



AFTRS

2016- 2017

ANNUAL REPORT

AUSTRALIAN FILM,
TELEVISION AND
RADIO SCHOOL

2016-17 ANNUAL REPORT • AUSTRALIAN FILM, TELEVISION AND RADIO SCHOOL





Australian Government

AFTRS

**AUSTRALIAN
FILM, TELEVISION
AND RADIO SCHOOL**

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Cover image: students from Storytelling Intensive with Share Some Good initiative, a partnership with YouTube, Foundation for Young Australians, Love Frankie and VICE.

LETTER FROM THE CHAIR

8 September 2017

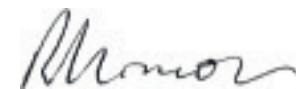
Senator the Hon. Mitch Fifield
Minister for the Arts
Parliament House Canberra ACT 2600

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 2017.

The Annual Report 2016–17 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 8 September 2017.

Yours faithfully,



Mr Russel Howcroft
Chair of Council
Australian Film, Television and Radio School

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1 Deputy Chair's Introduction

AFTRS is more than 'the film school'. It is both bedrock to Australia's screen and broadcast industries and a source of innovation in our cultural landscape.

AFTRS' primary role is to find and empower talent with skills, insights and expertise.

AFTRS reaches into schools, communities and areas of creative practice across the country to inspire the next generation of cultural and creative leaders and offer excellence in teaching and learning. In 2016-17 AFTRS conducted 368 courses nationally through its Open and Outreach programs, reaching more than 5500 students.

Creative industries are built on talent – whose vision, skills and bold experimentation generate storytelling that moves us and leaves an enduring cultural legacy.

In 2016-17 AFTRS took the lead in working towards a more inclusive industry, by drawing on storytelling talent from the widest possible pool, to be representative of contemporary Australia.

At the Screen Forever conference in November 2016, AFTRS launched the *Inclusive Pathways Framework for Storytelling Talent*, a resource to address Australia's screen industry's diversity problem.

Drawing on international best practice, published research, and consultations with more than 50 key screen industry people, including those from backgrounds under-represented in the sector, the report developed clear recommendations and a framework for action.

In response, the Screen Diversity and Inclusion Network was established and chaired by AFTRS CEO Neil Peplow, with representation from all Australian broadcasters, subscription services, funding agencies and guilds.

AFTRS is also striving for greater inclusiveness, by supporting participation of groups that are under-represented on, and behind, our screens.

In 2016-17, continuing the extraordinary legacy of Indigenous Australian screen storytelling, the AFTRS Indigenous Unit oversaw the largest ever intake of Indigenous students – 22 across all award courses. AFTRS has also appointed our first Elder in Residence, Yuin and Bunurong writer Bruce Pascoe.

These developments are hugely exciting, and are the first steps on a path that will benefit our industry, our on-screen stories and Australian audiences for years to come.

AFTRS TRULY EMPOWERS ITS GRADUATES,
NOT JUST WITH CREATIVE VISION AND CRAFT
KNOWLEDGE, BUT ALSO RELEVANT EXPERIENCE,
NETWORKS AND OVERALL WORK-READINESS

AFTRS' role is not just attracting new voices and practitioners into the sector, it is ensuring they find a place in it, and are equipped to make a contribution as they move between training and practice.

This year, AFTRS has responded to a 2016 industry skills survey of more than 500 industry practitioners and businesses to confirm its education and training courses are relevant and future-focused. The survey showed that the sector highly values training and education, in fact 90 percent of survey respondents want more training opportunities in the future.

Such industry research – in tandem with ongoing relationships, partnerships and engagements – ensures AFTRS' graduates have strong career pathways. Their training ensures they are up to date with contemporary technologies, storytelling practices and audience trends and expectations.

One of the standout findings of a recent alumni survey was that 73 percent of AFTRS graduates are currently working in the screen and broadcast sector. This is a positive figure in such a competitive industry, where often the number of industry aspirants far outstrips the number of opportunities. This shows that AFTRS truly empowers its graduates, not just with creative vision and craft knowledge, but also with relevant experience, networks and overall work-readiness.

AFTRS is a site of research and innovation and an important cultural institution in its own right. AFTRS hosts national conversations, industry events and leading initiatives on the future of Australian screen culture.

In 2016-17, our ground-breaking research on new platforms resulted in *Precipice*, an immersive narrative soundscape podcast developed with the Sydney Philharmonia Choirs, WNYC Public Radio New York and the BBC's audio research division. These kinds of projects push technological boundaries and spark new opportunities in the Australian industry, in the spirit of inquiry, experimentation and applied research.

AFTRS extends this spirit into its courses with training in virtual reality, social video, mobile content creation and multiplatform storytelling.

The School also hosted Australia's first YouTube Pop-up space, giving YouTube creators and industry practitioners the chance to share insights and collaborate.

As well as hosting events and industry conversations on its campus, AFTRS has been a key part of industry events, conferences and discussions, nationally.

This year AFTRS extended its reach through new channels – including interviews and short content on YouTube and a dedicated ABC iView channel for graduate films. Such initiatives give the students' creative content an ongoing life beyond the walls of the School.

As AFTRS empowers, broadens and emboldens Australian talent, it also strengthens the industry.

Preparing practitioners to be part of the future screen and creative industries requires great vision and ambition. Under the skilled stewardship of Neil Peplow and his team, the School is guaranteeing that it adds value to the industry of today while thinking about its future.

I would like to extend my sincere thanks to outgoing Chair Julianne Schultz AM FAHA for her exceptional leadership during the past five years. Julianne has steered the School through a time of immense transformation with an unwavering focus on positive academic and cultural outcomes and in doing so has helped to ensure the School's ongoing relevance. Julianne is a true cultural leader and the School has benefited enormously from her tenure.

The commitment of my fellow members of the Council and Council Committees over the past year has furthered AFTRS' accomplishments. I thank them for their good judgement, enthusiasm and wisdom.

In particular, I would like to thank outgoing Council member Mr Andrew Mason who has been a valued member of Council since 2011. Mr Mason has also served on the Finance, Audit and Risk Management (FARM) Committee since 2012 and was elected as Chair in 2013. February 2017 saw Mr Mason conclude his service on Council and FARM and we thank Mr Mason for his diligence in these key governance roles.

The other outgoing Council member, Mr Conlan Mackenzie as student-elected member, elected in 2016, made an important contribution, bringing the student perspective to Council.

I join the Council in thanking Mr Peplow, the Executive and the dedicated and expert staff for their support, dedication and contribution in 2016-17 to education, training and research in the screen and broadcast industries.

On behalf of the 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,



Darren Dale
Deputy Chair of Council
Australian Film, Television and Radio School

2 CEO's Perspective

THE TELLING OF STORIES HAS THE POWER TO HEAL; THE PAST YEAR HAS BEEN AN INTENSE PERIOD OF CHANGE FOR THE SCHOOL. WE HAVE LAUNCHED INTO THE NEW CORPORATE PLAN WITH A CLEAR GOAL IN SIGHT: TO BE THE NATIONAL HUB OF AUSTRALIAN BROADCAST AND SCREEN STORYTELLING.

In 2016-17 we have worked together with industry to radically restructure our course offerings to develop the talent and provide the skills that will boost our industry, we have innovated to produce virtual reality and binaural projects that have been nominated for renowned international prizes, and most importantly we have started to reach out across our country to encourage everyone to share their story.

By doing this we believe we can accelerate the Australian industry whilst amplifying the nation's story to the rest of the world.

Last year's comprehensive industry skills survey continues to inform every element of what AFTRS delivers. This year we have been busy embedding those changes into our organisation.

We have refocused our original purpose through:

- Outreach Programs
- Talent Development
- Industry Training
- Innovation
- Diversity and Inclusion.

OUTREACH

One of the many highlights of this financial year includes our Outreach Program – whereby we go out into the community and actively recruit talent from a wide pool in order to reflect our diverse Australian society. One example is our partnership with Parramatta-based Information Cultural Exchange (ICE) to engage children and teens in schools in Sydney's west. We have also developed relationships interstate to recruit young people to come and study at AFTRS.

For those who can't physically attend our School we have developed an online curriculum, which will soon be rolled out to classrooms all around Australia. The National Film and Sound Archive is one of our partners in this project, which gives teachers invaluable resources to help nurture and encourage students to tell their unique stories. The program is still in the beta testing phase but has already received very positive feedback from teachers. We plan to roll out the much-anticipated program in 2018.

There's a strong demand in the community from people of all backgrounds, for the skills that will equip them to tell and broadcast their stories on multiple platforms which is matched by an ever-increasing demand for creativity and narrative across all sectors of the economy.

Not only does the Outreach Program enrich our society's online and on-air content, it's an exciting tool for talent-spotting and growing Australia's next generation of creative leaders. We understand that not every aspiring film, TV, radio or podcast producer and director can attend AFTRS in order to fulfil their career dreams.

However, we have a wider remit than universities, which is why the outreach strategy seeks to discover talent from a young age and empower them to find their voice and reach for their ambitions through pathways we can help industry design.

TALENT DEVELOPMENT

In 2017 we re-booted our postgraduate offering. The School now has a re-energised Masters in Screen that delivers high-level training to the future leaders of our industry. The cohort works together on a number of creative collaborations whilst at the same time deep-diving into discipline specific skills across directing, writing, producing, documentary, editing, cinematography, design, animation, sound and music. Taught by award-winning industry professionals in a newly created space at the School the ambitions for the course have been set high: to nurture the future creative and cultural leaders of the industry whilst fast-tracking them into head-of-department positions.

In addition to this, we have re-designed the BA Screen: Production by embedding productions that reflect industry best-practice so that our graduates are employable from the day they leave our School. We have also refocused the Graduate Certificate to help people transition to the industry from other sectors, for instance journalists who may want to become documentary filmmakers.

Our focus on industry relevance is reflected in the success of our graduates. A recent alumni survey revealed that 73 percent of surveyed AFTRS graduates were working in the screen and broadcast industries, whilst our students from the Diploma in Radio have an almost 100 percent employment rate.

INDUSTRY TRAINING

The School also has a role to provide on-going support to the industry by ensuring they have the skills needed to remain competitive in an increasing global marketplace. Whether it is a new technology, business model or way of creating narrative we provide training to address specific skills needs.

The skills survey has allowed the School to set up a number of skills-focused Diplomas and Advanced Diplomas that deliver against industry needs. The School is currently undertaking a review of its short courses to ensure it is continuing to deliver relevant training at the highest level. At present, we run more than 250 courses for around 5,000 students every year, with a majority coming from the industry.

INNOVATION

It is vital that we ensure our graduates are both well versed in the essential principles of the storytelling craft – skills which the School has been developing and contributing to Australian film, TV and radio for over 40 years – and immersed in technology innovation.

In 2016, AFTRS broke new ground with its *VR Noir* event and this year the School partnered with Sydney Philharmonia Choirs, WNYC (New York public broadcasting) and BBC's Audio Research Division to showcase *Precipice*, a binaural narrative podcast. Using specialist microphones, students created a unique three-dimensional soundscape for a podcast drama.

This deliberate push by AFTRS into innovation, research and development, ensures our graduates are internationally competitive and at the leading edge in production techniques.

Another successful partnership this year was the Arts8 Collaborative Project.

Over a weekend, eight of Australia's elite performing arts training institutes came together to create and perform. Among the young artists were those from the Australian Youth Orchestra, National Institute of Dramatic Art (NIDA), The Flying Fruit Fly Circus, The National Aboriginal Islander Skills Development Association, The Australian Ballet and AFTRS. The result was a very moving, powerful and impactful production as well as an understanding of how to teach creative practice across a number of disciplines.

DIVERSITY AND INCLUSION

Diversity and inclusion need to be at the heart of everything we do at AFTRS. For me personally, one of the highlights of this year was chairing the Screen Diversity and Inclusion Network (SDIN). Members include the ABC, SBS, Foxtel, Screen Australia, all state-funding agencies, the screen guilds and all commercial free-to-air networks.

The SDIN charter aims to actively reflect the diversity of Australian society at every level of our workforce, by gender, age, race, sexual orientation, nationality, religion and disability or geographic location, both in our employees and the stories we tell.

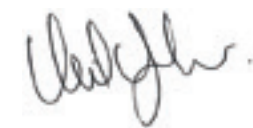
The SDIN is a response to AFTRS' *Inclusive Pathways Framework for Storytelling Talent*, a report that recommended ways for the Australian screen industry to address its current diversity problem, and *Seeing Ourselves*, a Screen Australia report showing people with Asian, African or Middle Eastern backgrounds, and those with disabilities, were under-represented in TV drama.

In response, AFTRS has redesigned its application process to encourage a diverse range of applicants for our Bachelor and Masters courses. Both are highly competitive courses; for instance, from the more than three hundred applicants for the BA, only ninety were selected in 2016-17. However, we want to ensure that although we are an elite training organisation, we are not elitist. If you are talented enough, regardless of your background, you should have the opportunity to prove it. A year after we introduced a new process our intake for the BA was 50 percent female and 50 percent male for the first time since it launched three years ago.

I am also proud to note that AFTRS' new Indigenous Unit has recruited a record 22 students for the BA and MA this year. We are also honoured to have Uncle Bruce Pascoe become our first Indigenous Elder in Residence. He is a writer from the Yuin nation and Bunurong clan of the Kulin nation. He has worked as a teacher, farmer, a fisherman and an Aboriginal language researcher. Uncle Bruce Pascoe is helping AFTRS engage respectfully in Indigenous storytelling and embed these protocols in our courses.

We strive to bring the dynamic diversity of contemporary Australia to the screen, as well as build a strong and competitive industry.

All of these areas of focus help AFTRS achieve its purpose of finding and empowering Australian talent for the screen broadcast industries. It is a tremendously exciting time to be working to this brief and I look forward to helping to build more opportunities, strong partnerships and new pathways for our great, bold storytellers to create brilliant work for the audiences of today and tomorrow.



Neil Peplow
Chief Executive Officer
Australian Film, Television and Radio School



Vision, Principles and Purpose

The Australian Film, Television and Radio School leads the nation's screen and broadcast sector by fostering excellence and innovation in industry-focused education, training and research.

The School uses local and global partners to boost its reach and maintain Australia's reputation as a world-renowned, professional workforce in the film and video industry.

VISION STATEMENT

To be the reference point for global innovation in screen, sound, and storytelling.

VALUES

We strive for mastery

Mastering this craft is a life-long endeavour. There is always more to learn.

We encourage daring

Nothing great ever came from playing it safe. We are bold. We take risks.

We believe in meritocracy

We always give talent a fair go, wherever it comes from.

We practice generosity

We're open to the world and to each other. We share stories to nurture our culture.

We work together

We work together to create a whole that's greater than ourselves.

OUR PURPOSE IS TO:

- Find and empower Australian talent
- Shape and share their stories with the world
- Deliver future-focused and industry-relevant education
- Initiate and promote research and training.

AFTRS SUPPORTS THE DEVELOPMENT OF AUSTRALIA'S PROFESSIONAL SCREEN ARTS AND BROADCAST CULTURE, BY PROVIDING SPECIALIST INDUSTRY-FOCUSED EDUCATION, TRAINING AND RESEARCH.

PORTFOLIO BUDGET STATEMENT OUTCOME, 2017-18



Strategic Direction

AFTRS' STRATEGIC DIRECTION AS EXPRESSED IN THE 2016-17 FY 2017-19 CORPORATE PLAN IS CENTRED ON THE FOLLOWING SEVEN OBJECTIVES:

- 1** Build awareness and appreciation of Australia's screen and broadcast culture, and empower all Australians to tell their stories, no matter where they come from or who they are.
- 2** Educate and train new talent to ensure innovative and relevant Australian content creators are supported in the screen and broadcast industry.
- 3** Ensure Australian screen and broadcast practitioners have the highest level of skills to compete internationally.
- 4** Promote research to drive innovation and to increase the relevance and growth of the screen and broadcast industry as well as hands-on student education.
- 5** Ensure AFTRS reflects Australian society by supporting diversity across all the School's activities.
- 6** Ensure an efficient, effective and financially sustainable organisation.
- 7** Position AFTRS as a leading international cultural centre of excellence and innovation for screen and broadcast education.



Award Course Program

THE RATE OF CHANGE IN OUR INDUSTRY IS EXPONENTIAL. BESIDES DISRUPTIVE TECHNOLOGICAL ADVANCES, THERE ARE NOW TIGHTER BUDGETS AND GREATER TIME PRESSURES.

The role of high-quality training is more critical than ever.

According to our 2016 Industry Skills survey, 90 percent of industry practitioners want access to further training to keep up to date and relevant, and they want our graduates to be job-ready from day one.

The survey respondents also saw the need for graduates who are generalists rather than specialists. Consequently, our courses develop a range of craft skills and practice knowledge, are industry-focused, and offer an extended internship in Year 3.

We have successfully recruited high-level, experienced industry practitioners as lecturers and heads of department.

Listening and responding to industry feedback, we have redesigned our courses so our graduates are employable from the day they leave the School and equipped to embrace and contribute to screen practice innovation – now and into the future.

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 changing 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, 2017 the Diploma Program ran the following courses:

Introductory

- 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 Essentials
- Advanced Diploma in Screenwriting: Feature Film
- Advanced Diploma in Screenwriting: Series Television.

In semester 1, 2017 the Diploma Program ran the following courses:

Introductory

- Core Radio Skills

Diplomas

- Diploma in Camera
- Diploma in Screen Design
- Diploma in Digital Content (Radio)
- Diploma in Editing
- Diploma in Grading
- Diploma in Production Management

Advanced Diplomas

- Advanced Diploma in Production Sound
- Advanced Diploma in Radio Essentials
- Advanced Diploma in Screenwriting: Feature Film
- Advanced Diploma in Screenwriting: Series Television
- Advanced Diploma in Script Editing and Development
- Advanced Diploma in Visual Effects.

All courses in the Diploma Program are part time; either online, evening or weekend on campus classes, or a blended delivery of predominantly online study with occasional weekend on-campus workshops. Diploma and Advanced Diploma courses select students on the basis of merit while introductory courses have no merit selection requirements.

Online Learning

AFTRS has considerable skills in structuring online courses. Thanks to student and lecturer feedback we have redesigned our Learning Management System, Moodle, to make it easier to use, improvements which have been positively received. In the commitment to ongoing development, an internal working group meets fortnightly to discuss and apply further improvements.

BACHELOR OF ARTS SCREEN: PRODUCTION

2017 saw the delivery of the new BA Screen: Production with 90 students commencing Year 1 from 256 applications.

A further 98 students transitioned from the old Bachelor of Arts Screen (BA Screen) directly into Year 2 of the new course while 86 students progressed from Year 2 of the Bachelor of Arts Screen (BA Screen) into Year 3 of the same course. This will be the final year of that course.

The BA Screen: Production aims to produce high-quality and innovative screen content creators who are sought-after graduates. Reflecting feedback from employers, it is a generalist course, teaching students how to create content across all platforms and with an understanding of all roles.

The graduates will have a forward-looking approach to storytelling, moving between short-form and long-form as well as the conventions of fiction and non-fiction. This adaptability will enable them to build a sustainable career. Students will also learn entrepreneurial and marketing skills.

AFTRS continues to strive for a diverse intake to reflect the Australian population. Our revised application process reduces barriers to entry and focuses on merit rather than opportunity or experience. This has proven successful in doubling the number of successful Indigenous applicants. The next step is to ensure we support students and allow them to thrive.

Employability is key to guaranteeing the success of diversifying the student intake and by extension, the industry. Student production briefs have been developed with industry partners such as ABC Arts, SBS Viceland, Jungle and CJZ to replicate an contemporary production environment. These have proven to be very successful, both popular with students and producing high-quality outcomes.

The introduction of the Screen: Production BA created some initial operational and delivery challenges for the School. However, the recent appointment of full-time Subject Leaders for each area will resolve these issues by ensuring additional planning, developing and consistency of delivery.

Student representatives have joined the Student Curriculum Partners and meet regularly with the Course Leader to discuss course improvements. This feedback has initiated several amendments, including increasing the Screen students' component, reducing the number of group assessments and adding an additional pre-production session. These discussions continue to offer a fruitful forum for consultation and improvement.

GRADUATE CERTIFICATES

The AFTRS Graduate Certificate Program offers postgraduate courses for emerging practitioners to build on their skills within their chosen career, and professionals transitioning from other areas into the screen industries. These part-time courses at the AFTRS campus are run on evenings and/or weekends to allow students to continue their employment.

After the re-launch of the Graduate Certificates in 2016, in second semester, two of the year-long courses continued: Graduate Certificate in Editing Drama and Graduate Certificate in Screenwriting. A third course, Graduate Certificate in Directing ran for one semester.

In semester 1, 2017 all AFTRS Graduate Certificate courses were aligned to run over two semesters.

A shared cross-disciplinary subject was created to explore different cinematic storytelling perspectives, to give students opportunities to collaborate and build their networks.

The seven discipline-specific Graduate Certificates delivered in semester 1, 2017 were:

Graduate Certificate Screen: Cinematography enables students to explore the visual storytelling principles of cinematography and apply this across different story forms, including drama and documentary.

Graduate Certificate Screen: Creative Producing teaches students both creativity and commerce. By developing a strategic mindset, they understand the complexities of intellectual property and finance to connect stories with audiences.

Graduate Certificate Screen: Directing

provides insight into storytelling structures, cinematic principles and performance. This experiential course with practical exercise components culminates in a short screen project. Each student produces a test scene using professional actors to include in their portfolio.

Graduate Certificate Screen: Documentary

Fundamentals empowers students to express their ideas in documentary form. Students learn the creative and technical skills to develop a major project with a multiplatform strategy, and then pitch it to an industry panel.

Graduate Certificate Screen: Music

explores the art and practical craft of screen composition. Students learn how music works in screen narratives; analyse and evaluate how music affects an audience, how composers work with other key personnel, and how scores are organised.

Graduate Certificate Screen: Editing

equips students to meet the creative, conceptual and technical challenges of editing a variety of narrative screen productions. Students graduate with a portfolio of work – including a short-form drama, short-form documentary and their choice of long-form drama or documentary.

Graduate Certificate Screen: Screenwriting

develops the creative talents and analytical skills of emerging and intermediate screenwriters. Students graduate with a first draft screenplay for a feature film or a pilot screenplay for a television series, and the skills to write across a variety of platforms.

RADIO**Radio Talent Pathway**

This suite of practice-based courses offers skills to those with a passion in radio through to intensive training for those who require high-level, industry-ready expertise. Entry-level students can study online from anywhere in Australia. Many students go on to study two or more courses over several years.

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 learn 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 percent online, with weekly video conference sessions. It is very popular with those who aspire to a professional radio career, as well as those in a 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 an industry demand from both the commercial and public broadcasting sectors and gives students the skills to become innovative digital content producers. Most graduates find employment in the radio industry. This online course is accessible to people across Australia.

