Patane, Mark Stewart-Pearson, Martha Goddard, Martin Corben, Matt McGowan, Max Bourke, Mark O'Toole, Michael Phillips, Mike Jones, Monica Davidson, Miguel Zaragoza, Nadia Townsend, Nicole Mather, Nick Robertson, Oliver Heath, Paul Hawker, Paul Warren, Peter Andrikidis, Rachel Corbett, Ray Matsen, Rebecca Edwards, Richard Wilmot, Rob Neil, Robin Hughes, Rodney Whitham, Romina Accurso, Ross Linton, Sandra Alexander, Sarah Eddowes, Sarah Walker, Steve McDonald, Susan Bower, Tait Brady, Tim Ferguson, Tim Chappell, Tim Hawkins, Tim Lee, Todd Decker, Tom Zubrycki, Tony Murtagh, Tracey Spicer, Trent Barfield, Tyson Donnelly, Vicki Madden, Warren Eagles, Warwick Young.

In 2015–16, AFTRS Open guest lecturers/speakers included:

Adam Scott, AJ Johnson, Alan Dukes, Ana Kokkinos, Andrew Cooke, Andrew McClymont, Andy Ryan, Azar Marashian, Ben Shirley, Bevan Lee, Brendan Shaw, Carolyn Brown, Catherine Flannery, Chris McHardy, Christine James, Claire Evans, Claire Tonkin, Colleen Clarke, Courtney Wise, Daniel Ardiley, Danny Lachevre, Danny Tait, Dan Read, Dave Cole, David Caesar, David Westgate, Edwina Waddy, Ella Carey, Erin Goode, Esther Coleman-Hawkins, Frank Rodi, Gavin Romanis, Genevieve Ginty, Greg Fitzgerald, Gwendalina Sputore, Hattie Archibald, Heather Ogilvie, Jaime Hunt, Janine Cooper, Jason Owen, Jennie Milward-Olive, Jing Han, Jon Casimir, Jonathan Tyler, Jonathan Zwartz, Joe Lo Surdo, John Martin, Jules Munro, Julian Munro, Kacie Anning, Katherine Fry, Keely Sonntag, Kim Farrant, Kit McDee, Lauren Miller Cilento, Leigh Tierney, Lesley Lewis, Lou Collins, Marion Farelly, Martin Oswin, Matt Scully, Micah Hewson, Michaela Samsom, Mickey Maher, Nick Cole, Dr. Nick Herd, Nicki Gardiner, Nicole La Macchia, Paul Leadon, Peter Dunlop, Peter Fragar, Peter Yiamarelos, Philippe Luzy, Randall Churchill, Rebecca Barry, Rick Kalowski, Rob Spencer, Ross Emery, Ross Turley, Sam Doust, Shoshana Faire, Sonja Simec, Sue Hore, Tim Walsh, Tony MacDonald, Tony Murtagh, Tyrone Estephan, Veronica Milsom.

In 2015–16, guest lecturers on Indigenous courses included:

Allan Collins, Andrew Belletty, Brendan Blacklock, Bryn Whitie, Cornel Ozies, Denise Eriksen, Devris Hasan, Mark Bin Bakar, Pauline Clague.

In 2015–16, the following industry practitioners participated in recorded interviews to create resources for AFTRS online courses:

Advanced Diploma in Screenwriting: Series TV

Alexandra Mills, Charlie Clausen, Christopher Lee, Derek Foster, Faith McKinnon, Gary Sewell, Hannah Carroll Chapman, Joel Slack Smith, Justine Gillmer, Luke Jurevicius, Nick King, Phil Lloyd, Robin Lyons, Ric Foster, Romina Accurso, Sam Atwell, Sarah Walker, Vicki Madden.

Advanced Diploma in Screenwriting: Feature Film

Meg La Fauve.

Advanced Diploma in Producing: Story, Audience and Finance

Ester Harding.

8. STUDENT FILM ACHIEVEMENTS

- *A Boy Called Su* (Vedrana Musić, Graduate Diploma in Directing 2014) won the Special Jury Award for Fiction in the International Gold Panda Award for Students as part of the Sichuan TV Festival in China and also won an Award of Excellence at the Best Shorts Competition USA. It was selected for Encounters Film Festival UK, Flickerfest International Short Film Festival in Sydney, Uppsala International Short Film Festival in Sweden, Newport Beach Film Festival in the USA, Guanajuato International Film Festival in Mexico, St. Kilda Film Festival in Melbourne, and Flickers: Roving Eye International Film Festival in the USA
- *All God's Creatures* (Brendon McDonall, Graduate Diploma in Directing 2012) was the winner of the Best Short Film (Nicholas Baudin Prize) at Recontres Internationales du Cinéma des Antipodes in Saint-Tropez, and screened at the Aussie Film Festival in the Czech Republic, Krtki Na Brzinu in Croatia, and at Australian Short Film Today at the Asia Society in New York
- *At Midnight* (Amber McBride, Graduate Diploma in Documentary 2014) took out the Critic's Award at the Sebastopol Documentary Film Festival in the USA, and screened at Antenna Documentary Film Festival in Sydney, Flickers: Roving Eye International Film Festival in Rhode Island, Hot Docs Canadian International Documentary Film Festival in Toronto and at St Kilda Film Festival in Melbourne
- *Back to Earth* (Thomas Wilson, Graduate Diploma in Directing 2014) screened at Cinequest Film Festival in California and Flickers: Vortex Sci-Fi, Fantasy & Horror Film Festival in Rhode Island
- *Beneath Land and Sea* (Jacob Schiotz, Graduate Diploma in Documentary 2014) screened at the Dungog Film Festival, NSW
- *Beyond the Father's Shadow* (Saba Vasefi, Graduate Diploma in Documentary 2014) screened at the International Exile Film Festival in Gothenburg, Sweden
- *Blanca* (Jamieson Pearce, Graduate Diploma in Directing 2014) screened at the Aussie Film Festival in the Czech Republic
- *Bo Mi* (Andrew Lee, Graduate Diploma in Directing 2013) screened at Down Under Berlin in Germany
- *Clan* (Larissa Behrendt, Graduate Diploma in Documentary 2013) won Best Documentary at the Canberra Short Film Festival and won Outstanding Achievement at both Best Shorts Competition USA and Global Film Awards USA for the Humanitarian Award. It received Best Sound Design and Best Editing at the World of Women's Cinema Film Festival in Sydney, and screened at the Canberra International Film Festival, the Athens International Film + Video Festival USA, Down Under Berlin in Germany, and Sebastopol Documentary Film Festival in the USA
- *Deszcz* (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014) premiered at Toronto International Film Festival in Canada and was selected for Chicago International Film Festival, Dreux Film Festival Regards d'Ailleurs Filmer la Polone in France, Nashville Film Festival, Newport Beach Film Festival, and WorldFest-Houston International Film and Video Festival in the USA

- *Driftwood Dustmites* (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014) won Best Cinematography at the St. Kilda Film Festival, Melbourne, where it was also nominated for Best Achievement in Sound Post Production. It won Best Direction at the World of Women's (WOW) Cinema Film Festival in Sydney and was selected for Seattle International Film Festival, New York City International Film Festival, Kratki Na Brzinu in Croatia, Aussie Film Festival Czech Republic and Recontres Internationales du Cinéma des Antipodes in Saint-Tropez
- *Embrace* (George-Alex Nagle, Graduate Diploma in Directing 2013) screened at Aussie Film Festival in the Czech Republic, Down Under Berlin in Germany, and the UK Film Festival in London
- *Eric* (Andrew Lee, Graduate Diploma in Directing 2013) screened at Recontres Internationales du Cinéma des Antipodes in Saint-Tropez, Aussie Film Festival in the Czech Republic, Festival International du Film Indépendant de Bordeaux in France, and the Made in the West Film Festival in Sydney
- *Eternal Return* (Vedrana Musić, Graduate Diploma in Directing 2014) won an Award of Excellence at the Best Shorts Competition USA and screened at Aesthetica Short Film Festival in the UK and Kratki Na Brzinu in Croatia
- *Foal* (Vanessa Gazy, Master of Screen Arts 2014) received the Festival Honours Award for Outstanding Achievement in Filmmaking (Best Foreign Short) at Newport Beach Film Festival. It was nominated for the Craft Award, Best Achievement in Editing and Best Young Actor (Lola Bennett) at the St. Kilda Film Festival in Melbourne and was nominated for an Australian Writer's Guild Award. It screened at CineClass Festival International du Film Scolaire et Universitaire and the Poitiers Film Festival in France, Flickerfest International Short Film Festival in Sydney (as well as being part of Flickerfest's Canberra Tour), WorldFest-Houston International Film + Video Festival in the USA, and at Kratki Na Brzinu in Croatia
- *Freak* (Siobhán Costigan, Graduate Diploma in Documentary 2013) screened at Fester: The Mindfuck Festival LA and the World of Women's (WOW) Cinema Festival in Sydney
- *Ghillie* (Nic McRobbie, Graduate Diploma in Directing 2013) screened at Hollywood Shorts Film Festival, USA
- *Gödel, Incomplete* (Martha Goddard, Master of Screen Arts 2012) screened at Montenegro International Fantastic Film Festival
- *Happy* (Laura Dudgeon, Master of Screen Arts 2014) screened at Palm Springs International Shortsfest and Provincetown International Film Festival
- *Heck* (Tanya Goldberg, Graduate Diploma in Producing and Screen Business 2011) screened at Recontres Internationales du Cinéma des Antipodes in Saint-Tropez and the Aussie Film Festival in the Czech Republic
- *Horrie* (Lucas Li, Graduate Diploma in Documentary 2013) screened at Canberra Short Film Festival in Australia and Down Under Berlin in Germany
- *I Am Emmanuel* (Genevieve Clay-Smith, Master of Screen Arts 2013) was awarded Best Cinematography at the Canberra Short Film Festival, and screened at the Ojai Film Festival, the Chicago International Social Change Film Festival in the USA, and Down Under Berlin in Germany
- *Inanimate* (George-Alex Nagle, Master of Screen Arts 2014) screened at Fresh Wave International Short Film Festival in Hong Kong and the New York City International Film Festival in the USA
- *Just Hit Snooze* (Malina Maria Mackiewicz, Graduate Certificate in Directing Fundamentals 2013) screened at Kratki Na Brzinu in Croatia
- *Kharisma* (Shannon Murphy, Graduate Diploma in Directing 2013) screened at the Breath of Fresh Air (BOFA) Festival in Tasmania, the Boston International Kids Film Festival and the Citizen Jane Film Festival in the USA
- *Legacy* (Josh Mawer, Graduate Diploma in Directing 2014) was the winner of the Best Director, Best Cinematography, and Best Supporting Actor Awards at the North Wales International Film Festival in the UK. It won an Award of Excellence (Film Short, Student) at the Best Shorts Competition in the USA and the Bronze Prize at the ACS Awards (ACT/NSW). It was also an official selection at Fantasia International Film Festival in Montreal, Other Worlds Austin SciFi Film Festival, the International New York Film Festival, Festival South Film Expo, The Phillip K Dick Science Fiction Film Festival, the Phoenix Film Festival, and the Boston Science Fiction Festival in the USA; the Oxford International Film Festival, the Shock & Gore Festival in the UK; the Zinema Zombie Festival in Columbia; and the Kiwi International Film Festival in New Zealand
- *Life After Death* (Sean Capel, Graduate Certificate in Directing 2014) screened at Raindance Film Festival in the UK
- *Like Breathing* (Liz Cooper, Graduate Diploma in Directing 2013, screened at Down Under Berlin in Germany, Flickers: Rhode Island International Film Festival in the USA, the International LGBT 'Mix' Milano' Film Festival in Italy and Lesbians Outhall Festival, also in Italy
- *Midnight Poetry* (Emilie Boyard, Master of Screen Arts 2014) was selected for the Montreal World Film Festival in Canada
- *Opal* (Josh Mawer, Graduate Diploma in Directing 2014) screened at New Film Makers New York and was an official selection of the Canberra Short Film Festival
- *Pre-Loved* (Shaylee Gomes, Graduate Diploma in Documentary 2014) screened at World of Women's (WOW) Cinema Festival in Sydney
- *Schemata* (Nic McRobbie, Graduate Diploma in Directing 2013) screened at Fester: The Mindfuck Festival in Los Angeles
- *Silent Night* (Nastassja Djalog, Graduate Diploma in Directing 2014) screened at Flickers: Rhode Island International Film Festival, Telluride Horror Show – Horror Film Festival, and the WorldFest-Houston International Film + Video Festival in the USA
- *Stuffed* (Warwick Young, Master of Screen Arts 2013) was awarded Best Foreign Film at the Beverly Hills Film Festival in the USA, the Audience Award (New Talent Showcase) at Down Under Berlin in Germany, and was runner-up for the Best Short Film (Nicholas Baudin Prize) at Recontres Internationales du Cinéma des Antipodes in Saint-Tropez. It also