Advanced Diploma in Radio Essentials

The Advanced Diploma in Radio Essentials significantly up-skills students through 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 and who wish to continue to work full time.

Graduate Diploma

The Graduate Diploma in Radio is the School's year-long, full-time flagship radio course and produces industry-ready professionals. This highly practical and intensive course builds a broad range of skills through four pop-up radio stations. The skills developed during this course become increasingly more complex throughout the year. The course culminates in the students building a radio station from the ground up and producing a 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 employment success rate.

2016 graduates are now working as: ABC rural reporter WA, ABC Indigenous trainee content maker Darwin, ABC Triple J evenings' producer, ABC Radio National producer, ABC Regional producer Bega, producer of national evening show The Thinker Girls at NOVA, Breakfast co-host, SCA Townsville, Breakfast co-host SCA Wagga, presenter SCA Central Coast and Breakfast co-host Snow FM Jindabyne.

MASTERS PROGRAM

During this period, AFTRS ran four Masters programs. These included the concluding semesters of our outgoing MA programs, the Master of Screen Arts and the Master of Screen Arts & Business. This year also saw the launch of new, redeveloped programs: the Masters of Arts Screen in ten disciplines and the Master of Arts Screen: Business and Leadership.

Master of Screen Arts

The Master of Screen Arts (MSA) equips the next generation of exceptional screen practitioners with the high-level skills needed to achieve creative excellence in a dynamic industry.

The MSA is offered over three semesters. The first two semesters are structured around a major project. Students experiment with storytelling techniques and ideas and practice discipline-specific skills. Students also critically analyse a practitioner's body of work through a range of theoretical lenses.

In the third semester, students complete a final project, informed by a specific research question and the experiences gained in the first two semesters. Students support this work with an exegesis, which can either be a written paper, video essay or created work.

Master of Screen Arts & Business

The Master of Screen Arts & Business (MSAB) addresses the pressing need for entrepreneurial thinking and new leadership in the screen arts and broadcast industries. The skills developed in this course are responsive to the opportunities and challenges of digital technologies and the new digital media platforms.

The MSAB teaches students 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 developing leadership. Through a series of workshops and exercises, students address the art of persuasion and how to influence decision makers.

Master of Arts Screen: Business and Leadership

The Master of Arts Screen: Business and Leadership is a transformational program to enable students to succeed and thrive as leaders in today's fast-moving screen business.

Students learn the latest approaches to managing creativity and branding through their own ventures. Students participate in all financial aspects of a project. Working in groups, they solve a 'live' public policy issue and present their solution to a panel of industry leaders. In the second year, students learn to manage company growth. Students will analyse a business growth cycle, explore the potential growth opportunities and plan for a sustainable future. By the end of the course, students have discovered their own leadership and persuasion style.

Master of Arts Screen

The Master of Arts Screen (MA Screen) offers a unique program of professional development, training and mentorship for people wanting to work at the highest level of the screen industries.

The MA Screen is a full-time two-year program that is offered in 10 disciplines:

- Animation and VFX
- Cinematography
- Directing
- Documentary
- Editing
- Music
- Producing
- Production Design
- Screenwriting
- Sound.

The MA Screen combines high-level discipline training with shared subjects that allow students to develop a flexible, multifaceted skill set and a deep knowledge of cinematic craft. These practical, industry-led collaborations will test student's skills and creative thinking in real-world environments. The course culminates in a major creative work.

The course concludes with students participating in a four-week industry attachment in their discipline.

TEACHING AND LEARNING

This year the Education Team has increased teaching capacity of the full, part-time and casual teaching staff.

All faculty professional development training, held in February 2017, comprised two days of session with Teaching and Learning experts.

These included Professor Andrew Jakubowicz on diversity and education and Miranda Harvey on reflective practice as a way to improve teaching entitled 'Practice Makes Perfect: Teaching Reflective Practice and Critical Thinking'. A particular highlight was the peer-learning sessions by the Education Team, which developed and delivered an induction program for new staff.

Professional Development of Faculty

As part of the ongoing commitment to professional development the School has supported the following staff to undertake further study:

- David Balfour, Graduate Certificate, Education Studies (Hard Education), University of Sydney, graduating 2017
- Kim Batterham, Graduate Certificate, Higher Education, University of Macquarie, graduated 2016
- Susan Danta, PhD, Thesis title, 'Animating Postmemory: Migration and Exile and Transnational Childhoods in Animated Films', UNSW Art and Design, graduating 2018
- Nell Greenwood, PhD, Thesis title 'Lighting the Way: Pedagogy, Creativity and the Unconscious', University of Sydney, graduating 2017

- Sabina Hussain, Master of Philosophy in Higher Education, Thesis topic: 'The concept of global citizenship in higher education' at University of New South Wales, graduating 2017
- Lisa Sweeney, Master of Education (Leadership and Learning), University of Technology (UTS), graduating 2018.

Publications and Conferences

- Susan Danta, 'Graphic tales: class, violence and South Korean childhood in Sang-Ho Yeon's *The King of Pigs*' in *Childhood and Nation in Contemporary World Cinema: Borders and Encounters*, Stephanie Hemelryk Donald, Emma Wilson, Sarah Wright (ed), Bloomsbury Academic Press, 2017. From a practitioner's perspective, this chapter explores the mechanics of the South Korean animation industry and the cultural implications of representing the animated child as a political subject
- Susan Danta, animation-director on feature documentary *Constance on the Edge*, directed by Belinda Mason. Reviewed in The Guardian: <https://www.theguardian.com/film/2017/may/03/constance-on-the-edge-review-a-vivid-big-hearted-portrait-of-refugee-life-in-australia>; finalist, Sydney Film Festival 2016; sold-out screening at the Human Rights Arts and Film Festival, Australian Centre for the Moving Image, Melbourne 2017
- Nell Greenwood, 'Writing, pedagogy and the unconscious: free writing and flow states'. Paper presented at the SIG Writing Conference (Special Interest Group of the European Association for Research in Learning and Instruction – EARLI), 4 to 6 July in Liverpool, United Kingdom

- Dr. Rachel Lander's attendance at the World Science and Factual Producers Congress in Stockholm in 2016 resulted in a collaboration with Jackson Hole Film Festival (the world's leading science and wildlife film festival), the Documentary Australia Foundation and GC Documentary and Cinematography in 2017. It has also informed the development of the BA and MA
- Dr Rachel Landers, the recipient of a post-doctoral Premier's History Fellowship, had her post-doctoral research published by New South Books as the non-fiction book *Who Bombed the Hilton?* The book won the prestigious national NIB award for *Excellence in Research in the Creation of a Literary Work* and was nominated for two Davitt Awards – Best Non-fiction and Best Debut
- Dr. Duncan McLean, 'Not Another Superhero Movie: Genre Blending in the Marvel Cinematic Universe'. Paper presented at The Superhero Project: 2nd Global Conference, 9 to 11 September 2016 in Oxford, United Kingdom.

ACADEMIC GOVERNANCE

The academic governance of the School is enacted through the Academic Governance Framework introduced in January 2016. The 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: 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; the review of research ethics proposals; the authorisation of offers for award courses; 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. The ASQC reviews and comments on educational quality and standards across the Award Course Division. Further to this, 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 2016

In 2016 AFTRS held two concurrent Graduation Ceremonies held on Friday 9 December at Hoyts Cinemas in the Entertainment Quarter, Moore Park.

A highlight of the ceremony was the awarding of two honorary degrees (Doctor of Arts) to Lester Bostock, a pioneer of Indigenous media in Australia, and Academy Award®-winning sound designer David White.

Lester Bostock, commonly known as 'Uncle Lester' is a renowned filmmaker, mentor and Bundjalung Elder, and an inspiration and guiding light for a generation of Indigenous filmmakers. Lester has also been at the forefront of promoting and protecting the human rights of Aboriginal people with disability in Australia over several decades.

Uncle Lester's long-standing passion for the arts is well known. He was one of the founding members of Black Theatre in the 1970s, and instrumental in the formation of Radio Redfern, now Koori Radio, in the '80s. He was the first Aboriginal presenter on SBS Radio, gravitating to SBS Television as part of the first Aboriginal program team with Rhoda Roberts.

David White was the first ever Australian to be nominated for and win the Academy Award for Best Sound Editing. His Academy Award in 2016 for *Mad Max: Fury Road* crowned an already stellar 30-year career. David was a student at AFTRS in the early 1980s in the Bachelor course, but never received a certificate as he was too busy working on other students' projects.

As honorary degree recipients, Lester Bostock and David White join a select group of significant Australian film and television practitioners including Phillip Adams, Dr George Miller, Baz Luhrmann, John Edwards, Jan Chapman, Phillip Noyce and Darren Dale.

AFTRS CEO Neil Peplow presented the Selwyn Speight Award for Radio to Kathleen McDonald Mochan and Liza Harvey. The inaugural Southern Cross Austereo (SCA) Fellowship was presented to Tim Reuben, a prize that included a paid internship, leading to full-time employment.

For the full list of AFTRS 2016 Graduates, please see Appendix 3.

STUDENT RADIO ACHIEVEMENTS

AFTRS Alumni and former lecturer – 2SER General Manager Melanie Withnall (Graduate Diploma in Commercial Radio Broadcasting – 2003) accepted Gold and Silver awards on behalf of 2SER FM – Real Radio, at the 2017 prestigious New York Festivals International Radio Program Awards.

AFTRS' Radio Alumni were once again successful at the prestigious Australian Commercial Radio Awards for 2016. They include:

- Tim Blackwell – Best On-Air Team, Metro FM – Graduate Diploma in Commercial Radio Broadcasting, 2001
- Kent Small – Best Entertainment/Music Presenter – Graduate Diploma in Commercial Radio Broadcasting, 2003
- Stephen Cenatiempo – Best Current Affairs Presenter – Graduate Diploma in Radio Broadcasting, 2010
- Rod McLeod – Best News Presenter Country and Provincial – Graduate Diploma in Commercial Radio Broadcasting, 1988
- Michael Moffett – Best Program Director Provincial – Commercial Radio Programming, 2009
- Matt Dickson – Best Station Produced Commercial (Campaign) – Comedy Writing for Radio Course, 1998
- Sally Knight – Best Digital Radio Format for Kinderling Kids – Graduate Diploma in Radio Broadcasting, 2011.

STUDENT FILM ACHIEVEMENTS

AFTRS supports student work by entering films into domestic and international film festivals. This year 28 films were selected at 50 festivals worldwide, a total of 83 screenings, winning seven awards.

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

Highlights this year include:

- *The Dam* (Brendon McDonall, Master of Screen Arts 2014) won Best Student Narrative Short at the RiverRun International Film Festival in North Carolina USA
- *Driftwood Dustmites* (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014) won Best Cinematography at Canberra Short Film Festival and was selected for Berlin Down Under Film Festival and Breath of Fresh Air Festival, Tasmania
- *Inanimate* (George-Alex Nagle, Master of Screen Arts 2014) won Best Film at Canberra Short Film Festival
- *Vengeance* (André Shannon, BA 2015) won Best Experimental Film (Student category) at the Montreal World Film Festival, Canada.

AFTRS student films were once again a part of the annual Cinema des Antipodes screening in France. The special designated non-competitive program of Australian and New Zealand films runs alongside the official Cannes Film Festival and this year the following films were selected:

- *A Boy Called Su* (Vedrana Musić, Graduate Diploma in Directing 2014)
- *Driftwood Dustmites* (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014)
- *The Fence* (Lucy Gaffy, Master of Screen Arts 2012)
- *Foal* (Vanessa Gazy, Master of Screen Arts 2014)
- *Vulva* (Eloise Boutry, BA 2015).



THE DAM

2015 | 15'44

Director Brendon McDonall
Writer Brendon McDonall
Producer Ilana Lazar
Cinematographer Josh Flavell
Sound Designer Lachlan Harris
Editors Bernadette Murray, Rocky Amaranto
Composer Damien Lane
Production Designer Bethany Ryan
Production Company Australian Film Television and Radio School

Cast
 Jack: Chris Haywood
 John: Martin Vaughan
 Young Jack: Felix Haywood
 Young John: Blake Bowden

Synopsis
 When two lifelong mates revisit the monolithic dam that defined their young lives, an admission from one of the men cracks open a reservoir of silence, loss and regret between two mature Australian men with hearts under siege, by feelings that were impounded long ago but cannot be contained any longer.



DRIFTWOOD DUSTMITES

2014 | 09'31

Director Malina Maria Mackiewicz
Writer Malina Maria Mackiewicz
Producer Jessica Giacco
Cinematographer Burak Oguz Saguner
Sound Designer Nicholas Redmond
Editor Sam Zubrycki
Production Designer James Hills
Production Company Australian Film Television and Radio School

Cast
 Aishe: Chloe Bayliss
 Lyuba: Poppy Guy
 Vida: Dominic Allburn
 Fern: Naomi Livingstone

Synopsis
 A bit over a year since the death of her mother and now ten minutes before dawn on a warm night of spring holidays, Aishe watches her dad kissing his new love. Unable to fall back asleep she wakes up her little sister for company.



INANIMATE

2014 | 18'30

Director George-Alex Nagle
Writer George-Alex Nagle
Producer Ana Jimenez
Cinematographer Adric Watson
Sound Designer Rafal Drabrowski
Editor Michael Drake
Music Score Freya Berkhout, Danny Keig
Production Designer Lee Launay
Production Company Australian Film Television and Radio School

Cast
Boy: Travis Nippard
Girl: Geraldine Hakewill

Synopsis
When a man wakes up in hospital after a near death experience he sets out to rediscover and face the painful events that brought him there.

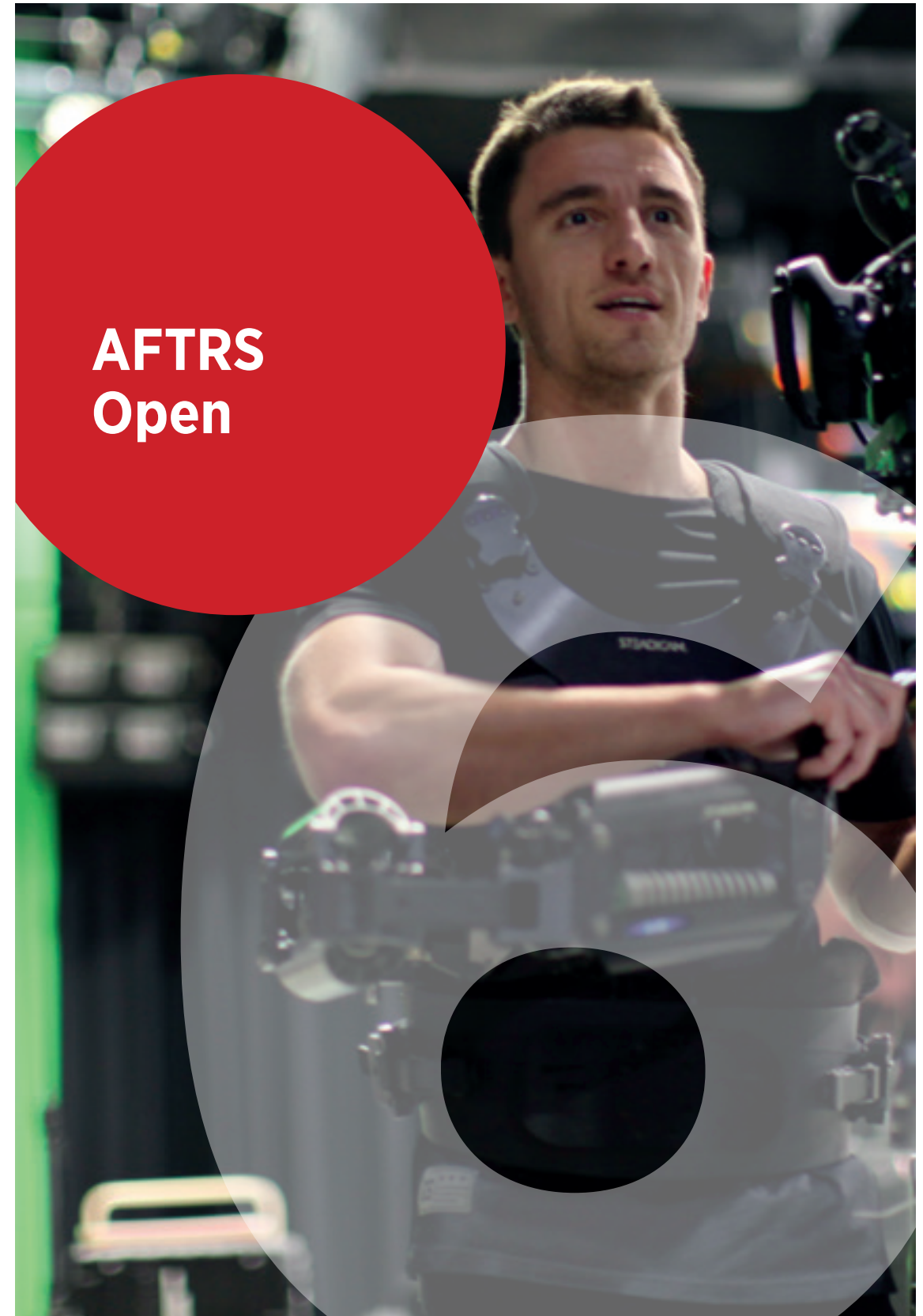


VENGEANCE

2015 | 03'43

Director André Shannon
Producer André Shannon
Sound Designer André Shannon
Editor André Shannon
Composer Trent Reznor
Production Company Australian Film Television and Radio School

Synopsis
Nothing belongs to anyone, anything can be flipped inside out, a nightmarish vision of what can go on behind closed doors.



**AFTRS
Open**

AFTRS OPEN DELIVERS A BROAD RANGE OF QUALITY SHORT COURSES FOR MEDIA INDUSTRY PROFESSIONALS, EMERGING TALENT AND ASSOCIATED BUSINESSES SEEKING TO KEEP UP WITH ADVANCES AND DEVELOPMENTS.

The courses deliver on part of the School's strategic plan to focus on outreach, talent development and industry training. Taught by industry professionals, the courses vary in duration, level and content. They reflect current media industry practices and simulate professional environments.

AFTRS Open courses are continuously monitored to ensure quality and relevance.

In 2016-17, AFTRS Open ran 369 short courses for 5,716 participants. This included courses for media industry professionals, the general public, emerging talent and a number of corporate and government clients, including a new winter school in Canberra.

AFTRS Open generates additional income to bridge the shortfall in government funding.

Many of AFTRS short course programs are delivered in partnership with industry guilds, local and international companies and agencies, including: Screen Australia, Google, Netflix, Shanghai Media Group, Foxtel and Stan.

AFTRS Open covers three main areas:

- **Industry** to develop and implement all media industry courses
- **Outreach** to attract a diversity of talent
- **Corporate Partnerships** to generate revenue through corporate training, international programs and sponsorships.

MEDIA INDUSTRY COURSES

The Industry Program delivers quality short courses to emerging and established media practitioners. This long-running program is well regarded for being at the cutting edge of industry practice and trends.

In 2016-17, the Industry Program ran a total of 177 courses for 2,176 participants.

Highlights included:

- Writing for Hollywood: masterclass with John Collee
- Directing masterclasses with Daina Reid and Di Drew
- Factual TV masterclasses with UK expert Robert Thirkell (Food Revolution) in Sydney and Melbourne and in partnership with Film Victoria
- Script Development with Linda Aronson
- Screenwriting courses with Screen NT in Darwin and Alice Springs.

The year-long, blended-learning Radio Program and Content Directors course held an inspiring two-day residential workshop where the directors of radio networks ARN, NOVA and Grant Broadcasters shared their knowledge and experience.

AFTRS has responded to industry demands by developing new courses in podcasting, social media video, and multiplatform story and design.

Partnering with Screen Producers' Australia (SPA), AFTRS has delivered Open Program masterclasses and business essentials workshops held in Sydney, Melbourne and Perth. These workshops, which will be rolled out Australia-wide, help the relevant state screen agencies to deliver sought-after business skills.

AFTRS also partnered with Google to create two successful YouTube Pop-up events in the AFTRS building. More than 30 YouTube creators, inviting their 100,000 plus subscribers, were given the opportunity to shoot videos in AFTRS studios, working with AFTRS crews, alumni, staff and students.

AFTRS Open has enjoyed working with international organisations to deliver customised training programs, including:

- A Digital Producer Skills workshop for the Singapore Media Academy
- A one-year course aimed at mid-career producers for the New Zealand Film Commission
- The A to Z of Producing in New Zealand with key lecturer, Sue Maslin
- A four-week intensive with the Shanghai Media Group.

AFTRS Open also delivered 22 online courses to 269 students in radio, screen music, screenwriting, including writing for television, and content creation for iPads and iPhones.

Our highly successful summer school attracted aspiring students and industry professionals looking to update their skills. The courses ran from between one and three weeks during the academic holidays and made use of the School's technical facilities.

OUTREACH

In July 2016, AFTRS introduced an Engagement Manager to develop programs specifically aimed at local communities along with primary and secondary schools. The aim was to encourage diversity and to empower these groups with the latest teaching and learning resources.

The core projects are Community Workshops, Talent Camp and Media Lab.

Community Workshops

In 2016-17, 16 Community Workshops attracted 381 enrolments nationally.

In consultation with community groups, AFTRS has designed and delivered workshops to support emerging screen practitioners of all ages and backgrounds. These included:

- The Career Taster with UNSW Aspire for Dubbo High School students
- Film screenings and weekly workshops for filmmakers with intellectual disabilities – in partnership with Bus Stop Films
- Drone cinematography in Byron Bay with Screenworks
- Digital content producing with Curiousworks (Western Sydney)
- Digital story development in Melbourne with the Victorian Multicultural Commission and Swinburne University.

AFTRS Outreach increases screen literacy and inspires creativity across a broad cross-section of the community. The programs are also a vehicle for positive social change.

In February 2017, AFTRS partnered with YouTube, Love Frankie, VICE and the Foundation for Young Australians to create the Share Some Good project, in which emerging filmmakers undertook Applied Storytelling and Practical Filmmaking workshops.

AFTRS also partnered with Information and Cultural Exchange (ICE) and SPA on Pitch Perfect, a series of masterclasses for aspiring filmmakers from Western Sydney. Several projects were then selected for mentorships with ABC and SBS.

AFTRS, in conjunction with Create NSW, supported the Screenability program which involved eight paid industry internships, along with skills workshops, for participants with a disability.

TALENT CAMP

Launched in 2016–17, Talent Camp has attracted 80 participants nationally.

Talent Camp, a diversity and inclusion project delivered in partnership with Screen Australia and all state and territory screen agencies, offers opportunities and skills for emerging talent through the AFTRS Community Workshops program.

Intensive Talent Camp workshops are to be held in each state over five consecutive days from September to November 2017. With 12–15 participants in each workshop, participants will learn story development, creative producing and identify career pathways. Post-workshop opportunities include internships, placements, further skills development and production funding.