- screened at the Aussie Film Festival in the Czech Republic, the Dungog Film Festival in NSW, the New Filmmakers: LA in the USA and the Landscape Film Festival in Spain
- *Symphony of Strange Waters* (Saba Vasefi, Graduate Diploma in Documentary 2014) screened at the Dungog Film Festival in NSW and the Human Rights Arts and Film Festival in Melbourne
 - *The Drover's Boy* (2014) screened at the Adelaide Film Festival, the Antenna Documentary Film Festival and Flickerfest International Short Film Festival in Sydney, Breath of Fresh Air (BOFA) Festival in Tasmania, the Canberra Short Film Festival, the Canberra International Film Festival, the St. Kilda International Film Festival in Melbourne, the Mansfield Youth Film Festival in Victoria, and the WorldFest-Houston International Film + Video Festival, USA
 - *The Ern Malley Affair* (Rowena Potts, Graduate Diploma in Documentary 2014) screened at the St. Kilda International Film Festival in Melbourne
 - *The Fruity* (Jamieson Pearce, Graduate Diploma in Directing 2014) screened at Flickerfest International Short Film Festival in Sydney, the Melbourne Queer Film Festival and Bendigo Queer Film Festival
 - *The Heart Thief* (Ella Rubeli, Graduate Diploma in Documentary 2014) won Best Film (Australian Factual) at the World of Women's (WOW) Cinema Film Festival in Sydney, and screened at the Canberra Short Film Festival, the Big Sky Documentary Film Festival in Montana, and the Heartland Film Festival in Indianapolis
 - *The Kangaroo Guy* (Joel Loxton, Master of Screen Arts 2014) won the Jury Award (International Student Category) at the Montreal World Film Festival, and screened at Flickerfest International Short Film Festival in Sydney and the Australian Short Film Today at the Asia Society, New York
 - *The Wonderful* (Erin Good, Graduate Diploma in Directing 2013) was the winner of the Best Short Film category at the Breath of Fresh Air (BOFA) Festival in Tasmania, and screened at California International Shorts Film Festival in the USA, and Young at Heart Short Film Awards in Sydney
 - *Viral* (Sam Van Grinsven, Foundation Diploma 2014) screened at CineQuest Film Festival in California.

9. FINANCIAL STATEMENTS

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INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying annual financial statements of the Australian Film Television and Radio School for the year ended 30 June 2016, which comprise:

- Statement by the Council, Chief Executive Officer and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

Opinion

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

- (a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Australian Film Television and Radio School as at 30 June 2016 and its financial performance and cash flows for the year then ended.

Council Members Responsibility for the Financial Statements

The Council Members of the Australian Film Television and Radio School are responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards and the rules made under that Act and are also responsible for such internal control as the Council Members determine is necessary to enable the preparation and fair presentation of financial statements that 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 entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Accountable Authority of the entity, 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.

Australian National Audit Office

Josephine Bushell
Senior Director

Delegate of the Auditor-General

Canberra

2 September 2016

STATEMENT BY COUNCIL, CHIEF EXECUTIVE OFFICER & CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2016 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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 fall due.

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


Prof. Julianne Schultz AM FAHA
 Chair
 2 September 2016


Neil Peplow
 Director
 2 September 2016


Ann Browne
 Chief Financial Officer
 2 September 2016

**STATEMENT OF COMPREHENSIVE INCOME
 FOR THE YEAR ENDED 30 JUNE 2016**

	Notes	2016 \$000	2015 \$000	Original Budget \$000
NET COST OF SERVICES				
EXPENSES				
Employee benefits	1A	16,271	16,508	17,403
Suppliers	1B	10,943	11,501	10,757
Depreciation and amortisation	4A	1,882	1,849	1,950
Write-down and impairment of assets	1C	5	46	-
TOTAL EXPENSES		29,101	29,904	30,110
Less:				
OWN-SOURCE INCOME				
Own-source revenue				
Sale of goods and rendering of services	2A	5,192	5,351	5,852
Interest on deposits		199	215	200
Total own-source revenue		5,391	5,566	6,052
Gains				
Net gains from sale of assets	1D	21	5	-
TOTAL OWN-SOURCE INCOME		5,412	5,571	6,052
Net cost of services		23,689	24,333	24,058
Revenue from government	2B	23,697	24,335	24,058
Surplus on continuing operations		8	2	-
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation surplus	5E	-	48	-
Total other comprehensive income		-	48	-

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

STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2016

	Notes	2016 \$000	2015 \$000	Original Budget \$000
ASSETS				
Financial assets				
Cash and cash equivalents	3A	8,009	8,054	8,490
Trade and other receivables	3B	1,792	660	1,495
Total financial assets		9,801	8,714	9,985
Non-financial assets				
Leasehold improvements	4A	4,119	4,531	4,422
Plant and equipment	4A	3,511	3,731	3,700
Motor vehicles	4A	69	83	35
Computer software	4A	319	448	656
Other non-financial assets	4B	511	272	300
Total non-financial assets		8,529	9,065	9,113
TOTAL ASSETS		18,330	17,779	19,098
LIABILITIES				
Payables				
Suppliers	5	1,199	1,112	1,111
Other payables	6	3,365	3,023	4,040
Total payables		4,564	4,135	5,151
Provisions				
Employees	8	2,871	2,757	3,110
Total Provisions		2,871	2,757	3,110
TOTAL LIABILITIES		7,435	6,892	8,261
NET ASSETS		10,895	10,887	10,837
EQUITY				
Reserves		48	48	-
Retained surplus		10,847	10,839	10,837
TOTAL EQUITY		10,895	10,887	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 2016

	Retained earnings		Asset revaluation reserve	TOTAL EQUITY		Original Budget \$000	
	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000	
Opening balance	10,839	10,837	48	-	10,887	10,837	
Comprehensive income							
Surplus for the period	8	2	-	-	8	2	
Other comprehensive income	-	-	-	48	-	48	
Total comprehensive income	8	2	-	48	8	50	
Closing balance as at 30 June	10,847	10,839	48	48	10,895	10,887	

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

CASH FLOW STATEMENT
FOR THE YEAR ENDED 30 JUNE 2016

	Notes	2016 \$000	2015 \$000	Original Budget \$000
OPERATING ACTIVITIES				
Cash received				
Appropriations		23,697	24,335	24,058
Sale of goods and rendering of services		5,093	5,643	5,956
Interest on deposits		201	201	200
Net GST received		1,120	1,133	1,312
Other		14	16	100
Total cash received		30,125	31,328	31,626
Cash used				
Employees		17,537	17,417	17,174
Suppliers		11,532	11,441	11,902
Total cash used		29,069	28,858	29,076
Net cash from operating activities	7	1,056	2,470	2,550
INVESTING ACTIVITIES				
Cash received				
Proceeds from sales of property, plant and equipment		28	28	-
Total cash received		28	28	-
Cash used				
Purchase of plant, equipment and computer software		(1,129)	(1,762)	(1,914)
Total cash used		(1,129)	(1,762)	(1,914)
Net cash used by investing activities		(1,101)	(1,734)	(1,914)
Net increase in cash held		(45)	736	636
Cash at the beginning of the reporting period		8,054	7,318	7,854
Cash at the end of the reporting period		8,009	8,054	8,490

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

Overview

A Objective of AFTRS

AFTRS is an Australian Government controlled entity. It is a corporate entity under the PGPA Act. 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 its administration and programs.

B Basis of preparation of the financial statements

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:

- Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR) for reporting periods ending on or after 1 July 2015; and
- 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 FRR, 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.

C 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.

D New Australian Accounting Standards

Adoption of new Australian Accounting Standards requirements

AFTRS has chosen to early adopt AASB 2015-7 Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-for-Profit Public Sector Entities at 30 June 2016. The future economic benefits of AFTRS' non-financial assets are not primarily dependent on their ability to generate cash flows. AFTRS has not disclosed qualitative information about the significant unobservable inputs or a narrative description of the sensitivities of the fair value measurements to changes in the unobservable inputs.

Future Australian Accounting Standard requirements

All other standard amendments and interpretations that were issued prior to the sign-off date and are applicable to the current reporting period did not have a material effect, and are not expected to have a future material effect, on AFTRS' financial statements.

E 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 the 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 PGPA Act body payment for Departmental outputs for the year is recognised as Revenue from Government.

F Gains

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

G Employee benefits

Liabilities for short-term employee benefits (as defined in AASB 119) and termination benefits due within twelve months of the 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 2016. 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.

H 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.

I 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.

J Financial assets

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

K 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.

L 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.

M 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. Contingent liabilities are disclosed when settlement is greater than remote. Contingent assets are disclosed when settlement is probable but not virtually certain.

N 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.

O Leasehold improvements, plant and equipment, computer software**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

Following initial recognition at cost, fixed assets are carried at fair value, measured at depreciated replacement cost, revalued with sufficient frequency by external valuer and then reviewed by internal staff with appropriate technical knowledge to ensure that the carrying amount of each asset class is not materially different, at reporting date, from its fair value. A revaluation review was carried out as of February 2016 and updated for June 2016 after a limited review by external valuer, covering all fixed assets except for computer software. Modification costs are included where appropriate. Potential surplus of fair values over book balances are:

- Equipment 3.7%
- Leasehold improvements 3.3%
- Motor vehicles 5.7%

After review by the Council of AFTRS and after taking into account vehicles were revalued only 12 months ago, these variations are deemed to be within the reasonable range of indicative values. Hence adjustments to book values were considered not necessary.

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 reversed 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 reversed a previous revaluation increment for that class.

Depreciation and amortisation

Depreciable plant, equipment, motor vehicles, and computer software 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:

	2016	2015
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	8 to 25 years	8 to 25 years
Computer software	3 to 5 years	3 to 5 years
Leasehold improvements	Lease terms	Lease terms

Impairment

All assets are 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. Assets are carried at cost less accumulated amortisation and accumulated impairment losses.

P 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.

Q 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.

R 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. There are no known matters that have arisen subsequent to the reporting date that would require these financial statements to be amended.

S Comparative figures

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

T 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.

Financial Performance

This section analyses the financial performance for the year ending 30 June.

	2016 \$000	2015 \$000
1. EXPENSES		
1A. Employee benefits		
Wages and salaries	12,163	12,494
Superannuation		
Defined benefit plans	507	514
Defined contribution plans	1,496	1,514
Leave and other benefits	1,888	1,754
Separation and redundancy	217	232
Total employee benefits	16,271	16,508
1B. Suppliers		
Goods and services		
Consultants	467	317
Contractors	656	790
Stationery	156	231
Repairs and maintenance (non IT related)	1,043	744
Utilities	348	430
Building services	374	534
Travel	307	255
Marketing	741	900
IT related expenses	927	874
Others	1,092	1,556
Total goods and services	6,111	6,631
Goods and services are made up of:		
Goods supplied by external entities	3,196	3,172
Services rendered by federal government entities	150	185
Services rendered by external entities	2,765	3,274
Total goods and services	6,111	6,631
Other supplier expenses		
Operating lease rentals to external entities in connection with		
Minimum lease payments	3,962	3,962
Contingent rentals	681	640
Workers compensation premiums to federal government entities	189	268
Total other supplier expenses	4,832	4,870
Total supplier expenses	10,943	11,501

Leasing Commitments

AFTRS in its capacity as lessee has 3 types of operating leases covering its school premises, certain motor vehicles and photocopiers.