Talent Camp specifically targets under-represented communities with reference to First Nations people, cultural and linguistic diversity (CALD), disability, sexual orientation, gender identity, geographic disadvantage and socio-economic status.

Talent Camp draws on the recommended Practitioner Initiatives outlined in AFTRS' recent research paper *Inclusive Pathways Framework for Screen Storytelling Talent*.

MEDIA LAB

Media Lab, in 2016–17 offered five teacher Professional Development courses with 58 enrolments.

Media Lab extends the reach of AFTRS education and training into primary and secondary schools and positions AFTRS as a leader in Media Arts education. Media Arts is now a stand-alone Australian curriculum subject for students from K to 12. Media Lab gives resources to teachers and students, regardless of location and socio-economic profile, levelling the playing field for future generations.

Throughout 2016–17 teachers have been trialling Media Lab. They can choose to follow the program as designed, or mix and match content to suit their students' interests. Units include documentary, stop-animation, podcasting, screenwriting and filmmaking.

Whether it's a Year 10 drama teacher guiding students through a mockumentary project or a Year 4 science teacher illustrating life cycles with stop-motion exercises, the pilot has been eagerly received from a wide range of educators.

Media Lab will also include newly accredited professional development workshops for teachers, available both online and at our Sydney campus.

The Media Lab resource will be launched online nationally in late 2017.

SCHOOLS AND YOUTH PROGRAMS

The Schools and Youth Programs provide short course training for primary and secondary school teachers and students during school holidays. In 2016–17, AFTRS ran 87 schools and youth courses for more than 2,000 students.

To align with AFTRS' strategic plan and the development of the Outreach program, fewer primary and secondary school workshops have been run to concentrate on NESA accreditation and professional filmmaking skills for teachers.

Thirty schools travelled to AFTRS and one of the 2016–17 schools program highlights was an ambitious documentary training project for Oxley College (Bowral, NSW). Sixty Year 9 students learned to make a documentary and filmed their three-week excursion to Sydney.

In 2016–17 the very popular school holiday program has been expanded. New courses this year include podcasting for teens, a 'make it on YouTube' course and specialist editing, camera and sound workshops.

The Schools Advisory Committee continues to provide expert advice on the schools and youth programs to ensure educational value and suitability. The committee draws on a broad range of experience from primary and secondary schools, the public, independent and Catholic sectors. The Committee Chair is Dr Miranda Jefferson with members Matt Clausen, Margot Bowen and David Chapman.

CORPORATE PARTNERSHIPS

In 2016–17 AFTRS Open offered a suite of customised training to corporate and government organisations as well as international media partners. AFTRS' expertise in storytelling, audience engagement and communication gives organisations the opportunity to learn media literacy skills. The revenue from corporate training supports AFTRS' core activities and the feedback helps refine course offerings.

Clients in 2016–17 included media companies, tech giants, government departments and not-for-profit organisations. AFTRS also provided ongoing training for the customer service staff of major transportation companies. This training program assists in cultural change for a range of organisations and benefits the broader community.

International training partnerships have strategic and financial benefits for AFTRS and the whole media industry. In 2016–17 AFTRS has recruited a Corporate Partnerships Manager to develop this area and grow AFTRS partnership capacities in 2017–18 and beyond.

A woman with long, dark, curly hair is shown from the chest up, wearing a dark grey zip-up jacket over a light-colored turtleneck. She is looking slightly to her left with a focused expression. She is operating a professional camera, which is mounted on a tripod. The camera is a black and silver model with 'ALEXA' visible on the side. Her hands are on the camera's controls. The background is dark and out of focus. A large red circle is overlaid on the left side of the image, containing the text 'Indigenous Unit' in white.

Indigenous Unit

AFTRS' Indigenous Unit advocates, supports and develops the next generation of Indigenous Australian storytellers. AFTRS recognises it has a social responsibility to encourage diverse voices in our community, including those of the world's longest living culture. By partnering with industry and community programs, the Indigenous Unit develops and promotes practice-based education for Indigenous media practitioners, as well as creating pathways for incoming students.

This financial year, a record number of 22 Indigenous students enrolled in our award courses, compared with 18 in the previous year.

YES Event

On 27 April AFTRS held a 'YES' event to commemorate the 50th anniversary of the 1967 referendum in which Australians voted to amend the constitution to include Aboriginal people in the census.

The event included an introduction to AFTRS' inaugural Elder in Residence, Uncle Bruce Pascoe. Other speakers included: Rhoda Roberts, creative director, writer, producer and performer; Deborah Cheetham, AO, soprano, actor, composer and playwright; and Kim Williams AM, media executive and composer.

Elder in Residence – Uncle Bruce Pascoe

In 2016-17 the School appointed its inaugural Elder in Residence, Uncle Bruce Pascoe, who described AFTRS as the 'great hall of stories' in a powerful speech on Australia's shared history at the YES event.

As Elder in Residence, Uncle Bruce will build cultural awareness at the School via yarning circles, smoking ceremonies, presentations and Q&As with all students. Uncle Bruce meets regularly with the Koori Club students and takes part in other School engagements.

The AFTRS library has produced a LibGuide to Uncle Bruce's extensive catalogue of fiction, non-fiction and journal articles, drawn from extensive knowledge and research and informed by his Yuin, Bunurong and Tasmanian heritage.

Koori Club

The Koori Club supports and provides a community for the Aboriginal and Torres Strait Islander students at the School. All Indigenous undergraduate and postgraduate students are invited to Koori Club gatherings to meet their peers, support staff, key lecturers and each other. The Koori Club also invites members to special events, including Indigenous talks at the Opera house, SFF, Sydney Film Festival, Sydney Theatre Company's *Black is the New White*, and discussions with the Elder in Residence.

Student Accessibility

In 2016–17, AFTRS offered 12 Indigenous Scholarships, 22 Indigenous subsidies for OPEN short courses and 4 AV Myer Awards.

Responding to an industry skills gap, 2016–17 saw the launch of Black Business initiative – Screen Business, a program which develops Indigenous screen producers and creates opportunities for Indigenous people to tell their own stories in key creative positions.

Consultation and collaboration: Indigenous Screen protocols

The AFTRS curriculum continues to focus on encouraging Indigenous representation on Australian screens. The Indigenous Advisory Group met for the first time in 2016–17 to discuss ways of embedding cultural awareness into the AFTRS curriculum, focusing in particular on the BA Screen Production and student educational support. These discussions are ongoing.

In collaboration with leading industry practitioners, the unit has created best practice resources in the Indigenous Screen space.

Resources include:

- A five-minute Indigenous Consultation Trailer, launched at an industry event: Diversity-Building a Platform for Change, and available on Screen Australia's protocols landing page and AFTRS website
- A 13-minute Indigenous Consultation education video, screened at the 'YES' event, to give a deeper understanding of working with Indigenous content, characters and representation
- Australian Indigenous Screen Perspectives programs across all award courses to embed Indigeneity in the School's teaching and to provide a resource for discussion amongst students
- A series of in-depth interviews with industry experts available on Moodle to support Indigenous perspectives and delivery for award courses
- Current indigenous-authored film and television series content acquired by the Indigenous Unit and available through the AFTRS library.

Collaboration and Engagement



Student from Open Program Steadicam workshop

This year AFTRS consolidated its role as a cultural and industry hub for the screen and broadcasting sector by hosting a variety of events for industry and the general public.

These events further establish AFTRS' relevance as a centre where professionals, students, staff and alumni can network, develop and create projects.



FUTURE VISION 2021

On 9 August 2016, AFTRS launched its new five-year vision of outreach, talent development and industry training, underpinned by research and the principles of inclusion.

The results of the 2016 national Industry Skills Survey were presented in an event, Future Vision 2021: The Rise of the Creative Entrepreneur, which was live-streamed and watched by almost 2,000 people on the AFTRS website and Facebook page.

YOUTUBE POP-UP SPACE SYDNEY @ AFTRS

On 2 November 2016, AFTRS and YouTube launched the first ever YouTube Pop-up Space in Australia.

YouTube content creators came to collaborate, create and connect with screen industry practitioners and AFTRS.

The AFTRS and YouTube joint project provided opportunities for AFTRS students, alumni and staff to meet and work with YouTubers, community, industry and the media.

Videos from the event have been viewed more than 10 million times.

In June 2016, YouTube and AFTRS worked together on another Pop-up Space focusing on musicians and artists (including Dan Sultan and Wafia) working with AFTRS students and alumni, who directed, produced and crewed YouTube shoots.



ABC IVIEW

In May 2017, ABC and AFTRS announced a content partnership featuring work from students past and present on ABC iview.

The first program coincided with the 70th anniversary of the Cannes Film Festival, in which AFTRS alumni have had considerable success during the past four decades. Among them is acclaimed writer/director Jane Campion, who was invited this year to the Festival to screen her 1986 Palme d'Or winning student short *Peel* and her new series *Top of the Lake: China Girl*.

A new season of films will be rolled-out regularly, including never-before-seen footage and interviews with AFTRS alumni in their student days.

The two programs have so far had more than 70,000 playbacks.

AS THE INDEPENDENT SOURCE OF AUSTRALIAN CONVERSATIONS, CULTURE AND STORIES, THE ABC IS DELIGHTED TO BE PARTNERING WITH AFTRS TO BRING THIS UNIQUE CONTENT TO IVIEW. THESE REMARKABLE ARCHIVAL FILMS AND RARE INTERVIEWS PROMISE TO BE AN EXCITING ADDITION TO IVIEW AND WE LOOK FORWARD TO PROVIDING A PLATFORM FOR STUDENTS TO SHOWCASE THEIR FILMS.

DAVID ANDERSON, DIRECTOR OF ABC TELEVISION



VIRGIN AUSTRALIA IN-FLIGHT ENTERTAINMENT

In August 2016, AFTRS partnered with Virgin Australia to showcase the work of AFTRS' alumni and Australia's brightest young filmmakers to in-flight audiences.

Virgin Australia's In-Flight Entertainment now offers passengers a selection of award-winning AFTRS student films, many of which have screened at prestigious film festivals in Berlin, Toronto and the Palm Springs International ShortFest.

The film selections are curated on a quarterly basis and this year's menu features an eclectic mix of stories from political satire to films on taxidermy. The most recent program, launched as part of NAIDOC week, showcased films by AFTRS Indigenous alumni. So far, the channel has had more than 67,000 playbacks.

AUSTRALIA'S UP-AND-COMING FILMMAKERS ARE WINNING PLAUDITS AROUND THE WORLD, AND WE ARE EXCITED TO SHOWCASE THEIR TALENT ON BOARD OUR AIRCRAFT. THE VIRGIN BRAND WAS BORN IN ENTERTAINMENT, SO IT IS ONLY FITTING THAT WE WORK WITH THE BEST FILMMAKERS IN THE COUNTRY TO KEEP OUR GUESTS ENTERTAINED ON BOARD.

MARK HASSELL, VIRGIN AUSTRALIA CHIEF CUSTOMER OFFICER

ARTS8 COMMUNITY OF PRACTICE

From 16-18 June 2017, AFTRS co-hosted with National Aboriginal and Islander Skills Development Association (NAISDA) Dance College and NIDA the second transformative collaborative project entitled Embodied Country.

ARTS8 is the Australian Roundtable for Arts Training Excellence and comprises 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 Dance College
- National Institute of Circus Art
- National Institute of Dramatic Art
- AFTRS.

Each training body provided one staff member and two students to the project.

BA Screen students, André Shannon (BA Year 3) and Taylor Venter (BA Year 1) were selected to represent AFTRS. Maddison Coles (BA Year 1), Naysan Baghai (BA Year 2) and Mel White (BA Year 3) were selected as the AFTRS documentary team to video the project.

The project began at AFTRS on Friday afternoon with creative exercises to foster collaborative practice. It then moved to NIDA in the evening to watch a NIDA-NICA performance, which grew out of the first Collaborative Project.

Later that evening students took the bus to NAISDA Dance College on Darkinjung land for a weekend of creative development. The artists displayed their expertise in their discipline while creating an extraordinarily inspired performance.

The catalyst for the work was the Invasion Poem from *The Seven Stages of Grieving* (Enoch and Mailman).

This unique community built empathy, resilience, creative confidence and trust, and formed a strong foundation for future ARTS8 collaboration.

PUBLIC PROGRAMS

In 2016-17 AFTRS held more than 50 events and public programs, with more than 5,600 attendees and almost 13,000 people watching the live stream on the AFTRS website and Facebook page:

NUMBER OF EVENTS/
PUBLIC PROGRAMS: 53
NUMBER OF
ATTENDEES: 5,660
NUMBER OF LIVE
STREAM VIEWS: 12,854

Friday On My Mind

In partnership with the Australian Centre for the Moving Image (ACMI) the public program Friday On My Mind ran in Melbourne for the fifth consecutive year and in Sydney for the ninth consecutive year. James Hewison, Giles Hardie and Phillipa Hawker hosted nine sessions, attended by more than 300 people.

Guests included Greg McLean, Tim Ferguson, Cappi Ireland, Sue Maslin and Abe Forsythe.

In 2017 AFTRS decided to focus on events such as Industry Insiders and joint projects, including The Script Showcase with the Australian Writers' Guild and The Director's Chair with the Australian Directors' Guild.

TV Talks

TV Talks continues to be a popular networking forum for television professionals to discuss and debate industry-related issues.

In 2016-17, AFTRS hosted 10 sessions attended by 750 people. Topics included what women watch, Australian drama, video-on-demand and public broadcasting.

Guest included Vicki Madden, Marshall Heald, Jennifer Collins, Sally Riley, Jason Morrison and Gaven Morris.

Industry Insiders

In 2016, AFTRS launched Industry Insiders, a series of talks with leading screen and broadcast practitioners.

The series kicked off with Nik Powell, the director of the UK's National Film and Television School in conversation with AFTRS CEO Neil Peplow followed by Q&A and networking.

The Script Showcase

AFTRS and the Australian Writers' Guild launched The Script Showcase on 20 October to showcase their brightest writing talent.

At the launch, Becca Johnston read from her extraordinary gothic drama *Bayou*, which was developed during her time at AFTRS. Rowan Woods directed the reading.

The 2017 event included a reading of the *The Infernal Optimist* by screenwriters Warren Coleman and Stephen Abbott.

The Director's Chair

Australian Directors' Guild (ADG), in partnership with AFTRS launched The Director's Chair, a masterclass program for directors, presented by *Screen Director*, the ADG's online publication. Two sessions were run in Sydney and one in Melbourne.

Guests included Rowan Woods, director and Head of Directing at AFTRS; Tony Kravitz, co-director of *The Kettering Incident*; Paris Barclay, multi-award-winning director and President of Directors' Guild of America; and Garth Davis, Director of *Lion*.

Meet the Nominees

AFTRS presented Meet the Nominee events with AACTA on 4 and 6 December.

Australian Academy of Cinema and Television Arts nominees shared their insights into the 2016 nominated productions and the latest industry trends.

Nine events were held across different disciplines, with more than 220 people attending and more than 3,300 people watching the live stream on the AFTRS website and Facebook page.

Guests included Veronika Jenet, ASE; Andrew Cooke; Liam Egan, ASSG; Steven Robinson, ASE; Yulia Akerholt, ASSG; Robert Mackenzie; Rosemary Myers; Bentley Dean, ADG; Martin Butler, ADG; Simon Morris; Matthew Whittet; Damian Hill and Alison Bell.

AFTRS and Australian Cinematographers Society present Q&A with Dan Mindel

On 27 November, the Australian Cinematographers Society (ACS) and AFTRS held a Q&A and screening at the AFTRS theatre with Dan Mindel, whose impressive Director of Photography credits include *Star Wars: the Force Awakens*, *Star Trek* and *Mission Impossible III*.

Dan Mindel talked about how he created the epic look for *Star Wars: The Force Awakens*, the reboot and the seventh film in the Star Wars saga.

Screen Forever Conference

The AFTRS Indigenous Unit presented Home Truths at the Screen Forever conference. Moderated by veteran journalist and author Ray Martin, the session examined how the screen industry and media represent Indigenous culture.

The panellists included Sally Riley, Head of Scripted Production at ABC TV; Kyas Sherriff, AFTRS Head of Indigenous; producer of *Cleverman* and *The Sapphires*, Rosemary Blight; and Chris Graham, Walkley Award-winning journalist and editor of *New Matilda*.

AFTRS CEO Neil Peplow launched the *Inclusive Pathways Framework for Storytelling Talent* addressing diversity in

the screen industry. The report, by Georgie McClean of The Gist, described the barriers to participation facing groups under-represented among screen practitioners and recommendations to address them.

The Next Big Things: Pathways to a More Diverse Industry panel responding to the report was chaired by Darren Dale of Blackfella Films (and Deputy Chair of AFTRS) and featured Graeme Mason, CEO of Screen Australia; Helen Kellie, Chief Content Officer, SBS; Courtney Gibson CEO of Screen NSW; Peter Tonagh, CEO of Foxtel and international guest Keli Lee, Managing Director of International Content, Platforms and Talent at US network ABC.

Speed Networking

AFTRS' popular Speed Networking event made a return in 2017, as part of Vivid Ideas 2017. 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.

Masterclass with Hope Hall

On Wednesday 7 June 2017, filmmaker, cinematographer and photographer, Hope Hall spoke to students at AFTRS. Hall was President Obama's official videographer during his eight years in the White House. During the session, she answered participants' questions about theoretical and technical aspects of her craft.

TEACHING STAFF AND GUEST LECTURERS: INDUSTRY PRACTITIONERS

AFTRS remains closely connected to the industry by employing screen and broadcast practitioners as teachers and lecturers. Teaching staff members use their professional experience, networks and connections to ensure the currency of their courses, and their ability to guide student development and the School's activities. AFTRS' reputation for excellence also attracts leading industry practitioners as guest lecturers in award courses and AFTRS Open short courses. The School has recently gone through extensive recruitment for heads of discipline roles and is proud to have attracted award winning industry leaders who are well known and respected in the profession.

For details full details of Industry Practitioners, see Appendix 7.

INDUSTRY GUILDS, ASSOCIATIONS, FESTIVALS AND CONFERENCES

AFTRS has maintained close relationships with screen and broadcasting guilds, societies and associations, as well as arts and cultural festivals and organisations.

For details full details of festivals and AFTRS-supported events, see Appendix 5.

INDUSTRY USE OF AFTRS' FACILITIES

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

In 2016–17, there were 118 occasions in which different industry groups used AFTRS' facilities. The groups included alumni, production companies, industry guilds and associations such as the Australian Directors' Guild, Screen Editors' Guild, Australian Cinematographers Society, Australian Writers' Guild, SBS, NITV, Ozdox, AFI/AACTA and the ABC.

For full list of industry use of AFTRS facilities, see Appendix 6.

Innovation and Industry Research



With several future-focused, applied-research projects at the intersection of technology, art, and commerce, AFTRS is making a significant contribution to the National Innovation and Science Agenda, as part of AFTRS' vision to be the point of reference for screen, sound and story-making innovation, globally.

AFTRS' INDUSTRY-PARTNERED APPLIED RESEARCH PROJECTS

These projects explore how technology can inform communication and art and impact the broader economy. Not only do these future-focused ventures engage and entertain audiences, they turn ideas into commercial realities.

These projects map against the four pillars of the National Innovation and Science Agenda (NISA):

Pillar 1: culture and capital

Pillar 2: collaboration

Pillar 3: talent and skills

Pillar 4: government as exemplar.

PRECIPICE

In late 2016, AFTRS launched an Applied Industry Research Project to create an innovative narrative podcast using binaural recording technology¹.

In partnership with the Sydney Philharmonia Choirs, WNYC (New York public broadcasting) and BBC's Audio Research Division, the *Precipice* project explored a new entertainment market within the fast-growing podcast industry.

AFTRS practitioners, students and industry partners collaborated to develop *Precipice*, the pilot of a world-first binaural storytelling podcast. *Precipice* demonstrates immersive audio scriptwriting; directing performance for audio; soundfield and binaural recording methods; and sound mixing techniques. These findings will be embedded into the AFTRS curriculum and inform training and production techniques.

Sydney Philharmonia Choirs, VOX, for *Precipice* MP3 and 360 video

As part of the project, AFTRS obtained the rights from Norsk Musikforlag in Norway to the music *Immortal Bach*, arranged for mixed choir by Knut Nystedt. The Sydney Philharmonia Choirs, VOX, was recorded at AFTRS using a variety of methods and the music used as *Precipice* leitmotif and theme. A *Precipice* theme audio track (MP3) and a *VOX for the Precipice Project in 360* video was also produced for distribution.

Vivid 2017 showcase:

In partnership with Destination NSW, *Precipice* was showcased to a broad audience from 31 May to 3 June as part of the Vivid Ideas Festival 2017.

Audiences listened to *Precipice* as a studio installation, immersed in the 3-dimensional story soundscape of international student Amira and her unsettling experiences with psychiatrist Dr Ferenc. A hands-on demonstration enabled visitors to use the binaural equipment and ask sound-practitioners about the technology. As part of the event, audiences attended a special performance by the Sydney Philharmonia Choirs and a panel discussion with international guests and project collaborators.

More than 170 attended all *Precipice*-related events.

WE ARE THRILLED TO JOIN AFTRS' EXCITING *PRECIPICE* PROJECT, WHICH WILL EXTEND THE BOUNDS OF CHORAL MUSIC THROUGH THE CREATIVE USE OF TECHNOLOGY. WE HOPE TO CHANGE PEOPLE'S EXPECTATIONS OF THE HUMAN VOICE AND TO DELIVER A NEW FORM OF ART. THE PROCESS OF USING THE TECHNOLOGY TO TELL THE STORY IN A UNIQUE WAY IS VERY EXCITING AND ONE THAT OUR CHORISTERS ARE VERY MUCH LOOKING FORWARD TO.

BRETT WEYMARK, MUSIC DIRECTOR OF SYDNEY PHILHARMONIA CHOIRS

¹ Binaural recording methods use two microphones to create a unique three-dimensional sound sensation for the listener

AFTRS/DATA61 DIGITAL INDEX PORTAL

In 2017, AFTRS Applied Industry Research Unit engaged with CSIRO's Data61 to create a Live Index for the entertainment industry. The partnership positions AFTRS at the forefront of a data-driven future by connecting education with screen business communication research. The open-access interface provides a live barometer of attitudes towards the entertainment industry; super search analytics of screen and broadcast data; and a virtual centre for screen and broadcast networking. These live-response, geo-mapping and searchable data tools will help industry stay ahead of global trends by better understanding how audiences react to content.

CSIRO'S DATA61 IS VERY PLEASED TO COLLABORATE WITH AFTRS ON THE PROJECT TO INVESTIGATE THE FEASIBILITY OF SOCIAL MEDIA DATA COLLECTION AND SENTIMENT/EMOTION ANALYSIS FOR ENTERTAINMENT PRODUCTS. DATA61 EXPECTS THIS ANALYSIS WILL ACHIEVE A DEEPER UNDERSTANDING OF AUDIENCE PARTICIPATION IN FILM AND TELEVISION PROGRAMS AND ASSIST IN PLACING AFTRS AGAIN AT THE FOREFRONT OF TECHNOLOGY IN ITS CHARTER TO ADVANCE AUSTRALIA'S SCREEN ARTS AND BROADCAST INDUSTRIES.

DR STEPHEN WAN, TEAM LEADER/
RESEARCH SCIENTIST, DATA61-CSIRO

BIOMETRICS

AFTRS is partnering with industry to explore biometric audience engagement technology and research methods. Netflix, NBC and AMC/Sundance already use these methods, which have been key in the global success of television series such as *The Bridge*, *The Killing* and *Borgen*.

The technology measures the audience's psych-emotional responses, through galvanic skin response (GSR), eye-tracking and facial emotion coding, against the analysis of scripts and qualitative audience feedback in real time. The testing allows researchers to see patterns in audience responses and to identify the impact of specific storylines, characters and scenes.

AFTRS has established a Biometrics Lab on-campus where researchers are conducting a series of pilot studies. The pilot is exploring the use of biometrics for talent casting, pitching techniques, and for audience engagement of immersive sound.

The project's research findings will be embedded in AFTRS' teaching and training and shared with industry to develop new business models and improve screen production.

INCLUSIVE PATHWAYS FRAMEWORK FOR STORYTELLING TALENT

In 2016-17 AFTRS commissioned the *Inclusive Pathways Framework for Screen Storytelling Talent*. This research drew on international best practice, research and over 50 consultations to draw on ways to improve diversity amongst practitioners in the screen industry.

The research makes it clear that effective industry responses to existing barriers will need to be long-term, industry-wide and adequately resourced. The report outlined a range of initiatives already underway to create opportunities for under-represented groups and talent, and described an appetite for change and new momentum in the industry to take on the current 'diversity problem.'

The Inclusive Pathways Framework was researched and written by Georgie McClean from The Gist: Strategy + Engagement.

On 1 September, AFTRS held Diversity: Building a Platform for Change.

This event involved an industry panel discussion and presented the initial findings of the AFTRS' research paper *Best Practice in Approaches to Addressing Equity and Inclusion in the Screen and Broadcast Industries* by Olsberg SPI (which preceded the Inclusive Pathways Framework).

The panel discussion Diversity: What do we do tomorrow? was chaired by journalist Benjamin Law with speakers Courttia Newland, Darren Dale, Ade Djajamihardja, Rosemary Blight and Monica Davidson.

More than 115 people attended this event and almost 2000 watched the live stream on the AFTRS website and Facebook page.

PREHISTORIC VR: INTO THE DEEP

In March 2017, AFTRS partnered with Erth Visual & Physical Inc. and Handmaid Media Pty Ltd to produce a 360-degree VR film, based on an adaptation of the children's stage show *Into the Prehistoric Aquarium*.

The project investigates the potential and limitations of adapting live theatre and puppetry to the VR medium. Practitioners are researching VR in terms of emerging post-production methods and delivery platforms.

This global project also explores VR as a form of entertainment and education for children. The final film will be presented at the Australian Centre for the Moving Image, in Melbourne in the second half of 2017, as an installed, collective VR experience for children aged 5-12.



AFTRS Operations and Finances seek to ensure a programmatic and long-term planning approach to the use of resources, course offerings and partnerships to ensure that these strengths and capacities are harnessed to deliver maximum student and public benefit.

The AFTRS operations area provides:

- Student support
- Timetabling
- Logistics
- Physical and structural reorganisations
- Financial accounting and governance.

In 2016-17 it was decided that the Operations Division will be split into:

- 1 School Resources Division** – to ensure resources are properly shared and distributed across the School
- 2 Finance & Technology Division** – to focus on finance and infrastructure needs to support the Corporate Plan

This will take effect in September 2017.

WORKPLACE CULTURE AND COMMUNICATION

From November 2016, Human Resources was established under its own division, led by the Director of People and Performance, re-emphasising the focus and commitment to HR through direct engagement at the executive level.

In 2016-17, the Human Resources area developed a work culture strategy, and an internal communication plan to build leadership, improve communication, and drive engagement and staff satisfaction to become a truly values-led organisation, in line with the Corporate Plan.

In the context of a busy year for the School, managing the pressures of the introduction of a number of new courses additional staff wellbeing strategies have been introduced, including regular meetings to monitor workload; extra staff allocated where most needed; provision of additional personal and professional support and leadership development workshops.

TECHNOLOGY AND INFRASTRUCTURE

Technical Systems Provision

With the increase in total student numbers, the School has expanded its fleet of equipment. This ensures all students have access to appropriate resources for classwork and projects.

The School purchased a new high-end Sony FS7mk2 camera. This is primarily for students in the BA Year 3, Masters and Graduate Certificate courses. The purchase has alleviated the high demand for the FS5 and ARRI Amira cameras. The School also invested in low value assets, in particular, sound and lighting equipment, additional LED lights, sounds recorders, mic and boom kits, and radio mics.

Technology and equipment areas were challenged to manage increased student enrolment numbers, and are looking at improving the capital expenditure planning process to have a more long-term understanding of School needs. For instance, 2016-17 has seen a focus on scoping a Customer Relationship Management system, which will integrate legacy systems and improve the management of student records.

Facilities

AFTRS regularly reviews its services and physical infrastructure to ensure a high-level of facilities and quality education. The School forecasts future needs based on current information. This allows the School to adapt and respond to changing educational needs while maintaining efficiencies wherever possible.

The School's procurement process aims to obtain the best available services while offering value for money. These principles are adhered to when assessing all new and existing contracts.

In 2016-17 significant physical changes and enhancement were made to student amenities, including the creation of a dedicated Masters area. The props area was made into a workable student space with teaching rooms, kitchenette and facilities.

The School has developed an Accessibility Plan, which focuses on improved access to our building for all users with, for example, automatic doors, new accessible and unisex bathrooms and improved signage.

In line with the Corporate Plan, the student services area was modified and improved to ensure an excellent student experience.

JERZY TOEPLITZ LIBRARY

The Library has consolidated its structure to save costs, improve services and avoid duplication. The Library has also developed a system for sharing resources for the Awards Division using LibGuides, creating access for teaching staff for curriculum-based subject-specific material. Further curriculum LibGuides are being developed for Directing, Screenwriting and Creative Practice.

As a centre of innovation, the Jerzy Toeplitz Library was at the forefront of showcasing AFTRS Research with the Open Day hosting of virtual reality and binaural products. These included AFTRS' own *VR Noir* production and VR mobile apps such as ARTE360 and NYTVR. Library staff demonstrated mobile apps for VR experiences and attendees were able to load them onto their mobile phones. The Library was the first to develop a metadata template for cataloguing Library VR collections.

The Library developed an Inclusive Pathways LibGuide highlighting library resources that supports diversity through gender, culture, indigeneity, sexuality, disability and class at AFTRS. Records for the Library's screen collection now include video recording for people with visual disabilities and video recordings for the hearing impaired, whenever available.

In 2016–17:

- The number of people using the library increased by 13 percent compared to last year with a total of 29,236 visitors
- The total number of loan transactions decreased slightly by 4 percent to 9,713 loans, however there was an increase of 49 percent in the number of items borrowed by students (14,700 items)
- Viewings of the library's streaming collection increased 100 percent with a total of 1,683 sessions for off-air recordings alone
- The number of abstracts viewed in the Ebscohost Discovery Service was 23,268, slightly down by 2 percent
- 196 members of the general public joined the library and 24 alumni became members upon graduation.

PRODUCTION DELIVERY AND TECHNICAL & TUTORIAL

In 2016–17, Production Delivery (administration, props and staging, lighting and grips) and Technical & Tutorial staff provided essential support to 54 BA Year 1 and 2 projects, 11 MSA projects, and 30 Graduate Certificate productions. This support included responding to 146 course-related practice requests and delivering more than 90 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 along with other projects, including the *Erth* VR Production, the inaugural YouTube Pop-up and research project *Precipice*.

Technical & Tutorial Support and the Technical Store staff members provide essential support to the students and award courses. This includes assistance to staff to shoot video asset recordings for courses and departments – 35 of these were produced in 2016–17.

STUDENT SERVICES

Student Centre

The Student Centre is the central information and administrative management hub for students at AFTRS, dealing with applications, enrolment, progression 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 records, transcripts and testamurs.

AFTRS continues to improve the assessment of student applications. For instance, a new online scoring system will allow assessors to declare any conflict of interest, to ensure selection is based purely on merit.

The Student Centre and Marketing department worked together to promote AFTRS courses through recruitment activities, including 17 careers expos in Sydney, Western Sydney, Brisbane, Melbourne and Canberra, as well as regional centres and schools. The School distributed 6,220 packs and gave advice and information to 1,770 prospective applicants.

Scholarships

AFTRS' support of students through equity and merit scholarships expanded during this period. This underpins our inclusion initiative, as outlined in the 2016–17 Corporate Plan.

Indigenous Scholarships

Through the Indigenous Unit, scholarships are awarded 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 scholarships varies depending on the course and the student's circumstances.

In 2017, AFTRS received 15 applications (three transferred from Equity Scholarships) and awarded seven Indigenous Scholarships.

There were four scholarships awarded from the Kenneth Myer Fellowship Trust to postgraduate students to a total value of \$50,000.

The Indigenous Unit contributed scholarship funds that provided support to:

- Two students in the Diploma and Advanced Diploma courses – total value \$3,500
- Five BA Screen Year 1 students to the value of \$35,000
- Two BA Screen Year 2 and 3 students to the value of \$23,240
- One Graduate Certificate Screen: Documentary student received \$5,000 in support.

Bachelor of Arts Screen Scholarships

Through the financial support of the Kenneth B Myer Trust, AFTRS offered 30 Equity Scholarships for BA Screen students valued at \$5,000 for a one-year period. Established in 2015, this scholarship supports students from lower socio-economic backgrounds, or those who are under-represented in higher education.

Master of Arts Screen Scholarships

Through the financial support of the Kenneth B Myer Trust, AFTRS offered for the first time nine Equity Scholarships for MA Screen students, valued at \$12,500 for a one-year period. It provides much-needed living allowance support to students from lower socio-economic backgrounds.

These scholarships assist disadvantaged students with higher education costs.

In 2017, the School received 34 applications and awarded 29 Equity Scholarships.

Foxtel Diversity Screenwriting Scholarship for Master of Arts Screen: Screenwriting

The Foxtel Diversity Screenwriting Scholarship was offered for the first time this year. The scholarship supports students from diverse cultural, ethnic or socio-economic backgrounds, or from otherwise under-represented minority groups. The recipient receives a \$20,000 scholarship and if possible, a professional attachment during the course.

Graduate Diploma in Radio – AFTRS and SBS Bilingual Radio Scholarship

AFTRS and SBS offered for the first time a bilingual scholarship for the Graduate Diploma in Radio. The scholarship covers tuition fees and an internship at SBS Radio one-day per week throughout the year. Bilingual applicants were required to pass the SBS Radio Language Skill Test. The following language groups were qualified to apply:

Arabic; Mandarin; Cantonese; Kurdish; Hindi; Korean; Indonesian; Vietnamese; Italian; Greek; and Nepali.

Three applications were submitted however the scholarship was not awarded in 2017. The scholarship will be offered again for 2018.

Graduate Diploma in Radio – AFTRS and ABC Scholarship

AFTRS and ABC Radio announced a new scholarship to be awarded each year for the next three years to develop more diversity in Australian radio talent. The scholarship was adapted from an existing, long-standing bequest to AFTRS from the late ABC broadcaster Selwyn Speight, who was the first executive producer of the flagship Radio Current Affairs program AM.

While the scholarship was not awarded in 2017, it will be on offer in 2018. It's expected it will be offered to an applicant who is accepted into AFTRS' prestigious Graduate Diploma in Radio and is from an Indigenous or culturally and linguistically diverse background. The successful applicant will also receive an internship at the ABC one-day per week, and will be offered a 12-month contract upon graduation, as long as all performance measures are met.

Screen Territory and AFTRS Scholarship for the Advanced Diploma in Script Editing and Development

Together, AFTRS and Screen Territory awarded one scholarship to cover a student's travel costs from the Territory to Sydney to attend workshops. AFTRS provided the funds from the Kenneth Myer Trust to cover tuition fees.

APPLICATIONS, ENROLMENTS AND COMPLETIONS

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

The School has continued to refine its admissions policy and procedures to ensure fairness and transparency. The Admissions Committee reviewed and approved the policy and procedures in May 2017.

Courses offered for 2017 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 2017 academic year, there were continuing students in the Bachelor of Arts Screen, the Master of Screen Arts and the Master of Screen Arts & Business (MSAB).

Applications and Enrolment Data

Summary of numbers of 2017 applications and enrolments

Enrolment data is from commencement of semester 2, 2016 and commencement of semester 1, 2017 (varies between courses. 27 Feb = DI, AD, GC, GD, MSABL, BA Yr1, BA Yr3, MAS Yr1. 13 Feb = MSA Yr2, 13 Mar = BA Yr2) and includes continuing students for BAS:P Year 2, BAS Year 3, MSA Year 2 and MSAB Year 2).

2016 Semester 2 Intake	Applications	Offers	Enrolments
INTRODUCTORY			
Core Radio Skills	8	8	7
Sub-total	8	8	7
SUB-DEGREE			
Diploma in Camera Fundamentals	25	20	16
Diploma in Editing Fundamentals	22	20	18
Sub-total	47	40	34
POSTGRADUATE			
Graduate Certificate in Directing	9	9	9
Sub-total	9	9	9
COURSES NOT PROCEEDING SEMESTER 2			
Diploma in Digital Content – Radio	5	-	-
Diploma in Sound Fundamentals	3	-	-
Diploma in Visual Effects Fundamentals	9	-	-
Advanced Diploma in Art Direction	4	-	-
Graduate Certificate in Documentary	1	-	-
Sub-total	22	-	-
TOTAL 2016 SEMESTER 2 INTAKE	86	57	50

2017 Semester 1 Intake	Applications	Offers	Enrolments
INTRODUCTORY			
Core Radio Skills	9	9	7
Sub-total	9	9	7
SUB-DEGREE			
Diploma in Camera	43	26	25
Diploma in Digital Content – Radio	10	10	9

2017 Semester 1 Intake	Applications	Offers	Enrolments
Diploma in Editing	21	21	17
Diploma in Grading	13	13	8
Diploma in Production Management	19	17	16
Diploma in Screen Design	10	9	7
Advanced Diploma in Production Sound	5	5	5
Advanced Diploma in Radio Essentials	26	24	22
Advanced Diploma in Screenwriting: Feature Film	40	30	26
Advanced Diploma in Screenwriting: Series Television	30	28	24
Advanced Diploma in Script Editing and Development	21	19	15
Advanced Diploma in Visual Effects	9	8	7
Sub-total	247	210	181
DEGREE			
Bachelor of Arts Screen: Production – Year 1	256	87	73
Bachelor of Arts Screen: Production – Foundation Alumni	3	3	3
Bachelor of Arts Screen: Production total waitlist offers	0	14	10
Bachelor of Arts Screen: Production total deferrals returning in 2017	-	4	4
Bachelor of Arts Screen: Production Year 1 Sub-total	-	108	90
Bachelor of Arts Screen: Production – Year 2 (Continuing)	-	-	95
Bachelor of Arts Screen: Production total deferrals returning in 2017	-	-	-
Bachelor of Arts Screen: Production total leave of absence returning in 2017	-	-	3
Bachelor of Arts Screen: Production Year 2 Sub-total	-	-	98
Bachelor of Arts (Screen) – Year 3 (Continuing)	-	-	85
Sub-total	259	108	273
POSTGRADUATE			
Graduate Certificate Screen: Business	13	13	11
Graduate Certificate Screen: Cinematography	23	15	14
Graduate Certificate Screen: Creative Producing	19	19	15
Graduate Certificate Screen: Directing	16	14	14
Graduate Certificate Screen: Documentary	18	16	12
Graduate Certificate Screen: Editing	17	14	10
Graduate Certificate Screen: Music	10	10	8
Graduate Certificate Screen: Screenwriting	39	15	12

2017 Semester 1 Intake	Applications	Offers	Enrolments
Graduate Diploma in Radio	18	14	12
Graduate Diploma in Radio – AFTRS and SBS Bilingual Radio Scholarship	3	-	-
Master of Arts Screen – Year 1	83	41	39
Master of Screen Arts – Year 2 (Continuing)	-	-	13
Master of Arts Screen: Business and Leadership – Year 1	25	12	10
Master of Screen Arts & Business – Year 2 (Continuing)	-	-	11
Sub-total	284	183	181
COURSES NOT PROCEEDING			
Diploma in Screen Business	3	-	-
Diploma in Social Video	2	-	-
Advanced Diploma in Editing	6	-	-
Sub-total	11	-	-
TOTAL 2017 SEMESTER 1 INTAKE	810	510	642

ACADEMIC GOVERNANCE

The Academic Board met four times in the 2016-17 financial year, reviewing curriculum and accreditation on behalf of the AFTRS Council. It received reports from associated subcommittees, including the Academic Standards and Quality Committee, Admissions Committee, Research and Ethics Committee and the Student Representative Committee according to the School's Academic Governance Structure as implemented in early 2016.

At the direction of the Academic Board, Student Services and the Award Course Division reviewed the implementation of the 2016 Academic Governance structure. The reviewers focused on research governance and quality assurance of grading procedures.

This review incorporated recommendations from the March 2017 Stage II Student Lifecycle Internal Audit of Student Assessments, Progression and Awards. This resulted in the trial of the Academic Standards and Quality Committee reviewing grades before they are released to students via Moodle, the School's Learning Management System.

In late 2016, Student Services and the Award Course Division evaluated and revised the award course progression rules and academic policies. These policies, as published in the 2017 Student Handbook, now provide more clarity on assessment procedures relating to failure and late submission, and allow students greater flexibility to undertake courses over multiple semesters.

EDUCATIONAL COMPLIANCE

AFTRS continues to comply with all relevant legislation, guidelines and regulations including the *Higher Education Support Act 2011* and the *Australian Qualifications Framework*. The School's educational compliance and reporting functions include the regulatory reporting of enrolments and completions, FEE-HELP estimates and the annual Provider Information Request to TEQSA.

The new *Higher Education Standards Framework (Threshold Standards) 2015* came into effect in January 2017. Student Services conducted a gap analysis to identify any further action needed in compliance monitoring. A report summarising these requirements was presented to the AFTRS Council in early 2017.

In early 2017, AFTRS also applied to the Department of Social Services to have its Masters by coursework program approved for student (Centrelink) payments, however the application was unsuccessful on this occasion.

During the 2016-17 year, Student Services also investigated the requirements under the *National Code of Practice for Registration Authorities and Providers of Education and Training to Overseas Students 2007* for registration with the Commonwealth Register of Institutions and Courses for Overseas Students (CRICOS), with a view to offering a small number of award course places to international students in selected programs by 2020.

As part of this project, the Compliance and Projects Manager attended the International Education Association of Australia's Admissions and Compliance Forum 2017 and completed a substantial report outlining the compliance obligations of the *Education Services for Overseas Students Act 2000*.



Corporate Governance

AFTRS TAKES VERY SERIOUSLY THE RESPONSIBILITIES THAT COME WITH BEING ENTRUSTED WITH TAXPAYER FUNDING AND IS COMMITTED TO THE EFFICIENT, EFFECTIVE AND TRANSPARENT USE OF PUBLIC FUNDS THROUGH ITS ACTIVITIES.

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, Senator The Hon Mitch Fifield.

AFTRS is also governed by the provisions of the *Public Governance, Performance and Accountability Act 2013*. Under the 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 appropriate policies on key issues are in place, and that any 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 arts 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 council member if they leave the School. The student member holds office for one year and can no longer be a member once s/he ceases 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, council members receive a corporate governance handbook setting out their responsibilities and duties.

Council Members

As at 30 June 2017, council members were:

Appointed by the Governor-General

- Chair – Vacant
- Professor Robyn Ewing AM BEd (Hons), PhD *Sydney*
Professor, Teacher Education and the Arts, The University of Sydney
Term: 25 October 2012-24 October 2015 | 10 March 2016 – 9 March 2018
- Member – Vacant

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
Film producer, Blackfella Films
Term: reappointed 5 April 2015 – 4 April 2018
- Ms Kate Dundas BA Communications *CSU*, Vincent Fairfax Fellow *Melb.*
Executive Director of Performing Arts, Sydney Opera House
Term: 28 November 2014 – 27 November 2017
- Ms Katrina Sedgwick
Director and Chief Executive Officer, Australian Centre for the Moving Image (ACMI)
Term: 14 February 2017 – 13 February 2020

Staff-Elected Member

- Mr David Balfour MA (Producing) *National Film & Television School*
AFTRS Head of Teaching and Learning
Term: 25 February 2016 – 24 February 2018

Student-Elected Member

- Mr Adam Boys enrolled 2nd year Bachelor of Arts Screen: Production
Term: 6 April 2017 – 5 April 2018

Immediate Past Members (2016-17)

- Professor Julianne Schultz AM FAHA BA *UQ* PhD *Sydney*, GCM, *AGSM*: Chair
Appointed by the Governor-General
Final Term: 10 March 2016 – 9 March 2017
- Mr Andrew Mason
Appointed from convocation
Final Term: 14 February 2014-13 February 2017
- Mr Conlan Mackenzie enrolled 2nd year Bachelor of Arts Screen *AFTRS*
Student-Elected Member
Term: 6 April 2016 – 5 April 2017

AFTRS Council Members' Attendance July 2016 – June 2017

	#243 1 July 2016	#244 1 Sept 2016	#245 21 Oct 2016	#246 9 Dec 2016	#247 3 Mar 2017	#248 16 Mar 2017 Additional meeting	#249 5 May 2017	#250 30 June 2017
<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> Katrina Sedgwick	◐	◐	◐	◐	●	○	●	○
<i>Member Convocation</i> Kate Dundas	●	●	●	●	●	○	●	○
<i>Ex Officio</i> Neil Peplow	●	●	●	●	●	●	●	●
<i>Staff Elected Member</i> David Balfour	○	●	●	●	●	●	●	●
<i>Student Elected Member</i> Conlan Mackenzie	●	●	●	●	●	○	◐	◐
<i>Student Elected Member</i> Adam Boys	◐	◐	◐	◐	◐	◐	●	⊗

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 2016-17.

Duties and Responsibilities

The FARM Committee may consider any matters relating to AFTRS' financial affairs and risk management.