The building lease commenced in 2008 for an initial term of 15 years with renewable extensions of 5 years each, terminating on 20 April 2036. Rent, consisting of two components, is payable monthly. Base rent, subject to annual CPI review applicable from February each year, is currently \$367,191 (2015 \$362,545) plus GST per month at June 30. Additional special rent, currently at \$29,080 per month plus GST.

	2016 \$000	2015 \$000
Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:		
Within 1 year	5,347	5,266
Between 1 to 5 years	21,457	21,152
More than 5 years	8,529	13,739
Total operating lease commitments	35,333	40,157
1C. Write-down of assets		
Impairment of receivable/(allowance written back)	-	(1)
Fixed assets written off	5	47
Total write-down of assets	5	46
1D. Gains and losses from asset disposals		
Equipment		
Proceeds from sale	27	-
Carrying value of assets sold	(6)	-
Gains from sale of equipment	21	-
Motor vehicles		
Proceeds from sale	-	25
Carrying value of assets sold	-	(20)
Gains (losses) from sale of motor vehicles	-	5
Total proceeds from sale	27	25
Total carrying value of assets sold	(6)	(20)
Total net gains (losses) from sale of assets	21	5

2016
\$000 2015
\$000

2. INCOME**2A. Sale of goods and rendering of services**

Sale of goods

Federal government entities	-	3
External entities	25	9
	25	12

Rendering of services

Federal government entities	9	23
External entities	5,158	5,316
	5,167	5,339
Total sale of goods and rendering of services	5,192	5,351

2B. Revenue from Government

Attorney-General's Department

Departmental appropriations*	10,024	24,335
Department of Communications and the Arts		
Departmental appropriations*	13,673	-
	23,697	24,335

* For ordinary annual services

Financial Position

This section analyses the assets and liabilities as at 30 June. Employee related information is disclosed in the People and Relationship section.

	2016 \$000	2015 \$000
3. FINANCIAL ASSETS		
3A. Cash and cash equivalents		
Cash at bank	8,006	8,051
Cash on hand	3	3
Total cash	8,009	8,054
3B. Trade and other receivables		
Goods and services receivables		
	1,645	529
Other receivables		
Interest receivable	30	32
GST receivable	125	120
Other receivable/(payable)	(8)	(2)
Total other receivables	147	150
Total trade and other receivables (gross)	1,792	679
Less: Impairment allowance for other receivables/(payables)	-	(19)
Total trade and other receivables (net)	1,792	660
All receivables are expected to be recovered in no more than 12 months		
Trade and other receivables (gross) are aged as follows		
Not overdue	1,792	660
Overdue by:		
more than 90 days	-	19
Total trade and other receivables (gross)	1,792	679
Impairment allowance is aged as follows:		
Overdue by:		
more than 90 days	-	(19)
Total impairment allowance	-	(19)
Reconciliation of the impairment allowance for goods and services receivables		
Opening balance	(19)	(20)
Amounts written off	19	-
Increase/(Decrease) recognised in net cost of services	-	1
Closing balance	-	(19)
Trade and other receivables (net) expected to be recovered		
No more than 12 months	1,792	660
Trade and other receivables (net)	1,792	660

4. NON-FINANCIAL ASSETS

4A. Analysis of Leasehold Improvements, Plant, Equipment and Intangibles

	Leasehold Improvements \$000	Plant and Equipment \$000	Motor Vehicles \$000	Computer Software \$000	Total \$000
Reconciliation of the opening and closing balances (2015-16)					
As at 1 July 2015					
Gross book value	7,547	14,161	89	1,322	23,119
Accumulated depreciation/ amortisation	(3,016)	(10,430)	(6)	(874)	(14,326)
Net book value 1 July 2015	4,531	3,731	83	448	8,793
Additions by purchase	217	886	-	15	1,118
Revaluations recognised in other comprehensive income	-	-	-	-	-
Depreciation/amortisation expense	(625)	(1,099)	(14)	(144)	(1,882)
Disposals					
Written off	(4)	(1)	-	-	(5)
Other disposals	-	(6)	-	-	(6)
Net movements during the year	(412)	(220)	(14)	(129)	(775)
Net book value 30 June 2016	4,119	3,511	69	319	8,018
Net book value as of 30 June 2016 represented by					
Gross book value	7,757	14,051	89	1,337	23,234
Accumulated depreciation/ amortisation	(3,638)	(10,540)	(20)	(1,018)	(15,216)
	4,119	3,511	69	319	8,018

	Leasehold Improvements \$000	Plant and Equipment \$000	Motor Vehicles \$000	Computer Software \$000	Total \$000
Reconciliation of the opening and closing balances (2014-15)					
As at 1 July 2014					
Gross book value	7,007	13,622	169	1,593	22,391
Accumulated depreciation/ amortisation	(2,442)	(9,806)	(146)	(960)	(13,354)
Net book value 1 July 2014	4,565	3,816	23	633	9,037
Additions by purchase	540	993	38	53	1,624
Revaluations recognised in other comprehensive income	-	-	48	-	48
Depreciation/amortisation expense	(574)	(1,076)	(6)	(193)	(1,849)
Disposals					
Written off	-	(2)	-	(45)	(47)
Other disposals	-	-	(20)	-	(20)
Net movements during the year	(34)	(85)	60	(185)	(244)
Net book value 30 June 2015	4,531	3,731	83	448	8,793
Net book value as of 30 June 2015 represented by					
Gross book value	7,547	14,161	89	1,322	23,119
Accumulated depreciation/ amortisation	(3,016)	(10,430)	(6)	(874)	(14,326)
	4,531	3,731	83	448	8,793

No indicators of impairment were found for leasehold improvements, plant, equipment and intangibles.

AFTRS expects to sell or dispose of some equipment, principally technical, IT and media production equipment, within the next 12 months due to obsolescence or as part of a general refresh program.

Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 12.

Contractual commitments for the acquisition of leasehold improvements, plant, equipment and intangibles

No significant contractual commitments for the acquisition of leasehold improvements, plant, equipment and intangibles existed at 30 June 2016.