The FARM Committee duties include:

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 linked to its objectives and outcomes;

System of risk oversight

- d) to review the process for identifying major risks to which AFTRS may be 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 could pose significant financial risk to AFTRS;
- g) to consider significant cases of employee and student conflict, misconduct or fraud; to evaluate AFTRS' exposure to fraud;
- h) to consider the internal audit program and ensure the internal audit function is adequately resourced and has appropriate standing within 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 ensure management's response is adequate;
- k) to ensure the internal auditors are independent of the activities they audit;
- l) to discuss with the external auditor the audit's nature and scope before it commences;
- m) to discuss issues and/or reservations arising from the interim and final audits;
- 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' 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 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 2017, FARM Committee members were:

- Ms Kate Dundas – 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 2016 – June 2017

	26 Aug 2016	2 Dec 2016	24 Feb 2017	28 Apr 2017	23 June 2017
Member of Council / FARM Committee Chair Andrew Mason	●	●	◐	◐	◐
Member of Council / FARM Committee Member Kate Dundas	◐	◐	●	●	●
Member of Council / FARM Committee Member Darren Dale	⊗	⊗	●	●	●
Independent Member Paul Apps	●	●	●	●	●
Independent Member Carole Campbell	●	●	●	●	●

Key

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

ACADEMIC BOARD

The Academic Board is a subcommittee of the Council.

The Academic Board met four (4) times in 2016-17.

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 and ensure it's 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 a PhD at professorial level; two or more Independent members with higher education expertise; the CEO, the Director of Curriculum and Registrar, an elected member of academic staff, and the student-elected member of Council.

Academic Board Members

As at 30 June 2017, 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* Senior Lecturer, UNSW Art and 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
- Ms Susan Danta, MA (Digital Media) *AFTRS* Head of Animation and VFX
- Mr Adam Boys, enrolled 2nd year Bachelor of Arts Screen, *AFTRS* Student-elected member of Council
- By invitation: Mr David Balfour MA (Producing) *National Film and Television School* Head of Teaching and Learning.

EXECUTIVE TEAM

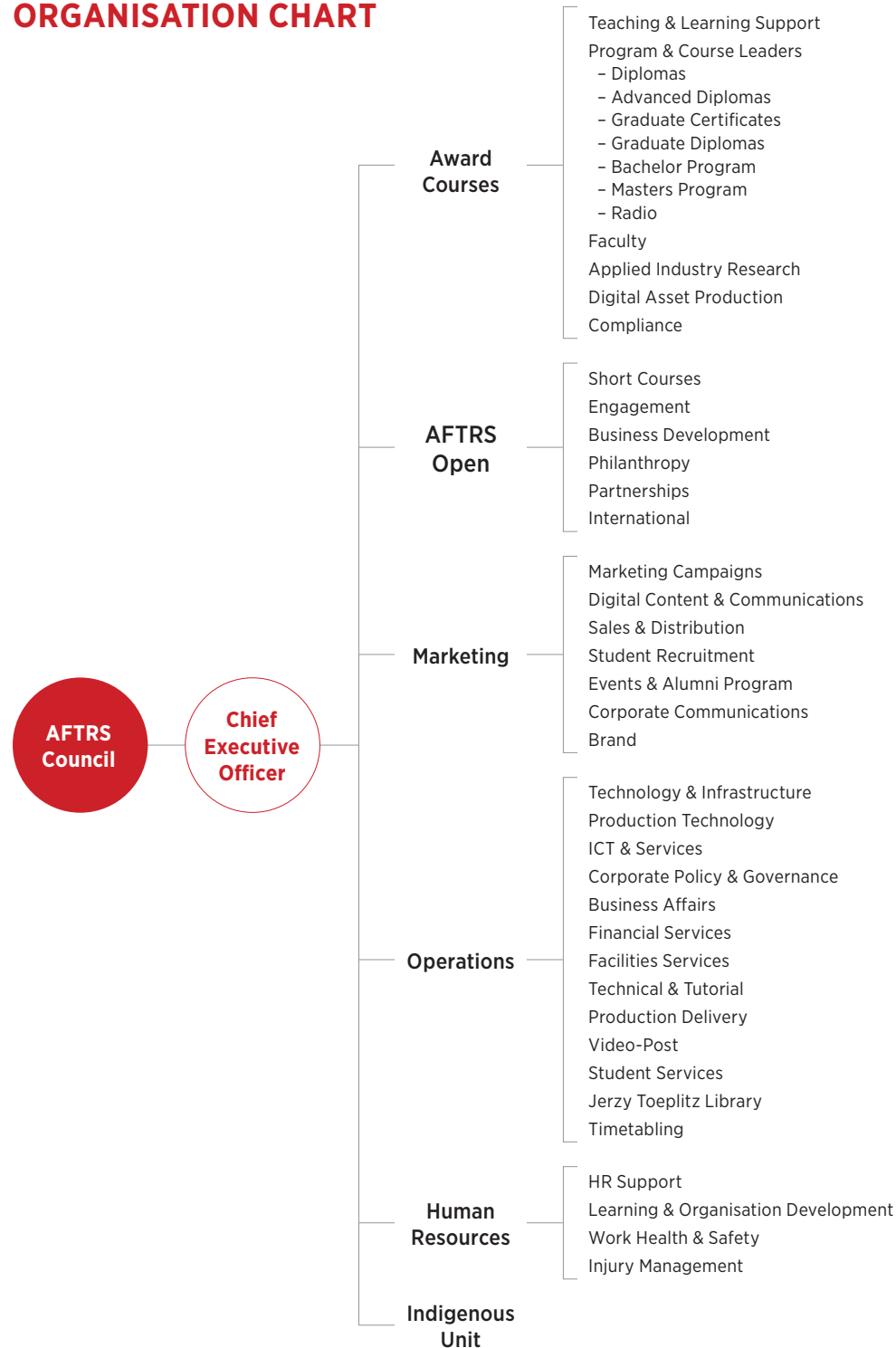
The Chief Executive Officer manages the affairs of the School, and oversees daily operations and activities according to general policy approved by the Council. The CEO leads the Executive team, which is made up of divisional directors, who manage the key strategic and operational activities and report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

Chief Executive Officer
Mr Neil Peplow

As at 30 June 2017, Executive Team were:

- Chief Operations Officer Ms Ann Browne
- Director, Partnerships and Development Ms Liz Hughes
- Director, Marketing Ms Kirsten Downie
- Director, People and Performance Ms Louise Hope.

ORGANISATION CHART



PORTFOLIO BUDGET STATEMENTS AND KEY PERFORMANCE INDICATORS

Outcome 1

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

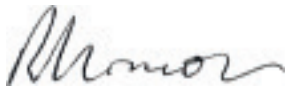
Contributions to Outcome 1

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	2016-17 Budget Target	2016-17 AFTRS Actuals
Open Program and Indigenous Unit courses offered	250	368
Forums for industry practitioners to share their expertise	40	53
Cultural and industry events held	100	118
Open Program and Indigenous Unit enrolments	5,000	5591
Higher educational levels offered	6	6
New student applications	750	896
New and ongoing student enrolments	500	692
Eligible completions	90%	93%
Consultation of national skills requirements of industry	Annual	2015-16 Industry Skills research presented to industry

STATEMENT OF PREPARATION

AFTRS Council, as the accountable authority of the Australian Film, Television and Radio School (AFTRS), present the 2016-17 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.



Mr Russel Howcroft
Chair of Council
Australian Film, Television and Radio School

ANNUAL PERFORMANCE STATEMENT: AFTRS 2016-17

Introductory Statement

The Annual Performance Statement meets the requirements of s.39 (1) (a) of the PGPA Act for the 2016-17 financial year and accurately represents AFTRS performance in accordance with s.39 (2) of the PGPA Act.

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

Performance Criterion	Criterion Source	Result Against Performance Criterion
1.1.1 Schools Program reviewed to enable greater accessibility	Corporate Plan 2016-17, Outreach, Schools Program, 1.1	Review of Schools Program completed in the second half of 2016.
1.1.2 A review of the Schools Program is completed and provides recommendations to encourage broader participation	Corporate Plan 2016-17, Outreach, Schools Program, 1.1	The review concluded that the best way to facilitate a Schools Program was to provide online resources for teachers and their students. During the transition phase AFTRS continue to offer limited, customised courses and a school holiday program.
1.2.1 Partnerships developed to develop online curriculum content initiative	Corporate Plan 2016-17, Outreach, Schools Program, 1.2	Partnership development in progress to support the initiative. Partnerships explored include Documentary Australia Foundation, National Film and Sound Archive, Australian Teachers of Media, the ABC, Federal Department of Education, Australian Curriculum Assessment and Reporting Authority (Federal and QLD) and ClickView.
1.2.2 Pilot of curriculum content initiative implemented and content posted online	Corporate Plan 2016-17, Outreach, Schools Program, 1.2	<ul style="list-style-type: none"> Pilot of national curriculum content initiative, Media Lab, delivered. Media Lab is AFTRS' online initiative providing teaching resources for primary and secondary teachers in Media Arts, mapped against the national curriculum. The pilot phase trialled units in documentary, podcasting, screenwriting, stop motion and filmmaking. These materials will be posted online late 2017 Additionally, to upskill primary and secondary teachers, AFTRS created accredited (NESA) and non-accredited courses in media production, both online and on campus. NESA-accredited courses include Teaching Filmmaking, Intro to Premiere Pro and Mobile Content Creation.
1.3.1 Partnerships developed that facilitate engagement with diverse audiences	Corporate Plan 2016-17, Outreach, Community Program, 1.3	AFTRS developed a broad range of partnerships to facilitate engagement with diverse audiences and expand access to media education. Partners included UNSW Aspire (low SES secondary schools), Create NSW (targeting creatives with disability), Screenworks (regional), ICE and Curiousworks (Western Sydney) and Multicultural Arts Victoria (CALD), Sydney Story Factory (youth) and YouTube (new content creators).
1.3.2 Program of education delivered to external community arts and cultural partners	Corporate Plan 2016-17, Outreach, Community Program, 1.3	In collaboration with community arts and cultural partners, 16 workshops were delivered to a total of 381 participants.

Performance Criterion	Criterion Source	Result Against Performance Criterion
1.4.1 Bus Stop Films training program supported and curriculum developed	Corporate Plan 2016-17, Outreach, Community Program, 1.4	<ul style="list-style-type: none"> Bus Stop Films' year-long training program for people with intellectual disabilities was supported at AFTRS through access to AFTRS' facilities and staff and dedicated curriculum development expertise Screenability initiative delivered in partnership with Bus Stop Films, Create NSW and Toozley, providing training to people with disabilities in preparation for internships with TV and film companies.
1.4.2 Research published based on Bus Stop training program	Corporate Plan 2016-17, Outreach, Community Program, 1.4	The Bus Stop Films curriculum will be published online in 2018 as a unique resource in media education for people with intellectual disabilities.
1.4.3 AFTRS engagement in providing support to organisations who work with special needs' students in media training is reviewed and defined	Corporate Plan 2016-17, Outreach, Community Program, 1.4	AFTRS has established Talent Camp (2.6) where media training for special needs students has been incorporated.
1.5.1 General public program of events, festivals, conferences, both online and face-to-face reviewed	Corporate Plan 2016-17, Outreach, Public Program, 1.5	<ul style="list-style-type: none"> Public program reviewed and repositioned to ensure it is aligned with AFTRS' purpose and outreach objectives AFTRS Podcast is in development (to replace <i>Lumina</i> printed publication) through Radio In partnership with industry guilds, AFTRS launched a new program of events that incorporated live streaming and the wider distribution of masterclass video clips across AFTRS social and YouTube channels.
1.5.2 General public courses (online and face-to-face) reviewed and delivered	Corporate Plan 2016-17, Outreach, Public Program, 1.5	<ul style="list-style-type: none"> Preliminary review of AFTRS Open short courses including pricing undertaken Exploration of potential MOOC (Massive Open Online Course) delivery examined Development of recruitment pathways mapped from general public program The School ran 10 public programs: TV Talks, Industry Insiders, The Script Showcase, The Director's Chair, Meet the Nominees, Q&A With Dan Mindel, Home Truths at Screen Forever, Speed Networking and Hope Hall Three public events delivered, enabling the general public to engage with the School, screen and broadcast production.

Performance Criterion	Criterion Source	Result Against Performance Criterion
1.6.1 Travelling media training program scoped	Corporate Plan 2016-17, Outreach, Public Program, 1.6	<ul style="list-style-type: none"> Scoping of a travelling media training program undertaken. Plan and budget for regional bus touring program developed and partnerships identified Pilot program developed in consultation with QLD Education Department to access 70 regional and remote schools in Queensland YouTube and AFTRS collaboration on delivery of media workshops in discussion.
1.6.2 Online offering for training in community broadcast researched	Corporate Plan 2016-17, Outreach, Public Program, 1.6	<ul style="list-style-type: none"> Assessment undertaken of AFTRS' curriculum assets and suitability for broader use in community broadcast Pilot program outputs assessed, including the evaluation of customised training provided for regional and rural teachers in NSW.
1.7.1 Suitability of VET courses examined	Corporate Plan 2016-17, Outreach, Public Program, 1.7	Based on research completed by Student Services, AFTRS Executive determined that RTO accreditation was not suited to the delivery of the corporate plan.
1.7.2 Best approach to online training researched	Corporate Plan 2016-17, Outreach, Public Program, 1.7	<ul style="list-style-type: none"> AFTRS representative attended the 2016 MoodleMoot Conference, reporting to the Online Training Working Group Development and delivery of Moodle training for coordinators and course leaders completed based on a needs analysis Investigation underway by the Indigenous Unit on the use of Moodle to support disadvantaged/remote students An assets capture room has been fitted out to better provide for the creation of assets to deploy in the social video space The delivery of diploma and advanced diploma courses continues to utilise the mix of online and face-to-face teaching delivery methodology.
1.7.3 Train-the-trainer program that can be rolled out across Australia researched and developed	Corporate Plan 2016-17, Outreach, Public Program, 1.7	The School is now accredited as a NESAs training provider. See 1.2.2.
PM PBS 2016-17 250 Open Program courses	2016-17 PBS, Outreach p. 123	368 Open Program courses were delivered.
PM PBS 2016-17 40 forums held for industry practitioners	2016-17 PBS, Outreach p. 123	53 forums were held for industry practitioners.

Performance Criterion	Criterion Source	Result Against Performance Criterion
PM PBS 2016-17 100 cultural and industry events held	2016-17 PBS, Outreach p. 123	118 cultural and industry events held.
PM PBS 2016-17 5,000 Open Program and Indigenous Unit enrolments	2016-17 PBS, Outreach p. 123	5,657 Open Program and Indigenous Unit enrolments.
2.1.1 All award courses reviewed and improvements implemented against benchmarking, best practice, industry need and relevant research	Corporate Plan 2016-17, Talent Development, 2.1	<ul style="list-style-type: none"> Implementation of AFTRS quality control and curriculum review process (including Open) initiated and on track for December 2017 Curriculum informed by the Industry Skills Survey formalising industry presence in review process.
2.1.2 Effectiveness of quality control policies and processes reviewed	Corporate Plan 2016-17, Talent Development, 2.1	<ul style="list-style-type: none"> Curriculum review process, policy and guidelines established Lecturer and student feedback policy and processes developed and implemented (Award Courses and Open Programs) TEQSA compliance review completed with ongoing compliance scheduled Review of student-facing policies completed.
2.2.1 Benchmarks for national and international best practice in diversity researched and set	Corporate Plan 2016-17, Talent Development, 2.2	<ul style="list-style-type: none"> Diversity taskforce established and assigned research to benchmark approaches to diversity from other organisations An internal study on fair and equitable processes has been undertaken informing applications management for the 2017 intake. This was monitored and improvements were suggested by the Admissions Committee. Deloitte audit recommendations on review selection criteria and CRM refinement were implemented.
2.2.2 AFTRS diversity measures established for student cohort and current intake	Corporate Plan 2016-17, Talent Development, 2.2	<ul style="list-style-type: none"> Admissions Committee convened to review policies and processes to increase diversity in the School's intake Comprehensive review of application process initiated Statistical analysis of student recruitment undertaken and published.
2.2.3 Policies and processes to increase the diversity of the School's intake implemented	Corporate Plan 2016-17, Talent Development, 2.2	This performance measure has been deferred into FY18 and partnered with Student Centre review and enhancement.

Performance Criterion	Criterion Source	Result Against Performance Criterion
2.2.4 AFTRS Library literacy program developed	Corporate Plan 2016-17, Talent Development, 2.2	AFTRS Library literacy program has been developed and implemented. Classes have been regularly delivered to students throughout 2017.
2.2.5 Student Support enhanced	Corporate Plan 2016-17, Talent Development, 2.2	<ul style="list-style-type: none"> On-Campus counselling service pilot program implemented (one day per week) Further development on this performance measure has been deferred into FY18 and partnered with policy and process implementation for increase in diversity in the School's intake.
2.3.1 Award and short courses mapped that demonstrate multiple student pathways through the School	Corporate Plan 2016-17, Talent Development, 2.3	Mapping process of multiple student pathways within the School completed.
2.3.2 Information provided to students on pathways options	Corporate Plan 2016-17, Talent Development, 2.3	Assets created for website, digital channels and print to clearly communicate course content and pathway options.
2.3.3 Entry requirements and graduate attributes mapped to industry needs	Corporate Plan 2016-17, Talent Development, 2.3	Preliminary mapping of graduate capabilities against Industry Skills Survey results completed and review of industry feedback against entry requirements and graduate attributes undertaken.
2.3.4 Industry internship and placement program reviewed	Corporate Plan 2016-17, Talent Development, 2.3	<ul style="list-style-type: none"> Internship Officer Role developed Internships for the year three of the BA are being scoped for 2017 AFTRS facilitated NBC Universal student internships offered to two BA Year 3 students.
2.3.5 Key arts TAFE student targeted programs developed to encourage potential AFTRS student enrolments	Corporate Plan 2016-17, Talent Development, 2.3	<ul style="list-style-type: none"> Research commenced into the TAFE 'Diploma to Degree' pathway to encourage TAFE student transition to AFTRS Talent Development reviewed and TAFE research reframed to identify new pathways for TAFE film, television and broadcast students into the School through recognition of prior learning and deferred to FY18 delivery.
2.3.6 Outreach program mapped to provide pathways into talent-related award courses	Corporate Plan 2016-17, Talent Development, 2.3	Talent Development reviewed and Outreach program mapping deferred to FY18 delivery.

Performance Criterion	Criterion Source	Result Against Performance Criterion
2.3.7 Relevant university graduates targeted for application to Masters courses	Corporate Plan 2016-17, Talent Development, 2.3	<ul style="list-style-type: none"> Courses promoted by Heads of Department through networks, guilds and supplied communications assets Talent Development reviewed and graduates targeted for Masters courses commencing in FY18.
2.4.1 International opportunities developed for students, including exchange programs	Corporate Plan 2016-17, Talent Development, 2.4	<ul style="list-style-type: none"> AFTRS hosted Sydney Czech and Slovak Film Festival to screen FAMU short films (another film school ranked in the top 15 worldwide) Guest student from Royal Institute for Theatre, Cinema and Sound, Erasmus University College welcomed for a 12-week exchange in the Graduate Diploma in Radio cohort International fee-benchmarking exercise completed for Masters courses to determine international student pricing recommendation for CRICOS application. CRICOS application prepared and submitted Policies relating to international students drafted including International Fees Policy and revised enrolment Terms and Conditions.
2.5.1 Professional development plan reviewed and aligned to strategic goals	Corporate Plan 2016-17, Talent Development, 2.5	Professional development plan reviewed and aligned to strategic goals, informing enhancement to induction program.
2.5.2 Teacher training induction program implemented for new teaching staff	Corporate Plan 2016-17, Talent Development, 2.5	Schedule finalised for induction and professional development program. Program incorporates the People and Performance and Operations divisions to ensure smooth on-boarding designed to support staff engagement and retention.
2.5.3 Structured teaching qualification developed that enables incoming industry practitioners to be trained as educators	Corporate Plan 2016-17, Talent Development, 2.5	A structured two day induction module was developed and rolled out. Graduate Certificate in Teaching Creative Practice is in development for 2019 and will be offered internally and externally.

Performance Criterion	Criterion Source	Result Against Performance Criterion
2.6.1 Through collaboration with relevant partners, talent development schemes are developed and delivered to support emerging talent	Corporate Plan 2016-17, Talent Development, 2.6	<ul style="list-style-type: none"> Development of National Talent Camp initiative in each state with SRO, state agencies and Screen Australia achieved Broad engagement with significant partners established in the development of emerging talent AFTRS sponsorships provided for a number of industry events supporting emerging talent Scholarship partnership secured for a AFTRS/ABC diversity scholarship (Indigenous or CALD) for Graduate Diploma in Radio.
2.7.1 Audience engagement in all courses is reviewed and defined	Corporate Plan 2016-17, Talent Development, 2.7	<ul style="list-style-type: none"> Audience engagement researched, defined and course curricula reviewed to identify focus on audience engagement YouTube channel strategy for degree programs has been embedded into the curriculum in consultation with YouTube MSA students have produced films to a brief set by the Australian Science Media Centre improving links between science and the media BA productions are being aligned to industry partners and pitching to CJZ, Jungle, Viceland, ABC Arts, and 72 and Sunny AFTRS has its own channel on ABC iview allowing student short films to reach a wider audience.
2.7.2 AFTRS social video multichannel network established to broadcast and promote student work	Corporate Plan 2016-17, Talent Development, 2.7	<ul style="list-style-type: none"> Multichannel content embedded in BA and MA YouTube channel relaunched and audience increased Increase in subscribers: 1,034 percent (now at 1,317) Increase in views since: 2, 385 percent (382,236 total views) Increase in watch time: 2,191 percent (541,220 total minutes viewed).
PM PBS 2016-17 6 higher educational levels offered	2016-17 PBS, Talent Development p. 123	Six higher educational levels offered.
PM PBS 2016-17 750 new student applications	2016-17 PBS, Talent Development p. 123	896 new student applications.
PM PBS 2016-17 500 new and ongoing student enrolments	2016-17 PBS, Talent Development p. 123	692 new and ongoing enrolments.

Performance Criterion	Criterion Source	Result Against Performance Criterion
PM PBS 2016-17 90 percent eligible completions	2016-17 PBS, Talent Development p. 123	93 percent of eligible completions.
3.1.1 Education and training offered to industry practitioners across a range of delivery options mapped against industry need	Corporate Plan 2016-17, Industry Training, 3.1	<ul style="list-style-type: none"> Award course/short course offerings mapped against industry survey data 105 industry short courses developed, delivered and promoted Industry-focused diplomas and advanced diplomas developed against industry needs.
3.1.2 Industry involved in the development and delivery of training	Corporate Plan 2016-17, Industry Training, 3.1	Industry training reviewed and industry involvement in delivery of training deferred to FY18.
3.1.3 New courses assessed against ongoing industry needs	Corporate Plan 2016-17, Industry Training, 3.1	Industry training reviewed and new courses assessed against ongoing industry needs has been taken up in FY18 performance measures.
3.2.1 Relevant stakeholders engaged to leverage delivery of industry training across Australia	Corporate Plan 2016-17, Industry Training, 3.2	Partnerships have been developed to leverage industry training across Australia; Screen Producers Australia, Screen Queensland, Wide Angle, Screenworks, and Screen Territory have been key partner for delivering industry training.
3.2.2 Relevant courses offered in partnership with screen agencies, SROs and other cultural and commercial organisations	Corporate Plan 2016-17, Industry Training, 3.2	<ul style="list-style-type: none"> AFTRS worked together with Netflix, Stan, Initial and Hoodlum on a VOD screenwriting initiative AFTRS worked with Screenworks to deliver a drone/UAV workshop AFTRS partnered with Screen Territory to deliver sound production workshops in Alice Springs and Darwin.
3.2.3 Specific skills courses offered in partnership with industry guilds and organisations	Corporate Plan 2016-17, Industry Training, 3.2	Industry training reviewed and courses offered in partnership with guilds incorporated into FY18 performance measure. Research into assessment of Net Benefit and Stakeholder Support undertaken.
3.3.1 Results of 2016 Industry Skills Training Survey announced and promoted	Corporate Plan 2016-17, Industry Training, 3.3	Industry Skills Survey Results launched on 9 August, attended in person by 80 people with 1,600 watching on Facebook live. Industry Skills Survey results incorporated as part of the School's Strategic Plan.
3.3.2 Industry training offered to address needs identified in survey outcomes	Corporate Plan 2016-17, Industry Training, 3.3	<ul style="list-style-type: none"> Survey outcomes included in curriculum and course reviews Future skills summit scheduled for 2018 delivery.

Performance Criterion	Criterion Source	Result Against Performance Criterion
3.4.1 Sustainable and consistent program of events run at AFTRS and interstate through partnerships with stakeholders	Corporate Plan 2016-17, Industry Training, 3.4	<ul style="list-style-type: none"> • TV Talks program established and ongoing • Industry Insiders program and The Director's Chair developed and launched in 2016 • The AFI AACTA Nominees seminars streamed over two days • First two masterclasses held in conjunction with SPA.
PM PBS 2016-17 Annual consultation of national skills requirements of industry	2016-17 PBS, Industry Training p. 123	Industry skills research finalised from 2015-16, presented to industry at the end of July.
4.1.1 Research on virtual reality communicated and learning's embedded in AFTRS training	Corporate Plan 2016-17, Research and Development, 4.1	<ul style="list-style-type: none"> • <i>VR Noir</i> Project Research findings communicated at conferences and events • Virtual Reality short course developed and delivered by Open Program • BA VR unit developed and delivered.
4.1.2 Research strategy developed	Corporate Plan 2016-17, Research and Development, 4.1	Research incorporated into the Strategy and Governance Unit.
4.1.3 Research and Ethics Committee established	Corporate Plan 2016-17, Research and Development, 4.1	Research and Ethics Committee established and incorporated into Academic Governance framework.
4.2.1 Relevant research and findings from innovation initiatives disseminated to the widest possible audience	Corporate Plan 2016-17, Research and Development, 4.2	<ul style="list-style-type: none"> • <i>VR Noir</i> was presented to the Department of Communication and the AFTRS in early FY17 as part of their innovation month • <i>VR Noir</i> was also presented at MIFF, and a panel discussion featured an AFTRS staff member • <i>VR Noir</i> was nominated for the 'Most Innovative' award category at the Proto Awards and 'Best Interactive Experience' at Screen Forever Conference 2016 • <i>VR Noir</i> presented at Dungog Film Festival with over 140 regional attendees. • <i>Precipice</i> Project showcased as part of Vivid Ideas • Biometrics 'Gear Hack' videos posted to AFTRS YouTube channel with approximately 8,000 views across the two videos.

Performance Criterion	Criterion Source	Result Against Performance Criterion
4.3.1 Specific practice-based creative education research projects identified and supported	Corporate Plan 2016-17, Research and Development, 4.3	<ul style="list-style-type: none"> • Discussions underway with NIDA regarding Graduate Certificate in Teaching Creative Practice • Signed MOU with NIDA governing proposed collaboration on academic policy research • Joint ethics committee being explored with NIDA to address student and faculty research projects.
5.1.1 Best practice in diversity research delivered and published	Corporate Plan 2016-17, Inclusion, 5.1	<ul style="list-style-type: none"> • Diversity research interim findings presented at a panel consisting of Timothy Law, Darren Dale, Rosemary Blight, Courttia Newland, Ade Djajamihardja, Graeme Mason and Monica Davidson • Expansion of compulsory online induction training to include equal employment training implemented.
5.1.2 Student measures of diversity developed based on research	Corporate Plan 2016-17, Inclusion, 5.1	Development of Student Statistics report combining semester 1 and 2 data to provide a clear picture of student population (based on Student Statistical Framework), establishing a foundation for comparative statistical analysis over time.
5.1.3 Student Centre support for Indigenous students developed	Corporate Plan 2016-17, Inclusion, 5.1	Indigenous Student Centre Support Officer role created to specifically support Indigenous students.
5.1.4 Staff measures of diversity developed based on research	Corporate Plan 2016-17, Inclusion, 5.1	Expansion of compulsory online induction training to include equal employment training implemented.
5.1.5 School workforce and student diversity plan, policy and procedures developed	Corporate Plan 2016-17, Inclusion, 5.1	<ul style="list-style-type: none"> • Staff Diversity & Inclusion Plan has been established, work on a process to embed principles continues • Through AFTRS membership of the Australian Network on Disability, AFTRS has an undertaking to complete a Disability Employment Access and Inclusion audit and develop improvement plan • Preliminary work on the Disability Confident Recruiter 'Discovery Phase Checklist' has begun.
5.1.6 Annual staff and student cultural awareness training conducted	Corporate Plan 2016-17, Inclusion, 5.1	Investigation into diversity awareness/unconscious bias program initiated.
5.1.7 Communication strategy to encourage diversity implemented	Corporate Plan 2016-17, Inclusion, 5.1	Inclusion principle embedded in School marketing strategy.

Performance Criterion	Criterion Source	Result Against Performance Criterion
5.1.8 On-set and production etiquette policy and procedures developed for student productions	Corporate Plan 2016-17, Inclusion, 5.1	Development of on-set production etiquette commenced. AFTRS will continue development and delivery into FY18.
5.1.9 All opportunities and strategies to support talented students to afford attendance, regardless of financial circumstances or background explored	Corporate Plan 2016-17, Inclusion, 5.1	AFTRS offered a number of scholarships in FY17 including: seven Indigenous scholarships, 29 one year BA equity scholarships and for the first time nine equity scholarships for MA Screen students. The Foxtel Diversity Screenwriting scholarship for Master of Arts Screen: Screenwriting was also offered for the first time in 2017. Graduate Diploma in Radio – AFTRS and SBS Bilingual Radio Scholarship was offered inclusive of tuition fees and internship. These scholarships support students with the costs of studying at AFTRS.
5.2.1 Scholarship program to support students from diverse backgrounds to enrol and complete their AFTRS studies reviewed	Corporate Plan 2016-17, Inclusion, 5.2	<ul style="list-style-type: none"> Equity Scholarship program extended to include MSA and increase the overall number of Equity scholarships available for the BA Scholarship procedures reviewed for 2018 allowing prospective students to apply for scholarship at course application stage.
5.2.2 Ongoing scholarships provided	Corporate Plan 2016-17, Inclusion, 5.2	Council have allowed the School to access the Myer Scholarship fund to continue with its current program.
5.3.1 Sufficient student support in place to ensure student retention and progression	Corporate Plan 2016-17, Inclusion, 5.3	Review of current student support in place commenced inclusive of delivery benchmarking. Completion has been deferred to FY18.
5.3.2 External mentorship schemes investigated to support people from diverse background progress through higher education	Corporate Plan 2016-17, Inclusion, 5.3	Investigation of required support for external mentorship schemes deferred for FY18 delivery.
5.3.3 Reasonable adjustment policy developed and implemented to ensure accessibility	Corporate Plan 2016-17, Inclusion, 5.3	Benchmarking project on best practice in reasonable adjustment policies from comparable educational institutions initiated for review against existing reasonable adjustment practice.
5.3.4 Policies and processes developed to support students on campus and for transitioning into employment	Corporate Plan 2016-17, Inclusion, 5.3	Review and implementation of best practice processes to support students from diverse backgrounds to transition into employment.

Performance Criterion	Criterion Source	Result Against Performance Criterion
5.4.1 Indigenous Unit implemented and resourced	Corporate Plan 2016-17, Inclusion, 5.4	<ul style="list-style-type: none"> Staffing structure of Indigenous Unit established, educational mentor to be recruited Implementation of working relationships, communication processes and workflows with departments across the School to facilitate delivery of strategy initiated and ongoing Finance planning and tracking processes created for ongoing allocated budget analysis Clarification of budget allocation between the Indigenous Unit and ongoing School commitments to fulfil the Indigenous Policy.
5.4.2 Indigenous Policy developed and launched	Corporate Plan 2016-17, Inclusion, 5.4	<ul style="list-style-type: none"> Indigenous Policy developed and launched. To be embedded in the Staff Performance Reviews Consultation and development of Protocols and Pathways resource to embed into Award Course curriculum initiated Enacting the Aboriginal and Torres Strait Islander Policy Paper within the delivery of the BA Screen: Production led to initiating an Indigenous Advisory Group who met to discuss the needs of potential Indigenous students in that course.
5.4.3 Indigenous Scholarships supported and expanded	Corporate Plan 2016-17, Inclusion, 5.4	12 Indigenous Scholarships and Four AV Myer supported scholarships.
5.4.4 Indigenous Talent Labs, courses, and Black Talks program implemented	Corporate Plan 2016-17, Inclusion, 5.4	<ul style="list-style-type: none"> Marketing for talent labs and Black Talks included in marketing plan Ongoing development of communications strategy to be inclusive of Indigenous pathways.
5.4.5 Strategies implemented to support Indigenous students into Award course program	Corporate Plan 2016-17, Inclusion, 5.4	Indigenous Unit brochure completed. Continued scholarships offered and Indigenous identified Student Support Officer position established for recruitment. Targeted initiatives to attract and support students i.e. Black Business.
5.4.6 Targets set for number of Indigenous students in Award course program	Corporate Plan 2016-17, Inclusion, 5.4	Targets set and strategy for retention of Indigenous students for FY18 is in development.
5.5.1 Black Talks program supported	Corporate Plan 2016-17, Inclusion, 5.5	Three Black Talks supported throughout the year including: Indigenous Film Festival – WINDA; SPA Screen Forever – Indigenous Media Representation hosted by Ray Martin; and ‘YES’ referendum event with Kim Williams, Rhoda Roberts, Deborah Cheetham and Bruce Pascoe.

Performance Criterion	Criterion Source	Result Against Performance Criterion
5.5.2 An Indigenous policy developed and implemented	Corporate Plan 2016-17, Inclusion, 5.5	<ul style="list-style-type: none"> Aboriginal and Torres Strait Islander Policy was launched ensuring employment considerations are embedded throughout the School. Recruitment and appointment ongoing for Student Centre Support Officer to provide targeted support for Indigenous students as well as general support for non-Indigenous students. The position is a special measures position which can only be filled by an Aboriginal and/or Torres Strait Islander Established an Elder-in-Residence program to embed Indigenous POV across the School in an inclusive way.
5.5.3 Partnerships developed with organisations to deliver events and training	Corporate Plan 2016-17, Inclusion, 5.5	Eight Indigenous Australian organisations partnerships were supported to offer events and programs: IRCA; NRIM Festival, ICTV; assistance with two employees attend AFTRS Filmmaking intensive workshop, MediaRING; Strategy day, Connect Event, Solid Ground initiative; assistance with Solid Ground participant attending AFTRS Short Course, First Nation 'Winda Festival', RAW: First Nations Filmmakers; developing upcoming Indigenous voices in writing and directing, Shock Treatment; talent lab partnership with Indigenous Unit Screen Australia and Indigenous Unit ABC, partnered with Torres strait Connect to deliver Digital Storytelling workshop.
5.5.4 Support mechanisms for Indigenous students benchmarked and implemented	Corporate Plan 2016-17, Inclusion, 5.5	<ul style="list-style-type: none"> Indigenous Unit has worked closely with Student Centre to ensure Indigenous students are being adequately supported. A focus on Indigenous student retention has been prioritised Recruitment and appointment ongoing for Student Centre Support Officer to provide targeted support for Indigenous students. The position is a special measures position which can only be filled by an Aboriginal and/or Torres Strait Islander A program has been created for FY18 implementation for internal staff training and cultural literacy.

Performance Criterion	Criterion Source	Result Against Performance Criterion
5.5.5 Strategy for creating pathways to the School for Indigenous people developed	Corporate Plan 2016-17, Inclusion, 5.5	<ul style="list-style-type: none"> Targeted marketing for potential Indigenous students included in marketing plan Ongoing consultation with Award Courses and Student Centre to inform strategy Presence at school careers expos and cultural festivals i.e. YABUN.
6.1.1 Business development plan is advanced and approved	Corporate Plan 2016-17, Operations, 6.1	Business Development Plan has been delivered including the introduction of two new positions within the Open Program to open up new markets and revenue streams.
6.1.2 Pricing structure annual review completed	Corporate Plan 2016-17, Operations, 6.1	Annual review of course pricing structure concluded incorporating a market review of award courses. Market Impact analysis and other inputs collected and fees proposal delivered to AFTRS Council. Open Program market price review initiated and due for delivery in December 2017.
6.1.3 Alternative income streams explored, scoped and initial targets set	Corporate Plan 2016-17, Operations, 6.1	<ul style="list-style-type: none"> Customised course offering for corporate training defined, clients identified and marketed. Market positioning outlined and assets developed to promote corporate courses. Training has been developed for number of corporate clients: News Limited; NSW TrainLink; Sydney Trains; News Corp; Chief Minister, Treasury and Economic Development Directorate; Cancer Institute; Regional Distance Education; V/Line; NZ Film Commission; Shanghai Media Group and proposals for new markets are in train Development Manager and Corporate Partnerships Manager recruited and appointed CRICOS registration has been prepared for award courses to help develop limited international income streams.
6.2.1 Preliminary business plan completed for AFTRS property development proposal to reinforce and increase impact of the strategic plan	Corporate Plan 2016-17, Operations, 6.2	<ul style="list-style-type: none"> Review of premises undertaken to identify potential and scope for extending area usage to accommodate increased student numbers over AFTRS four year outlook. Progression of master plan for new works for 2018-20 and beyond as part of the wider property strategy Completion of access and mobility works within the School.

Performance Criterion	Criterion Source	Result Against Performance Criterion
6.3.1 Comprehensive financial model for AFTRS redefined and developed against strategic outcomes	Corporate Plan 2016-17, Operations, 6.3	<ul style="list-style-type: none"> Budget planning, forecast monitoring and variance reporting reviewed and enhanced and training provided to appropriate staff Consultation on improved financial reporting models undertaken and recommendations implemented.
6.3.2 Best practice model for delivering strategy designed and developed to ensure efficient and effective use of School resources and maximisation of government funding	Corporate Plan 2016-17, Operations, 6.3	<ul style="list-style-type: none"> Workflows to allow efficient planning, communication and delivery of required resources for education and training in development for 2018 implementation Staffing report developed to assist with workload planning Internal consultation and development of Capex strategy developed to ensure required resources for delivery of education, innovation and training are planned in advance Technical Store space review initiated for efficiency and expansion to accommodate additional equipment Annual review of facilities plan against government eco-policy resulting in investigation of power usage, provider rates and power sourcing green credentials.
6.3.3 Use of Indigenous suppliers investigated	Corporate Plan 2016-17, Operations, 6.3	<ul style="list-style-type: none"> Management attended Supply Nation trade conference Procurement Policy reviewed to include a provision to involve Supply Nation suppliers in procurement exercises was undertaken.
6.4.1 Academic policies and processes reviewed	Corporate Plan 2016-17, Operations, 6.4	<ul style="list-style-type: none"> Academic policies and processes examined, student-facing academic policies mapped against student journey, and top level policy principles analysis completed Stand-alone policies approved for implementation from revised 2017 Student Handbook Student Life Cycle Internal Audit undertaken on Student Assessments, Progression and Awards. Suggested improvements to processes and policies implemented Annual review of curriculum completed.

Performance Criterion	Criterion Source	Result Against Performance Criterion
6.4.2 Academic governance and award courses reviewed against new TEQSA standards	Corporate Plan 2016-17, Operations, 6.4	TEQSA Threshold Standards compliance mapping project completed, identifying areas requiring additional research. Re-registration plan developed spanning 2017 to 2020, including provisions for the comprehensive review of AFTRS governing body by outside consultant.
6.5.1 Technology and facilities plan developed	Corporate Plan 2016-17, Operations, 6.5	<ul style="list-style-type: none"> Technology and facilities plan added to FY18 corporate measures for completion Recruitment process completed and General Manager of Technology appointed and Restructure of Technology and Infrastructure finalised Business Continuity capability and design review completed.
6.5.2 CRM and Student Management systems replacement process begun, unifying and tracking the full life cycle of student engagement	Corporate Plan 2016-17, Operations, 6.5	<ul style="list-style-type: none"> CRM system development has been initiated and process mapping completed. RFP for Implementation partner for staggered rollout has been released The implementation of offsite back-up to secure business continuity, cloud and security has progressed throughout the year and will be completed early FY18. Web integration planning has been initiated.
6.6.1 Director of People & Performance recruited and appointed	Corporate Plan 2016-17, Operations, 6.6	Recruitment process completed and Director of People & Performance appointed.
6.6.2 Work culture plan developed	Corporate Plan 2016-17, Operations, 6.6	<ul style="list-style-type: none"> Work culture plan development completed and in implementation phase As part of the plan, five new AFTRS values were launched: Meritocracy, Daring, Mastery, Togetherness, and Generosity Four Cultural Forums held throughout the year to further embed AFTRS Values. Policies and processes were reviewed for consistency with new values Enterprise leadership goals developed, Enterprise leadership program introduced and Internal Communications strategy developed and shared with staff 'Performance Conversations' prepared and Diversity Plan developed for comprehensive rollout early FY18.

Performance Criterion	Criterion Source	Result Against Performance Criterion
6.7.1 Business Risk Assessment reviewed quarterly	Corporate Plan 2016-17, Operations, 6.7	<ul style="list-style-type: none"> Business Risk Assessment; Risk Matrix, reviewed quarterly by Division Directors. Process has been dovetailed with regular Corporate Plan progress reporting embedding Risk Assessment into regular business activities including process created for the review and integration of change management plan risk matrices Business Risk Assessment; Risk Matrix review, included in FARM Committee schedule of activities FARM Committee introduced a regular risk review process - 'Risk in Focus' Internal controls and Fraud management plan processes integrated into Business Risk Assessment.
6.7.2 Business Risk Assessment and Risk Policy refreshed annually	Corporate Plan 2016-17, Operations, 6.7	<ul style="list-style-type: none"> Business Risk Assessment reviewed against Corporate Plan completed for FY17 and new structure implemented, consultation completed and new document reviewed by Finance, Audit and Risk Management Committee (FARM Committee) Internal controls and fraud management plan and processes annual review completed and integrated into Business Risk Assessment Fraud management plan review scheduled into FARM Committee schedule of activities Risk Management Framework inclusive of Risk Policy revised Draft Student Incident Protocol developed.
7.1.1 Strategic marketing and sales plan developed and implemented	Corporate Plan 2016-17, Communications, 7.1	Restructure of marketing team completed. Conclusion of marketing strategy development and implementation has been deferred to FY18.
7.1.2 AFTRS positioning redefined	Corporate Plan 2016-17, Communications, 7.1	<ul style="list-style-type: none"> Social media strategy and content plan developed and refined AFTRS Brand health-check survey to be distributed in June to both external audience segments.

Performance Criterion	Criterion Source	Result Against Performance Criterion
7.1.3 Website architecture and content reviewed	Corporate Plan 2016-17, Communications, 7.1	<ul style="list-style-type: none"> Improvements made to the current website in search functionality, streamlining navigation, and improved video content. Home page refreshed to ensure best practice user experience New website project including architecture aligned to AFTRS 5 year vision. Creation of website development group led by marketing.
7.1.4 Refreshed purpose and values embedded into external and internal communications	Corporate Plan 2016-17, Communications, 7.1	<ul style="list-style-type: none"> Internal partnership established between Marketing and Human Resources to embed values in internal communications Purpose and values embedded in to AFTRS channels, conferences, public programs for external audiences.
7.2.1 Social video multi-channel network launched to promote AFTRS and showcase student work	Corporate Plan 2016-17, Communications, 7.2	<ul style="list-style-type: none"> Social video strategy launched in December 2016 - incorporating new video streams created for and published on YouTube. New Top Tips video stream launched June 2017 In June 2017 there was a 100 percent increase in subscribers and 300 percent increase across video views against January 2017 numbers.
7.2.2 Distribution plan for live events and associated online assets developed	Corporate Plan 2016-17, Communications, 7.2	As part of the distribution strategy, live streaming and recording of events and the development of content for social media has been implemented.
7.2.3 Program of events for industry and public reviewed	Corporate Plan 2016-17, Communications, 7.2	<ul style="list-style-type: none"> Programs reviewed with Friday On My Mind Sydney discontinued and replaced with Industry Insiders at AFTRS events. AFTRS continues to stream key programs to reach broader audience and encourage viewer engagement Review undertaken of key sponsorship arrangements Event and sponsorship strategy created and mapped against available resources.

Performance Criterion	Criterion Source	Result Against Performance Criterion
7.3.1 New partnerships developed to showcase student work	Corporate Plan 2016-17, Communications, 7.3	AFTRS has established multiple partnerships to widely showcase student work; Virgin Airlines in-flight shorts screening program of AFTRS student films, Australians In Film continue to screen student works in LA, The Other Art Fair with a dedicated space running AFTRS student films over the three-day event. The School also has partnered with the Czech and Slovak Film Festival where they will be hosting the best AFTRS student shorts later this year as a part of the Aussie Film Festival in Prague and Bratislava, Snackable TV continues on Sydney buses screening student work reaching over 250,000 commuters per week over six months.
7.3.2 Dedicated social video multichannel network features student work	Corporate Plan 2016-17, Communications, 7.3	Social video strategy rolled out, with the ongoing creation of new video streams published on YouTube. (Refer also 7.2.1)
7.3.3 Distribution strategy for student work developed	Corporate Plan 2016-17, Communications, 7.3	The distribution of student work has been incorporated into marketing strategy development. Implementation of the distribution strategy component is a corporate measure in FY18.
7.4.1 Alumni surveyed and results reviewed to inform communication and engagement program	Corporate Plan 2016-17, Communications, 7.4	Alumni survey was undertaken and the results incorporated into marketing strategy development.
7.4.2 Engagement program for AFTRS alumni developed and pilot program initiated	Corporate Plan 2016-17, Communications, 7.4	<ul style="list-style-type: none"> • Alumni Engagement program created • Alumni relationship included in CRM development and prioritised for roll-out • Engagement and access piloted through the inclusion of Alumni in AFTRS Events, improvements to social media communication about Library resources for Alumni, promotion of Charlie's Desk in LA and launch of AFTRS Film Club for alumni.
7.4.3 Graduate destination survey developed and implemented	Corporate Plan 2016-17, Communications, 7.4	Rolled over into CRM project that will be delivered in 2018. (See 6.5.2)

Analysis of Performance against Purpose

In 2016-17, the performance targets set in the 2016-17 Corporate Plan, both qualitative and quantitative, were principally completed, in some cases exceeding targets set. Some performance measures selected across Strategy categories were reviewed and deferred to FY18 due to prioritisation of other performance measures. The performance outcomes in all cases were aligned to the School's Purpose to provide high quality education, training and research.