	2016 \$000	2015 \$000
4B. Other non-financial assets		
Prepayments	511	272
All prepayments are expected to be recovered within 12 months No indicators of impairment were found for other non-financial assets		
5. SUPPLIERS		
Trade creditors and accruals	1,199	1,112
Operating lease rentals - external entities	-	-
	1,199	1,112
All supplier payables are current. Settlement is usually made within 30 days		
6. OTHER PAYABLES		
Deferred income	2,011	1,011
Accruals and sundry payables	2	2
Lease incentive - current	185	185
Lease incentive - non current	1,032	1,217
Salaries, wages, and superannuation	135	608
	3,365	3,023
All other payables (except for portion of lease incentive) are current		
7. CASH FLOW RECONCILIATION		
Reconciliation of cash per Statement of Financial Position to Cash Flow Statement		
Cash as per cash flow statement	8,009	8,054
Cash as per statement of financial position	8,009	8,054
Difference	-	-
Reconciliation of net cost of services to net cash from operating activities		
Net cost of services	8	2
Adjustment for non-cash items		
Depreciation and amortisation	1,882	1,849
Write-down of assets	5	47
Losses (gains) on disposal of assets	(21)	(5)
Increase/(decrease) in doubtful debt provision	-	(1)
Lease incentive liability discharged	(185)	(185)
Changes in assets and liabilities		
(Increase)/decrease in receivables	(1,132)	1,035
(Increase)/decrease in other assets	(239)	33
Increase/(decrease) in employee provisions	114	225
Increase/(decrease) in supplier payables	(41)	168
Increase/(decrease) in other payables	665	(698)
Net cash from operating activities	1,056	2,470

	2016 \$000	2015 \$000
8. EMPLOYEES PROVISIONS		
Annual leave	1,080	1,085
Long service leave	1,697	1,642
Redundancy	94	30
Aggregate employee provisions	2,871	2,757
Employee provisions expected to be settled in		
No more than 12 months	1,428	1,417
More than 12 months	1,443	1,340
	2,871	2,757
9. SENIOR MANAGEMENT PERSONNEL REMUNERATION		
	\$	\$
Short-term employee benefits		
Salary	1,451,442	1,687,793
Performance Bonus	22,837	45,675
Other (Fringe Benefits)	88,239	110,980
Total short-term employee benefits	1,562,518	1,844,448
Post-employment benefits		
Superannuation	179,669	221,349
Other long-term employee benefits		
Annual leave accrued	87,663	71,810
Long-service leave	26,977	30,012
Total other long-term employee benefits	114,640	101,822
Termination benefits		
Separation Payments	130,617	155,000
Total senior management remuneration expenses	1,987,444	2,322,619
The total number of senior management personnel included in the above table is 17 individuals (2015: 16)		

10. COUNCIL-RELATED PARTY DISCLOSURES

There was no related party transaction nor benefit during 2015-16 and 2014-15

11. CONTINGENT LIABILITIES AND ASSETS

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

12. FAIR VALUE MEASUREMENTS

Following tables provide an analysis of assets and liabilities that are measured at fair value. Remaining assets and liabilities disclosed in the statement of financial position do not apply the fair value hierarchy.

Different levels of the fair value hierarchy are defined below

- Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that AFTRS 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

Accounting Policy

AFTRS engaged the service of the Australian Valuation Solutions (AVS) to conduct a valuation of all non-financial assets at 30 June 2016 and has relied upon those outcomes to establish carrying amounts. An annual assessment is undertaken to determine whether the carrying amount of the assets is materially different from the fair value. Comprehensive valuations are carried out at least once every three years. AVS has provided written assurance to AFTRS that the models developed are in compliance with AASB 13.

The methods utilised to determine and substantiate the unobservable inputs are derived and evaluated as follows:

Leasehold improvements, Buildings, Property, plant and equipment – Physical depreciation and obsolescence

Assets that do not transact with enough frequency or transparency to develop objective opinions of value from observable market evidence have been measured utilising the Depreciated Replacement Cost approach. Under the Depreciated Replacement Cost approach the estimated cost to replace the asset is calculated and then adjusted to take into account physical depreciation and obsolescence. Physical depreciation and obsolescence has been determined based on professional judgement regarding physical, economic and external obsolescence factors relevant to the asset under consideration. For all Leasehold Improvement assets, the consumed economic benefit / asset obsolescence deduction is determined based on the term of the associated lease.

Equipment and motor vehicles- Adjusted Market Transaction

The fair value of this asset class has been determined using the market approach.

AFTRS has chosen to early adopt AASB 2015-7 Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-for-Profit Public Sector Entities at 30 June 2016. The future economic benefits of AFTRS' non-financial assets are not primarily dependent on their ability to generate cash flows. AFTRS has not disclosed qualitative information about the significant unobservable inputs or a narrative description of the sensitivities of the fair value measurements to changes in the unobservable inputs.

The AFTRS' policy is to recognise transfers into and transfers out of fair value hierarchy levels as at the end of the reporting period.

12A. Fair value measurements, valuation techniques and inputs used

	Fair value measurements at the end of the reporting period		For Levels 2 and 3 fair value measurements	
	2016 \$000	2015 \$000	Category (Level 1, 2 or 3)	Valuation technique (s) and inputs used
Non-financial assets (NFAs)				
Leasehold Improvements	4,119	4,531	3	Depreciated Replacement Cost (DRC)
Plant and Equipment	2,803	2,400	2	Market Approach - Adjusted market transaction
Plant and Equipment	708	1,331	3	Depreciated Replacement Cost (DRC)
Motor Vehicles	69	83	2	Market Approach - Adjusted market transaction
Total non-financial assets subject to regular fair value assessment	7,699	8,345		

1. No non-financial assets were measured at fair value on a non-recurring basis as at 30 June 2016 (2015: Nil).

2. AFTRS' assets are held for operational purposes and not held for the purposes of deriving a profit. The current use of all non-financial assets is considered their highest and best use.