The School strategic direction consistent with the 2016-21 Vision 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 four year Corporate Plan for the period 2017-18 to 2020-21.

Statutory Reports



Students from Storytelling Intensive with Share Some Good initiative, a partnership with YouTube, Foundation for Young Australians, Love Frankie and VICE

EQUAL EMPLOYMENT OPPORTUNITY (EEO - WORKPLACE DIVERSITY)

AFTRS has established a Diversity Taskforce to increase the diversity of our staff and students. This group focuses on encouraging, supporting and celebrating diversity within the School.

AFTRS continues to seek staff input through new employee and staff exit surveys. In this financial year, we used an external and anonymous whistleblowing hotline service, which did not receive any reports during this period.

In addition, special email addresses are advertised for Authorised Officers who may receive complaints under the *Public Interest Disclosure Act 2013*. We have promoted this channel on the staff intranet and our website. Two anonymous Protected Interest Disclosure reports were made to AFTRS Authorised Officers using the advertised email addresses. Both matters were formally investigated and found to be lacking in substance. Both outcomes were reported back to the Commonwealth PID Ombudsman.

The School received no complaints of discrimination from employees this financial year. An ex-employee lodged a complaint of discrimination with the Human Rights Commission but the case was dismissed.

STAFFING, ESTABLISHMENT AND APPOINTMENTS

AFTRS' staff members are selected on merit. Representation of women at AFTRS has decreased slightly from 57 percent to 56 percent of staff.

The executive team was restructured in 2017 with the creation of a Director of School Resources, Director of Curriculum & Student Registrar and a Director of Finance & Technology (all yet to be filled). These changes ensure each School department has the appropriate level of executive and management support. This is a net increase of one executive position from the previous financial year. Women now make up 80 percent of the Executive Team.

The percentage of Head of Department positions held by women has decreased from 65 percent in the previous year to 54 percent this reporting period. There has been a slight increase in the number of women in lecturer roles (46 percent to 50 percent) and the number of women occupying technical roles has remained consistent at two staff (10 percent).

As at 30 June 2017, there were 123 staff at AFTRS, 14 of whom worked part time (a decrease of one from last year). Staff from non-English speaking backgrounds occupied 27 positions at all levels across the School (an increase of seven from last year), three were occupied by people identifying as having a disability, and two members of staff identifying as an Aboriginal and/or Torres Strait Islander.

Of the 52 appointments AFTRS made during the year, 34 were women, ten were from a non-English speaking background, and two were from an Aboriginal and/or Torres Strait Islander background. All equity-related policies are available on the intranet.

The AFTRS Corporate Plan commits the School to ensuring that AFTRS reflects Australian society by supporting diversity across the Schools' activities. AFTRS will continue to put measures in place to ensure that its processes and culture facilitate this commitment, and will track progress against its diversity objectives.

Comparison Tables 2015-16 and 2016-17: Staffing Information

2015-16	Male Full-time	Male Part-time	Female Full-time	Female Part-time	Total
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
2016-17					
NEW SOUTH WALES					
a) PEO	1				1
b) SES	2		5		7
c) Below SES	47	3	53	7	110
d) Temporary		1	1	3	5
Total	50	4	59	10	123

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

2015-16	Male	Female	Total	NESB
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	1
Support	3		3	1
Education		4	4	4
Total	50	68	118	20
2016-17				
Senior Management*	2	5	6	
Management/Heads of Department	12	14	26	6
Teaching	4	4	8	1
Teaching/Training Support	3	15	18	4
Administration	7	26	33	7
Technical	18	2	20	7
Production	4	1	5	
Support	3		3	1
Education	1	3	4	1
Total	54	69	123	27

* Includes 1 PEO

Representation of EEO Target Groups within Salary Bands

Salary Band 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

2016-17	NESB	ATSI	PWD	Women
To \$45,619			1	
\$45,620 - \$59,934	1			5
\$59,935 - \$63,814	2	1		17
\$63,815 - \$85,245	11			15
\$85,246 - \$97,064	6			12
\$97,065 - \$119,295	2	1	1	6
Over \$119,295	5		1	14
Total	27	2	3	69

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

Work and Private Commitments

AFTRS has a flexible policy to accommodate private commitments by offering 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. AFTRS also allows individual flexibility based on genuine agreement.

STAFF TRAINING AND DEVELOPMENT

Internal training during 2016-17 continued to offer employees a range of training, including:

- Technology – health and safety and general admin courses
- Leadership Development Programs
- Ergonomic Training
- HR Induction Workshop
- Introduction to Office 365
- Provide First Aid and Re-certification
- Mandatory Reporting Training.

Staff also attended a range of external training, including:

- Microsoft application training – PowerPoint and Excel
- Premiere Pro Essentials
- Blue Cloud Analytics
- Due Diligence
- Workplace Investigations
- Workplace Responses to Gender-Based Violence.

Teaching and Education staff was offered opportunities to upgrade their skills in areas such as: 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; education in the creative arts and media; arts libraries; inclusion and diversity; technology; radio; producing; documentary; audio-craft and educational leadership. Staff attended courses both overseas and in Australia.

In 2016-17, AFTRS gave assistance to staff undertaking external studies in higher education and technology, as well as supporting academic staff in obtaining higher qualifications through the academic workload model. The qualifications undertaken ranged from bachelors to doctorate.

AFTRS continued to address the training and development needs of staff. The School also provided compliance-related information and training, including the online induction program.

Cost of Staff Training

Value of staff time involved in training	
97 days internal training	\$36,457.34
55 days external training	\$18,754.24
84 days attending conferences	\$37,910.48
17 days approved study leave	\$7,265.27

Direct expenditure staff training	
Internal training	\$38,552.09
External training	\$30,850.82
External studies assistance	\$9,799.45
Conferences	\$17,962.93
Related travel	\$35,557.44
Total cost of staff training	\$233,110.05
Average expenditure per staff member	\$1,503.94

The overall cost of staff training is 48 percent less than 2015-16, and there has been a similar decrease in the average expenditure per staff member. Expenditure for this financial year is comparable to that in 2014.

INDUSTRIAL RELATIONS

AFTRS continued involving staff in decision-making processes. A staff-elected member is included in the governing Council. Staff representatives have input through a range of committees including the Health and Safety Committee and Diversity Taskforce. 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, staff newsletters and 'all School' meetings.

The Modern Award and Agreement Making

Minimum staff terms and conditions of employment are currently established by the Australian Government Industry Award 2016, which contains provisions specific to the School. This took effect in August 2016 replacing the AFTRS Award 2000.

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 working with the single bargaining unit made up of staff representatives and union representatives from both the CPSU and the NTEU to finalise the agreement before bringing it to staff to vote.

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 2016-17, several policies and procedures were developed or reviewed, including the following:

- Work Health and Safety Policy
- Health and Safety Committee Terms of Reference
- Health and Safety Representatives Policy
- Health and Safety Representatives Procedure
- Contractor Induction Procedure.

An ongoing program of review continued including: 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

Staff are regularly consulted on health and safety-related issues by their managers or specialist staff. In addition, the Health and Safety Committee, the key consultative body, held regular meetings during the reporting period. In this reporting period, we took steps to open up membership of the Committee to ensure representation from every division within the School. Staff 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.

Staff are represented on the Committee by Health and Safety Representatives from each division (work group) within the School. All Health and Safety Representatives have undergone training 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 staff on noticeboards, via email and on the School intranet. Health and Safety Representatives are also required to report back to their teams.

Training undertaken included:

- APS Indigenous Forum
- Leadership Development Program
- Learning and Teaching Workshops for Academic Staff
- Induction/Orientation – Staff/Contractors
- HR Induction Workshop – Casual Tutors
- Teaching at AFTRS Workshop – Casual Tutors
- Due Diligence for Officers
- Attendance at Comcare's Health and Safety Representatives Forum
- Attendance at Comcare's Best Practice Forum
- Emergency Warden Training
- Provide First Aid Training and Recertification
- Ergonomic Workplace Assessment
- SRC Act in one Day
- Rehabilitation Delegate's Guide to Case Management
- Various Licenses/Tickets
- Production Safety (new students)
- AFTRS Intranet Staff Training
- Aurion Query Tool; Aurion Transition Timing; Aurion Coordinator Training
- Office 365 Training
- Staff Wellness Program (Sleep Hygiene; Cancer/Daffodil Day; Setting Up Your Workstation; R U OK Day; Breast Cancer Awareness Month).

Personnel

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

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

Incident Reports

During 2016-17, there were 15 incidents reported, one more than FY15-16 and two less than FY 14-15. None were reportable according to legislation and all are closed.

There were two new compensation claims lodged during 2016-17. Both claims related to back pain. Absences were minimal and both staff returned to full-time duties. Both staff attended physiotherapy and have a case manager assigned to ensure ongoing monitoring.

FREEDOM OF INFORMATION

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

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

Formal requests may also be made for information about AFTRS and its operations under the 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 2016-18 Fraud Control Plan. The Policy and Plan reflected the fraud risk assessment prepared by AFTRS, 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 (FARM) 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 2017 was provided by Comcover. The premium for liability insurance was \$47,084.

ENVIRONMENTAL MANAGEMENT

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 through the Environmental Management Plan.

The AFTRS program of environmental activities aims for:

- Recording energy use to identify energy efficiency opportunities
- Low-landfill output due to recycling programs and reuse of materials
- Lower water usage through preventive maintenance programs
- Continued environmentally friendly disposal of all obsolete computer and production equipment
- Increased awareness of our commitment to sustainability informing staff and students through the Environmental Management Plan.

Environmental Performance Reporting

Activity	Alignment with ESD principles	Advancement of ESD principles
Managing contracts	Tenders and contracts for potential suppliers contain environmental evaluation and conditions	Procurement decisions and contracting integrates long-term environmental aims
Environmental Management Plan implementation	Review and modify environmental policies and management plans	Provides the basis of our environmental management program
	Maintain initiatives from plan	Provides a plan and target for initiatives and energy use
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 • Low energy LED lighting replacement program • 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 and aims to reduce waste by providing crockery and utensils and kitchen areas and reducing waste to landfill by encouraging recycling	Ensuring engagement with staff on environmental matters and maintaining the program
Water	AFTRS makes use of water efficient devices including showerheads, dual flush toilets, water-saving washers on taps and low-water usage dishwashers	Monitoring water consumption and encouraging efficient use

There has been a slight increase in electricity usage (>1 percent). This increase has been minimal in proportion to the significant increased use of AFTRS facilities by staff, students and industry.

13 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 providing the knowledge and skills required in program production;
- b) to conduct and encourage research in the production of programs;
- c) to conduct education and training seminars and courses for persons engaged, or to be engaged, directly or indirectly, in connection with the program production as approved by the Council;
- d) to co-operate and make arrangements with other institutions and persons in connection with program production or the provision of education or training of the kind referred to in paragraph (a);
- e) for purposes in connection with program production 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 financial assistance grants to 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 program production 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 surplus of \$74,000 for the 2016-17 financial year.

The total revenue received was \$30,729,000, with appropriations from government accounting for \$22,985,000 of this amount. The balance of \$7,744,000 was generated through AFTRS' activities such as student fees. Award Courses produced \$4,927,000 with \$2,433,000 generated by the Open Program, which provides short courses to industry, corporate and schools. Other revenue sources such as interest and royalties produced the remaining \$384,000.

AFTRS' operating expenditure totalled \$30,655,000. This included \$17,233,000 for employee benefits, \$11,651,000 for supplier expenses, \$1,652,000 for depreciation and amortisation and \$119,000 for write-down of assets. Depreciation and amortisation was \$230,000 lower than last year after reassessment of useful lives of leasehold improvements, due to an expected lease extension.

AFTRS reviewed its asset fair values as at 30 June 2017. Leasehold improvements were revalued \$127,000 higher while plant and equipment was revalued \$119,000 lower.

The average full-time equivalent staff number for the period was 146, compared to 135 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 2016-17 period:

- In July 2016 a **Student Cycle – Recruitment, Applications and Admissions Audit** was undertaken with the objective to evaluate the design and operating effectiveness of the internal controls established to mitigate specific risks associated with award course recruitment, applications and admissions and explore opportunities for improvement. Opportunities for enhancement in selection criteria were suggested and a review of user access to CRM was recommended. Overall engagement rating applied to the audit was a three (3), observing that there were adequate levels of control with some moderate risks identified.
- Deloitte Touche Tohmatsu (DTT) performed a **Payroll Audit** in August 2016. DTT examined processes and system designs with a focus on business processes such as commencement of new employees, termination, payment valid to employees, accuracy of payroll master file changes, approval and monitoring of leave and accuracy of payroll disbursements. Overall the engagement rating from this audit was a four (4) – well controlled with only low risks identified.

- In November 2016 Deloitte Touche Tohmatsu performed a **Follow-Up Audit** providing independent confirmation that its previous recommendations had been implemented including, previous Follow-up Audit (October 2015), Human Resources (April 2016), Student Lifecycle (August 2016) and External Audit Management Letter FY16 Audit (ANAO).
- Of the 23 actions examined, 19 had been implemented/closed with the remaining seven still in progress. Five of the seven actions were not due for completion at the time of the fieldwork.
- Deloitte Touche Tohmatsu performed **Student Life Cycle Audit – Student Assessments, Progression and Award**. Areas of risk covered were Academic Governance Framework, student assessments and results, student progression, including leave of absence, special consideration, ‘at risk’ and exclusion processes and completion of graduation requirements.
- The findings provided opportunities for improvement in approvals systems and addressed the limitations of manual record keeping. Overall engagement rating of three (3) was applied showing there were adequate levels of controls with some moderate risks identified.
- As a part of the Internal Audit Plan Review, Deloitte Touche Tohmatsu provided the FARM Committee with a three-year audit plan in line with a longer Risk and Audit strategy of the School. The FARM Committee reviewed the plan ensuring it aligned with priorities of FARM Committee.
- Providing Supervisory support of the 2016-17 transition of the *Business Risk Assessment Review and Update* to the School’s management, Deloitte Touche Tohmatsu undertook a review of the School’s **Business Risk Assessment**.

Risk Management

In 2016-17, AFTRS continued to improve its risk management practices and systems within the established Risk Management framework. During 2016-17, AFTRS embedded Risk Management into AFTRS’ management culture.

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 recognises that systems and policies in relation to risk are not intended to eliminate risk. Rather, the effective risk management framework promotes a productive, innovative and efficient organisation by pursuing its objectives using the best information available and an informed understanding of challenges and opportunities.

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 School’s 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 2017.

Purchasing

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

To the best of the School’s knowledge, all properly rendered invoices were paid within the agreed trading terms. AFTRS participates in some whole-of-government contracts where appropriate, including the Travel Services contract, and contracts for the provision of stationery and office supplies. Information technology equipment and general goods purchases used 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 AFTRS’ Administrative Orders requires purchases of more than \$100,000 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 2016-17, AFTRS sought written quotes and/or tenders for the following services (over \$100,000):

- Masters area refit and associated mechanical services
- Foyer stage 2
- Apple MacBook Air and student computer lab equipment refresh
- AGL – electricity renegotiation
- Social media presence – build phase.

Consultancy Services

AFTRS engages consultants with specialist skills to help with defined projects. During the reporting period the School entered into 55 specialist consultancies, involving expenditure of \$797,000. Eleven consultancies had a value exceeding \$15,000.

Consultancy	Service provided	Amount
Totem Network	Social Video Strategy	\$190,000
VCD Pty Ltd	Corporate Strategic Plan	\$59,500
DG Consulting	Design of CRM system	\$56,000
Totem Network	Social Video Short Course	\$48,000
Totem Network	YouTube Space Strategy	\$42,000
Tecala Group Pty Limited	Office365 hybrid deployment	\$26,730
Pasco Publishing Pty Ltd	Elder in Residence, Bruce Pascoe	\$24,500
Data61	Feasibility Study – Audience Reactions	\$24,000
Q Workplace Solutions Pty Ltd	Workplace investigation	\$20,209
Olsberg	Diversity research	\$20,000
Modern Equivalent Pty Ltd	Brand Architecture	\$16,600
	Total	\$527,539

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. (See note 1B in Financial Statements.)

Property Use

AFTRS' headquarters are 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 2016-17 totalled \$4,745,000.

3. 2016 AFTRS GRADUATES

Diploma in Camera Fundamentals

Connie Agius
 Joshua Annesley
 Alan Booth
 Kaitlyn Boyé
 Adam Bridges
 Claudia Butters
 Bonnie Je Hei Chai
 Jared Daperis
 Lachlan Early
 Liam Folie
 Marie Foyle
 Claire Harmer
 Paul Hill
 Aimee Keep
 Hayley Legg
 Adam McPhilbin
 Alexander Mitchell
 Christopher Moore

Thomas Nall
 William Pidgeon
 Jacob Pinskiar
 Jessica Preston
 Dani Satto
 Christopher Stead
 Jane Thomson
 Jesse Tibbertsma
 Nolene Turton
 Timothy Walsh
 Nathan Youssef
 Bebi Zekirovski
 Annie Zhang

Diploma in Design for the Screen

Courtney Covey
 Sharne Everard
 Carita Gronroos
 Darren Hardie
 Aisha Kirkby
 Gail Pearce
 Jean-Pierre Yomona

Diploma in Digital Content (Radio)

Stephanie Doole
 Katherine Gallo
 Braedon Good
 Keren Knight
 Danielle Rothwell
 Crystal Russom
 Jocelyn Scherf
 Chantal Tenace

Diploma in Editing Fundamentals

Randall Allardice
 Aaron Armstrong
 James Bassam
 Lucas Baynes
 Jennifer Bisset
 Claudia Butters
 Bonnie Je Hei Chai

Lillian Davis
 Guy Fairbourn
 Liam Folie
 Zane Garrett
 Lara Ghare Biglu
 Danyon Harris
 Aidan Humphreys
 Steve Kalagurgevic
 Aimee Keep
 Melanie Lobendahn
 Benjamin Marks
 Naomi Mikhael
 Daniel Musumeci
 Thomas Nall
 Benjamin Nicholson
 Emma Nicholson
 Daniel Palmisano
 Lorena Perez Lira
 Alison Perry
 Nicole Puni
 Joshua Rees
 Nathanael Rice
 Miguel Silva
 Santisteban Palma
 Bailey Smith
 Genevieve Stewart
 David Strain
 Timothy Ware
 Nicholas Webb
 Simon Woods
 Mariam Zahr
 Alexander Zervos
 Annie Zhang

Diploma in Sound Fundamentals

Katherine Bradley
 Cameron Brooks
 Daniel Burnett
 Haylee Poppi
 Michael Schubert

Diploma in Visual Effects Fundamentals

Darienne Alphonso
 Abbigail Livermore
 Sacha McNamara
 Genevieve Stewart
 Makedonka Stoilova

Advanced Diploma in Cine Essentials

Evan Andrews
 Brendan Blacklock
 Lara Del Arte
 Nina Gubler
 Benjamin Hughes
 Benjamin Powell
 Connor Rancan
 David Ross
 Natasha Sebire

Advanced Diploma in Music Scoring for the Screen

Shivon Coelho
 Stephanie Colless
 Ewan McMurtrie
 Rolf Meyer
 Nicholas Moynihan
 Declan O'Doherty
 Simon Richards
 Michael Rohanek
 David Smith
 Brent Williams
 Alexander Wilson

Advanced Diploma in Producing: Story, Audience, Finance

Andrijana Blazevic
 Gracie Gilbert
 Blake Greensmith
 Anya Grkovic

Anastasios Haramis
 Eero Heinonen
 Benjamin Hodgson
 Ruth Hollows
 Vanessa Jane
 Joshua Longhurst
 Hannah-Florence Macgregor
 Emma McCabe
 Andrew McGregor
 Kerry McGuire
 Emily O'Connell
 Edward Sampson
 Katherine Tuominen
 James Ward
 Kristy Wright

Advanced Diploma in Radio Essentials

Jarred Bird
 Rebecca Coy
 Anna Dooley
 Matthew Gazy
 Brendan King
 Paige Leacey
 Siobhan Moran
 Tia Pagliasso
 Matthew Parsons
 Natalie Penfold
 Justin Pineda
 Corin Shearston
 David Sinden
 Daniel Smith
 Douglas Toby
 Alexander Weber

Advanced Diploma in Screenwriting: Feature Film

Emily Aitken
 Alison Ashdown
 Octavia Barron Martin
 Julian Brophy

Laura Conlon
 Samuel Eaton
 Carl Firth
 Gia Frino
 Sara Khan
 Leanne Mackessy
 Jackie McCarthy
 Libby Munro
 Joseph Pothin
 Edward Vassie
 Joshua Walkling
 Anthony Webster
 Sharon Willdin

Advanced Diploma in Screenwriting: Series Television

Elizabeth Baxter
 Anthony Beach
 Erin Bingham
 Renee Broome
 Harrison Cartwright
 Craig Coates
 Sarah Emery
 Thomas Griffin
 Mitchell Harris
 Brenda Hartley
 Craig Hodges
 Richard Jordan
 Pierre Laba Sarkis
 Melissa Lee Speyer
 Georgina Ley
 Dylan Logue
 Georgina Love
 Leanne Mangan
 Luke McKenzie
 Joshua Mehmet
 Dylan Merchant
 Georgia Moore
 Vanna Morosini
 Bronwyn Piggott
 Gareth Rickards
 Suzanne Slack-Smith

Graduate Certificate in Directing

Arul Britto Raj Arokiasamy
 Sophia de Vries
 Samuel Foster
 Julia Landrey
 Leah Pellinkhof
 Julian Ramundi
 Peter Spann
 Jenna Sutch

Graduate Certificate in Directing Fundamentals

Justin Gowdie
 Kim Hardwick
 Mohini Herse
 Andrew Kliem
 Susanna Mangos
 Dane McCusker
 John-Paul Mockler
 Ashley Pollard
 Ella Prince
 Rupert Reid
 Andrew Shanks
 William Suen
 Grace Tan
 Georgina Veneziani
 Jack Webb
 Ryan Woods
 Jack Yabsley