3. There were no transfers between levels 1 and 2 for recurring fair value measurements during the year.

12B. Reconciliation for recurring Level 3 fair value measurements

	Leasehold improvements		Equipment		Motor vehicles		Total	
	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000
Opening balance	4,531	4,565	1,331	3,816	-	23	5,862	8,404
Transfers out of Level 3	-	-	(641)	(2,400)	-	-	(641)	(2,400)
Transfers into Level 3	-	-	31	-	-	-	31	-
Disposal	(4)	-	-	-	-	(20)	(4)	(20)
Impairment	-	-	-	(2)	-	-	-	(2)
Depreciation	(625)	(574)	(177)	(1,076)	-	(3)	(802)	(1,653)
Purchases	217	540	164	993	-	-	381	1,533
Closing balance	4,119	4,531	708	1,331	-	-	4,827	5,862

There have been 1,407 asset items transferred out of level 3 into level 2 (2015 : 1,061) and 6 items from level 2 to level 3.

13. 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	
		2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000
Financial Assets									
Cash at bank	3A	2,006	2,051	6,000	6,000	-	-	8,006	8,051
Cash on hand	3A	-	-	-	-	3	3	3	3
Loans and receivables									
Receivables for goods and services	3B*	-	-	-	-	1,645	529	1,645	529
Other receivables	3B*	-	-	-	-	22	30	22	30
Total		2,006	2,051	6,000	6,000	1,670	562	9,676	8,613
Carrying amount of financial assets		2,006	2,051	6,000	6,000	1,670	562	9,676	8,613
Financial Liabilities									
At amortised cost:									
Trade creditors	5	-	-	-	-	1,199	1,112	1,199	1,112
Other payables	6	-	-	-	-	2	2	2	2
Total		-	-	-	-	1,201	1,114	1,201	1,114
Carrying amount of financial liabilities		-	-	-	-	1,201	1,114	1,201	1,114

* After excluding GST and impairment allowance

(b) Net fair values of financial assets and 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

	2016 \$000	2015 \$000
(c) Net income from financial assets / liabilities		
Interest income from bank deposits	199	215
Net income from financial assets and liabilities	199	215

(d) Fee income and expense

There was no fee income or expense arising from financial instruments in the year ending 30 June 2016

(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. 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 (2016: \$1,645,000; 2015: \$529,000).

(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.

14. ASSETS HELD IN TRUST

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

Apart from the operating cash kept in a bank account, the remaining trust funds are in unit trusts managed by The Myer Family Company, with investment management undertaken by Airlie Funds Management at the discretion of the AFTRS Council.

	2016 \$000	2015 \$000
Trust funds		
Fund opening balance	1,834	1,813
Distributions received	87	57
Interest received	1	1
Increase/(decrease) in value of investment	(132)	45
Imputation refund received	28	26
Scholarships paid	(118)	(108)
Fund closing balance	1,700	1,834
Represented by:		
Cash	21	24
MF Charities Equities Fund	1,679	1,810
Total funds	1,700	1,834

15. REMUNERATION OF AUDITORS

	\$	\$
Remuneration (net of GST) to the Australian National Audit Office for auditing financial statements for the reporting periods	47,000	47,000

No other services were provided by the Australian National Audit Office during the reporting periods

16. REPORTING OF OUTCOMES**16A. Outcomes of AFTRS**

AFTRS is structured for the delivery of one outcome which is detailed in Overview note A.

	Outcome 1	
	2016 \$000	2015 \$000
16B. Net cost of outcome delivery		
Expenses	29,080	29,899
Income from non government sector		
Activities subject to cost recovery	(5,192)	(5,351)
Other		
Interest on deposits	(199)	(215)
Total	(5,391)	(5,566)
Net cost	23,689	24,333

16C. Major classes of expenses, income, assets, and liabilities by outcome**Operating expenses**

Employee benefits	16,271	16,508
Suppliers	10,943	11,501
Depreciation and amortisation	1,882	1,849
Write-down and impairment of assets and disposals	(16)	41
Total operating expenses	29,080	29,899

Funded by:

Revenue from government	23,697	24,335
Sale of goods and rendering of services	5,192	5,351
Interest on deposits	199	215
Total operating revenues	29,088	29,901

Assets

Cash and cash equivalents	8,009	8,054
Trade and other receivables	1,792	660
Leasehold improvements	4,119	4,531
Plant and equipment	3,511	3,731
Motor vehicles	69	83
Computer software	319	448
Total non-financial assets	511	272
TOTAL ASSETS	18,330	17,779

Liabilities

Suppliers	1,199	1,112
Other payables	3,365	3,023
Provisions	2,871	2,757
TOTAL LIABILITIES	7,435	6,892

2016
\$000 2015
\$000

17. COMMITMENTS

As at June 30

BY TYPE**Commitments receivable**

Net GST recoverable on commitments	3,298	3,687
Total commitments receivable	3,298	3,687

Commitments payable**Capital commitments**

Leasehold improvements	28	6
Plant and equipment	93	-
Total capital commitments	121	6

Other commitments

Operating leases ¹	35,333	40,157
Other commitments ²	827	395
Total other commitments payable	36,160	40,552

Total commitments payable	36,281	40,558
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Net commitments payable by type	32,983	36,871
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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

	2016 \$000	2015 \$000
BY MATURITY		
Commitments receivable		
Net GST recoverable on commitments		
Within 1 year	541	509
Between 1 to 5 years	1,982	1,929
More than 5 years	775	1,249
Total commitments receivable	3,298	3,687
Commitments payable		
Operating leases commitments		
Within 1 year	5,347	5,266
Between 1 to 5 years	21,457	21,152
More than 5 years	8,529	13,739
Total operating leases commitments	35,333	40,157
Capital commitments		
Within 1 year	121	6
Total capital commitments	121	6
Other commitments		
Within 1 year	483	329
Between 1 to 5 years	344	66
Total other commitments	827	395
Total commitments payable	36,281	40,558
Net commitments payable by maturity	32,983	36,871

Commitments are GST inclusive where relevant.

18. REPORTING OF VARIANCES FROM PORTFOLIO BUDGET STATEMENTS (PBS)

	Actual \$000	Budget \$000	Variance from budget \$000	Var %	Note
STATEMENT OF COMPREHENSIVE INCOME					
Expenses					
Employee benefits	16,271	17,403	(1,132)	(6.5%)	(a)
Suppliers	10,943	10,757	186	1.7%	(a)
Depreciation and amortisation	1,882	1,950	(68)	(3.5%)	(b)
Write-down and impairment of assets	5	-	5		(b)
Total Expenses	29,101	30,110	(1,009)	(3.4%)	
Revenue					
Sale of goods and rendering of services	5,192	5,852	(660)	(11.3%)	(c)
Interest on deposits	199	200	(1)	(0.5%)	
Revenue from government	23,697	24,058	(361)	(1.5%)	(d)
Income	29,088	30,110	(1,022)	(3.4%)	
Gains					
Net gains from sale of assets	21	-	21		
Total Income	29,109	30,110	(1,001)		
Operating Surplus	8	-	8		

	Actual \$000	Budget \$000	Variance from budget \$000	Var %	Note
STATEMENT OF FINANCIAL POSITION					
Assets					
Cash and cash equivalents	8,009	8,490	(481)	(5.7%)	
Trade and other receivables	1,792	1,495	297	19.9%	(e)
Financial Assets	9,801	9,985	(184)		
Leasehold improvements	4,119	4,422	(303)	(6.9%)	(f)
Plant and equipment	3,511	3,700	(189)	(5.1%)	(f)
Motor vehicles	69	35	34	97.1%	(g)
Computer software	319	656	(337)	(51.4%)	(f)
Other Non-Financial Assets	511	300	211	70.3%	(h)
Non Financial Assets	8,529	9,113	(584)		
Total Assets	18,330	19,098	(768)		
Liabilities					
Suppliers	1,199	1,111	88	7.9%	(i)
Other payables	3,365	4,040	(675)	(16.7%)	(j)
Total payables	4,564	5,151	(587)	(11.4%)	
Employees Provisions	2,871	3,110	(239)	(7.7%)	(k)
Total Liability	7,435	8,261	(826)		
Net Assets	10,895	10,837	58		
Equity					
Retained surplus	10,847	10,837	10		
Other Reserves	48	-	48		
Total Equity	10,895	10,837	58		

	Actual \$000	Budget \$000	Variance from budget \$000	Var %	Note
STATEMENT OF CHANGES IN EQUITY					
Opening balance	10,887	10,837	50		
Comprehensive income					
Surplus for the period	8	-	8		
Other comprehensive income	-	-	-		
Total comprehensive income	8	-	8	-	
Closing balance as at 30 June	10,895	10,837	58	-	
CASH FLOW STATEMENT					
Appropriations	23,697	24,058	(361)	(1.5%)	(d)
Sale of goods and rendering of services	5,093	5,956	(863)	(14.5%)	(c), (e)
Interest	201	200	1	0.5%	
Net GST Received	1,120	1,312	(192)	(14.6%)	(l)
Other	14	100	(86)	(86.0%)	(m)
Total cash received	30,125	31,626	(1,501)		
Employees	17,537	17,174	363	2.1%	(k)
Suppliers	11,532	11,902	(370)	(3.1%)	(a), (i)
Total cash used	29,069	29,076	(7)	-	
Net cash from operating activities	1,056	2,550	(1,494)		
Proceeds from sales of PP&E	28	-	28		
Purchase of PP&E and intangibles	1,129	1,914	(785)	(41.0%)	(f)
Net cash (used by) investing activities	(1,101)	(1,914)	813		
Net (decrease)/increase in cash held	(45)	636	(681)		
Cash at beginning of year	8,054	7,854	200		
Cash at end of year	8,009	8,490	(481)		

Explanation of major budget variances

Variances exceeding 10% of each Portfolio Budget's line item or 2% of the relevant class totals are considered to be major. Where actuals have been categorised differently from the PBS, their impacts are also included in the explanations below.

(a) The classification between labour and suppliers is determined by forms of services engagement (i.e. employees vs contractors) which would only be known when the activities actually happen. In total, actuals are 3.4% below budget due to fewer courses held (see note (c) below) hence less manpower required, plus savings from expense cut-backs to cope with loss of own-source revenue and reduction in government appropriations.

(b) A high concentration of assets purchases occurred in January to March 2016 and therefore those assets incurred depreciation expense for a small portion of the year. Assets were budgeted to be purchased more evenly throughout the year resulting in a higher budget figure.

(c) Revenue is \$660K below budget almost all due to fees income shortfall. Award courses were \$404K under budget. The figures in the PBS assumed 398 Award course students over 19 courses in July to October at an average fee per head of \$3,553 and 515 students over 23 courses in March to June at an average fee of \$3,839. Actuals achieved were 272 students over 12 courses averaging \$3,377 for the first period. After strategy review and alterations, the second period improved to 482 students averaging \$4,293 which exceeded budget and still reached the 23 courses target. Income from that segment in that period was \$92K above budget. Open Program revenue was \$252K below budget, largely due to the decline in revenue from corporate clients compared to revenue from individuals, whilst maintaining the number of courses and the number of students.

(d) Government appropriations were cut back by \$361K as a consequence of the imposed savings decision in December 2015 as part of MYEFO review.

(e) Receivables are \$297K above budget, reflecting impacts of above-budget fees income (see note (c)) in the March to June period and below-budget payments from debtors.

(f) Actual capital expenditure has been cut back and deferred as part of a savings review.

(g) Motor vehicles were revalued upward in June 2015 after completion of 2016 PBS.

(h) Due to particular suppliers terms, more expenditure than anticipated was required to be paid in advance, resulting in an increase in deferred expenditure as well as an increase in suppliers or a decrease in cash.

(i) Supplier payable balance was higher than budget due to the timing of receipt of invoices.

(j) Award course students are invoiced for the full amounts at the beginning of each semester. Before these amounts are gradually recognised as income over the months as courses are run, they are carried on the balance sheet as other payables (deferred income), reflecting the fact that they are not yet earned. The below-budget position of these other payables is consistent with fewer courses and fewer students than budgeted (see note (c)).

(k) Included in budget's \$3,110K was an estimate of \$500K for wages payable at year end. Actual was \$135K but always classified as other payable. After allowing for this difference, employee provisions were marginally less than budget due to having fewer staff members than budget. However, employee expenses were higher than budget due to redundancy payouts.

(l) Less GST claimed back from the ATO as a result of reduced capital expenditure and supplier expenses.

(m) Other receipts have been irregular over previous years so determining a budget is difficult. For the 2015–16 financial year the budget was over-stated.

**END OF AUDITED
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