Graduate Certificate in Documentary Fundamentals

Abilio Fonseca Soares
 Anna Potter
 Matthew Ryan
 Luke Vanderzeil

Graduate Certificate in Editing Drama

Brendan Cain
 Issei Chimura

Kathryn Deegan
 Tao Huy Do
 Bryan Fisher
 Stephen Gamba
 Pierre Laba Sarkis
 Rhys Roscoe
 Thomas Scott
 Grace Vaughan

Graduate Certificate in Screenwriting

Stephanie Basile
 Sarah Bassiuoni
 Dave Bloustien
 James Brettell
 Hannah Fitzpatrick
 Derek Foster
 Marie Foyle
 Matthew Hardie
 Dominic Hart
 Kristen Mair
 Alice McCredie-Dando
 Karen Mooney
 Hannah Pembroke
 Rose Perkins
 Dylan Pope
 Cory Williams

Graduate Diploma in Radio

Hannah Achelles
 Patrick Carey
 Michael Golding
 Alexis Hall
 Matthew Harrison
 Liza Harvey
 Natalie Herbstreit
 Christopher Jarrold
 Katerina Khzouz
 Kathleen McDonald Mochan
 Natalia Newling
 Ryan Pemberton
 Matt Petherick
 Timothy Reuben
 Sajarn Stow

4. PUBLIC PROGRAMS

Friday On My Mind

Melbourne

- **Filmme Fatales**
Friday 8 July 2016
Guest: Brodie Lancaster
- **A Night at Wolf Creek**
Friday 22 July 2016
Guest: Greg McLean
- **A Sleeper Hit**
Friday 2 September 2016
Guest: Rosemary Myers
- **By Any Means Necessary**
Friday 14 October 2016
Guest: Rick Charnoski
- **Producing Ideas That Matter**
Friday 28 October 2016
Guest: Sue Maslin
- **Dressed for Success**
Friday 11 November 2016
Guest: Cappi Ireland
- **New Film Writing and Publishing: Fireflies Berlin**
Friday 25 November 2016
Guest: Annabel Brady-Brown

Sydney

- **You Can't Laugh at That**
Friday 29 July 2016
Guest: Abe Forsythe
- **A Night with an All Star and an all Aussie Rom-Com**
Friday 16 September 2016
Guest: Tim Ferguson

TV Talks

- **Aussie Noir**
July 5th 2016
Guests: Louise Fox (Writer - *Glitch*), Vicki Madden (Producer, Showrunner, Head Writer - *The Kettering Incident*), Leah Purcell (Director - *Cleverman*)
- **The Art of the Hustle**
Sep 6th 2016
Guests: Rory Callaghan (CEO, Banijay Screentime), Nick Hayden (Executive Producer, Entertainment, ABC TV) Michelle Hardy (Producer - *Wham Bam Thankyou Ma'am*)
- **Running The Show**
Oct 11th 2016
Guests: Blake Ayshford (Writer & Producer - *Barracuda & Devils Playground*), Debra Oswald (Writer & Producer - *Offspring*), Ellie Beaumont (Writer & Producer - *House Husbands*)
- **New For Old**
Nov 8th 2016
Guests: Liz Baldwin (General Manager, Digital, Network Ten), Clive Dickens (Chief Digital Officer, Seven West Media), Marshall Heald (Director of Television & Online Content, SBS)
- **Eye On The Prize**
Feb 7th 2017
Guests: Jennifer Collins (EP & Head of Non-Fiction, Screentime), Chloe Rickard (Head of Production & Partner, Jungle), Claire Tonkin (Head of Drama Development, CJZ)
- **What Women Watch**
March 7th 2017
Guests: Deanne Weir (MD, Content Aggregation and Wholesale, Foxtel), Sally Riley (Head of Scripted Production, ABC TV), Jane Caro (Media Commentator and Writer), Megan Brownlow (Partner at PWC & Editor of the Australian Entertainment & Media Outlook)

- **Sex Love and Videotape**
April 4th 2017
Guests: Tara McWilliams (Executive Producer - *Married At First Sight*), Deb Spinocchia (Executive Producer - *Seven Year Switch, Back with the Ex, First dates, Bride & Prejudice*), Kirsty De Vallance (Casting Director - *Undressed*)
- **The Business Of Show**
May 2nd 2017
Guests: Craig Graham (Creative Director Fredbird Entertainment), Matt Campbell (CEO - CJZ), Donna Andrews (CEO/Partner - Stickey Pictures)
- **Old News, New News, Fake News**
June 13th 2017
Guests: Josie MacRae (Head of News Digital, Nine Network), Gaven Morris (Director of News, ABC TV), Jason Morrison (Director, News & Public Affairs, Seven Network).

Industry Insiders

- Monday 28 November
Guest: Nik Powell

The Script Showcase

- **Bayou**
Thursday 20 October 2016
Screenwriter: Becca Johnston
- **The Infernal Optimist**
Tuesday 30 May 2017
Screenwriters: Warren Coleman and Stephen Abbott

The Director's Chair

- **Is Television the New Cinema?**
Tuesday 21 February 2017
Guests: Rowan Woods and Tony Krawitz
Location: AFTRS, Sydney

- **Masterclass with Paris Barclay**

Tuesday 21 February 2017
Guest: Paris Barclay
Location: AFTRS, Sydney

- **What Is It That We Do?**

Tuesday 30 May 2017
Guest: Garth Davis
Location: RMIT, Melbourne

Meet the Nominees

- **Sound**
Sunday 4 December 2016
Guests: Liam Egan ASSG, Yulia Akerholt ASSG, Robert Mackenzie and Tara Webb
- **Composers**
Sunday 4 December 2016
Guests: Antony Partos AGSC and Darrin Verhagen
- **Production and Costume Designers**
Sunday 4 December 2016
Guests: Fiona Donovan and Liz Palmer
- **Editors**
Sunday 4 December 2016
Guests: Veronika Jenet, ASE; Andrew Cooke; Karryn de Cinque; Ben Joss; Mark Perry and Steven Robinson, ASE
- **Cinematographers**
Sunday 4 December 2016
Guests: Bentley Dean, ADG; Ernie Clark, ACS; and Simon Morris
- **Documentary**
Tuesday 6 December 2016
Guests: Alison Black, Nickolas Bird, Anna Broinowski, Matthew Davis, Karina Holden, Ivan O'Mahoney and Eva Orner
- **Writers**
Tuesday 6 December 2016
Guests: Matthew Whittet, Damian Hill, Victoria Madden and Alison Bell

Directors

Tuesday 6 December 2016
 Guests: Rosemary Myers; Bentley Dean, ADG; Peter Duncan; Rowan Woods and Martin Butler, ADG

Producers

Tuesday 6 December 2016
 Guest: Matthew Deaner

Q&A with Dan Mindel

- Sunday 27 November 2016
 Guest: Dan Mindel

Speed Networking

- Thursday 8 June 2017

Masterclass with Hope Hall

- Wednesday 7 June 2017
 Guest: Hope Hall

5. INDUSTRY GUILDS AND ASSOCIATIONS, FESTIVALS, CONFERENCES AND PARTNERSHIPS

- ABC OzPods conference (Radio)
- ABC iview
- Adelaide Film Festival
- AEAFA Awards
- AFTRS Radio, Residential Conference (Presenters included Dean Cappello, VP and Chief Content Officer, WNYC; Joan Warner, CEO, Commercial Radio Australia and Duncan Campbell, National Content Director, Australian Radio Network)
- Antenna Film Festival

- Audiocraft (independent podcaster producers) conference (Radio)
- Australian Academy of Cinema and Television Arts (AACTA)
- Australian Cinematography Society (ACS)
- Australian Content Conversation
- Australian Directors' Guild (ADG)
- Australian Production Design Guild (APDG)
- Australian Screen Editors Guild (ASE)
- Australian Screen Sound Guild (ASSG)
- Australian Short Film Today, New York
- Australian Writers' Guild (AWG)
- Australians in Film (AiF)
- Beams Arts Festival
- Bus Stop Films
- Inaugural Cast Away Awards – Australia's first podcasting awards event.(Radio)
- CILECT
- Cinéma des Antipodes, France
- Commercial Radio Awards
- Community Broadcasting Association of Australia (CBAA) conference (Radio)
- CRA conference (Radio)
- Create NSW
- Curiousworks
- Czech & Slovak Film Festival
- Event Cinemas
- FemFlix
- Film Victoria
- Flickerkids
- Foundation For Young Australians
- General Assembly
- GLAD
- Golden Age Cinema
- ICE
- Independent Producer's workshop (Megan Tan from Gimlet) (Radio)

- Indigenous Remote Communications Association (IRCA) National Media Festival at Yirrkala
- Interrelate
- Love Frankie
- Melbourne International Film Festival
- Mountain Youth Services
- MRC (Media Rights Capital)
- Multicultural Arts Victoria
- New Screen Makers Conference
- Orana Arts
- Persian Film Festival
- Screen Australia
- Screen Canberra
- Screen Futures: Summit & Youth Media Festival
- Screen Tasmania
- Screen Territory
- Screen QLD
- Screen West
- Screenworks
- SnackableTV
- South Australian Film Corporation
- SPA Conference
- St Kilda Film Festival
- Sydney Film Festival
- The Other Art Fair
- Tropfest
- Understory Film Festival
- UNSW Aspire
- Wide Angle
- WINDA Festival
- VICE
- Virgin Australia
- Yabun Festival
- YouTube

6. INDUSTRY USE OF AFTRS' FACILITIES

July 2016 to June 2017

- AFTRS alumni: cast, crew and distributor screening of feature film *Pulse* made by AFTRS graduates, August 2016
- Australian Screen Sound Guild: Screening of feature films for the Annual Awards, three events in August and five events in September 2016
- Australian Writers' Guild: Write Night Masterclass, August 2016
- ABC TV and Groupe Amplify: ABC Offsite Sessions with ABC TV Executive Team, two events in September 2016
- Sydney European Climate Diplomacy: *Tomorrow – Demain* Film Screening for European Climate Diplomacy Week, September 2016
- Black Fella Films: Feature documentary *Deep Water* screening for industry representatives and distributors, September 2016
- AFTRS alumni: fine cut screening of independent feature documentary *Midnight Oil: 1984*. Produced by AFTRS graduate Rachel Argall. Directed and produced by AFTRS graduate Ray Argall, September 2016
- Australian Directors' Guild: Ozdox Monthly Presentation with Q&A. Live streaming included, September 2016
- AFI/AACTA, VFX *Bake Off* event, September 2016
- Bus Stop Films: Green Room for 2016 Showcase at Hoyts, September 2016
- Earth Star Productions: cast and crew screening for Indigenous philanthropic project *Miro*, September 2016

- Rosie Lourde: project development meeting for *Breach*, part of the Screen NSW 360 Vision VR initiative with AFTRS alumni, September 2016
- Azure Productions: cast and crew screening of Australian feature film *Teenage Kicks*, September 2016
- Australian Documentary Filmmakers Collective: meeting, October 2016
- Michael Booth: rough-cut screening of independent Australian feature film *Sarah*. AFTRS alumni in crew, October 2016
- ABC TV: 'creative off-road' event for ABC TV staff and industry guests, November 2016
- Felix Media and AFTRS alumni: test screening of short film *Wolf*, November 2016
- Australian Directors' Guild: Annual General Meeting, November 2016
- Blue Cat Pictures: Screenings for Academy, BAFTA, VES and AACTA International Jury Members, three events in November 2016
- AFTRS alumni: filming a sequence for an independent self-funded short film, featuring AFTRS graduates and current AFTRS students on the crew, November 2016
- Superhuman Productions Test screening of independent feature documentary *Superhuman*, November 2016
- Hibiscus Films: Industry Screening of feature film *The Rehearsal*, November 2016
- Australian Cinematographers Society: Screening of feature film *Star Wars 7* followed by Q&A with Cinematographer Dan Mindel, November 2016
- Australian Documentary Filmmakers Collective: meeting, November 2016
- Aquarius Films and AFTRS alumni: industry screening of feature film *Berlin Syndrome*, directed by AFTRS graduate Cate Shortland, November 2016
- Blue Cat Pictures Screenings for Academy, BAFTA, VES and AACTA International Jury Members, six events in December 2016
- AFI/AACTA: Meet the Nominees' Presentations with Q&A, three events in December 2016
- Angus Denton: Screening of Angus Denton's (AFTRS staff) Sydney Fringe Festival dance video project, December 2016
- AFTRS alumni: Writers Room for Gender Matters funded project *Sunshine*, two events in December 2016
- AFTRS alumni: cast and crew screening of Screen Australia Hot Shots short film *Grace*. Directed by Alex Holmes, December 2016
- SBS and NITV: Showcase NITV 2017 for SBS staff, December 2016
- AFI/AACTA: AACTA International Awards – Chapter Member Screening of *Jackie*, December 2016
- Australian Directors' Guild: Ozdox monthly presentation with Q&A plus live streaming, December 2016
- Screen NSW: Screen NSW and Madman Distributor function, December 2016
- AFTRS alumni: cast and crew screening of Screen Australia Hot Shots short film *Melon Grab*. Directed by AFTRS graduate Andrew Lee, December 2016
- Prairie Dog Films and AFTRS alumni: Prairie Dog Films meeting for new film project by AFTRS graduate Warwick Young, December 2016
- AFTRS alumni: rough cut screening of Warwick Thornton's new feature film *Sweet Country* for key creative team, December 2016
- Aquarius Films: Writers Development Workshop for TV Series *The Other Guy*, January 2017
- AFTRS alumni: cast and crew screening of Tropfest entry short film *C Anon*. AFTRS graduates and current students in key creative crew roles, January 2017
- NSW Department of Premier and Cabinet: voice-over recording with Jack Thompson for Australia Day presentation. Music and direction by AFTRS graduate Grace Huie Robbins, January 2017
- *The Guardian*: interview shoot with Jack Thompson for new series interviewing prominent older Australians, January 2017
- Screen Australia Indigenous Department: Interview shoot with Beck Cole for the Indigenous Filmmaking Talent Reel, January 2017
- AFTRS alumni: rough cut screening of Warwick Thornton's new film *Sweet Country* for key creative team, January 2017
- Flickerfest Projectionist: testing DCP files for Flickerfest National Tour, January 2017
- Blackfella Films production meeting, January 2017
- Gary Doust and Fridgejam Productions: test screening of independent feature documentary *Horror Movie: A Low Budget Nightmare*, January 2017
- Australian Directors' Guild: board meeting, February 2017
- ABC TV: Presentation Workshop for TV Executive staff, two events in February 2017
- AFTRS alumni: investor screening of Warwick Thornton's new film *Sweet Country*, February 2017
- Screen Australia Indigenous Department: interview shoot with Wayne Blair for the Indigenous Filmmaking Talent Reel, February 2017
- AFTRS alumni: short film DCP test screening for SXSW. Produced by AFTRS graduate Liam Heyen, February 2017
- YouTube, Love Frankie: meeting for YouTube and Love Frankie's Share Some Good Campaign, February 2017
- AFTRS alumni: pre-production meetings for Emerging Filmmakers Fund short film *Asian Girls*, two events in February 2017
- ABC TV: creative away-day for head creative leaders, March 2017
- AFTRS alumni: fine cut screening of Warwick Thornton's new film *Sweet Country* for key creative team, March 2017
- Screen Australia Indigenous Department: Interview shoot with Mitchell Stanley for the Indigenous Filmmaking Talent Reel, March 2017
- AFTRS alumni and Rufus Music: final notes on sound mix of new feature documentary *Trauma* with AFTRS student session. Sound mix by AFTRS graduate Adam Moses, March 2017
- AFTRS alumni: Web series *Amazing Grace* screening for cast and crew. Directed by AFTRS graduate Julie Money, March 2017
- Joy House Productions: script read through of new independent feature *The Casting Game*, March 2017
- Australian Screen Sound Guild: technical presentation by sound crew of *Hacksaw Ridge* for ASSG members and AFTRS students, March 2017
- Film Critics Circle of Australia: FCCA Annual General Meeting, March 2017
- AFTRS alumni and Absolute Content: cast, crew and AFTRS' Masters student screening of short film *Third World Man* written by AFTRS graduate Ian David, March 2017

- Australian Screen Editors' Guild, Screen Producers Australia and Substation: seminar on captioning and audio description, April 2017
- Steve Jaggi Company and Sydney Film Festival: Screening of new feature film *Rip Tide* for Sydney Film Festival Director, April 2017
- Rosie Lourde and Mike Jones: development meeting for Virtual Reality Project Breach, supported by Screen NSW's 360 Vision initiative, April 2017
- For Film's Sake' Film Festival: film festival production meetings, three events in April 2017
- AFTRS alumni: distributor screening of Warwick Thornton's new film *Sweet Country*, April 2017
- AFTRS alumni: AFTRS alumni recipients of the Lexus Australia Fellowship, short film screening for cast and crew, April 2017
- Australian Directors' Guild: Ozdox Monthly Presentation with Q&A. Live streaming included, April 2017
- Bustop Films and Jewish House: Screening and Mental Health Awareness Event, May 2017
- AFTRS alumni: Premiere screening of web series *Thirty – The Series*, May 2017
- Australian Screen Editors' Guild: ASE Editing Awards talks with winning editors, May 2017
- Australian Cinematographers Society: ACS Meet the Nominees Q&A session with 2017 ACS National Awards Nominees, May 2017
- Australian Directors' Guild: Ozdox Monthly Presentation with Q&A plus live streaming, May 2017
- Joy House Productions: dressing room for filming in EQ. Independent feature film project *The Casting Game*, May 2017

- AFTRS alumni: costume fittings for short film *Ritual*, produced by AFTRS graduate Andrew Brinsmead, May 2017
- National Film and Sound Archives Industry Screening of a remastered version of *The Year My Voice Broke*, May 2017
- ABC TV: ABC TV Offsite Planning Day, May 2017
- Sensation Philosophy and AFTRS alumni: test screening of pilot TV drama series *Cul-De-Sac*, edited by AFTRS graduate Gwen Sputore, May 2017
- Tracey Mair: Publicity Screening of Ben Young's Feature Debut *Hounds of Love*, May 2017
- Create NSW Amplifier Project: Interviews with Jen Peedom and Lachlan Philpott, June 2017
- AFTRS alumni: fine cut screening of independent feature documentary *Midnight Oil: 1984*. Produced by AFTRS graduate Rachel Argall. Directed and produced by AFTRS graduate Ray Argall, June 2017.

7. INDUSTRY PRACTITIONERS AT AFTRS

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

In 2016–17, Award course guest lecturers included:

Diplomas and Advanced Diplomas
Romina Accurso; Sandra Alexander; Catherine Armstrong; Larissa Behrendt; Franc Biffone; Paul Black; Dave Bloustien;

Suzanne Boccalatte; Louise Bowes; Stephen Boyle; James Brettell; Christopher Bruce; David Bruggemann; Christopher Burke; Bob Burns; Jess Campanaro; Ashleigh Carter; Christine Cheung; Warren Clarke; Rachel Corbett; Ed Coy; Debbie Cramb; Matt Dabner; Peter Dasent; Monica Davidson; Stephen Davis; Suzanne Derry; Ian Dodman; Liz Doran; Fin Edquist; Rebecca Edwards; Bonnie Elliott; Natasha Exelby; Hannah Fitzpatrick; Marie Foyle; Anna Fraser; Caroline Gates; Genevieve Ginty; Kirke Godfrey; Geir Gunnarsson; Peter Hanna; Matt Hardie; Dominic Hart; Jill Hewitt; Jeremy Ireland; Dan Jackson; Madeline Joannou; Nicholas King; Yanni Kronenberg; Tania Lambert; Joshua Lee; Lesley Lewis; Bin Li; Mark Lymbers; Holly Lyons; Kristen Mair; Danille Manton; Luciano Marigo-Spitaleri; Kelrick Martin; Nicole Mather; Steve McDonald; Marian MacGowan; Chris McKeith; Faith McKinnon; Sam Meikle; Virginia Mesiti; Nathan Mewett; Pru Montin; Simon Morris; Steve Newman; Michelle Offen; Heather Ogilvie; Jonathan Ogilvie; Ben Osmo; Hannah Pembroke; Rose Perkins; Milena Romanin; Gina Roncoli; Cathy Scott; Eren Sener; Andrew Silke; Brett Smith; Louise Smith; Kate Stone; Gareth Tillson; Dani Torresan; David Tran; Jason Treuen; Lia Tsamoglou; Jessica Wells; Scotty Wilcox; Adrian Wills; Richard Wilmont.

Bachelor of Arts (Screen)

Bec Barry; Derek Best; Tim Brown; Mandy Chang; Liam Egan; Michelle Hardy; Madeleine Hetherington; Melissa Leddin; Kelrick Martin; Tim Pye; Josh Reed.

Graduate Certificates

Alice Addison; Steve Arnold; Alice Bell; Dave Bloustien; Dylan Blouwen; Bob Burns; Martin Connor; Liz Doran; Bamdad Erfanian; Maura Fay Casting Pty Ltd; Kathryn Fleming; Roger Gonzalez; Louise

Gough; Geir Gunnarsson; Helen Grimley; John Gregory; Anthony Grundy; Vicki Hansen; Miranda Harcourt; Martin Hersov; Hannah Hilliard; Lisa Hoppe; Louis Irving; Emma Jensen; Rebecca Johnstone; Andrew Kotatko; Tony Krawitz; Andrea Lang; Benjamin Law; Mark Lazarus; Steve McDonald; Chris McKeith; Kim Mordaunt; Jonathan Page; Mark Perry; Michael Pickells; Damien Power; Mark Stewart Pearson; Katherine Stone; Louise Smith; Catherine Scott; Julia Scott Stevenson; Samantha Strauss; Keith Sweitzer; Zilla Turner; Ian Watson; Adrian Wills; Tony Tilse; Anika Valenti; Peter Wasson.

Graduate Diploma of Radio

Jamie Angel; Ellie Angel-Mobbs; Dave Archer; Carla Bignasca; Chris Bowen; Angela Catterns; Rachel Corbett; Rachel Cormack; Pat Drummond; Masako Fukui; Sally Hanson; Peter Jamieson; Madeline Joannou; Alan Jones; Dean Kesby; Amy Longhurst; Miles Martignoni; Nicole McClure; Alex Mitchell; Kim Napier; Brett Nossiter; Ryan Rathbone; Gareth Tillson; Sophie Townsend and Jason Treuen.

Masters

Natalie Apostolou; Steve Arnold ACS; Nicholas Beaman; Dan Bethell; Suzanne Boccalatte; Jean-Baptiste Brelrier; Kim Buddee; Pauline Clague; Peter Coleman; Ian Collee; Dany Cooper; Ruth Cullen; Kim Dalton; Pablo Donnan; Bonnie Elliot ACS; Mark Franken; Anna Fraser; Colin Gibson; Courtney Gibson; John Gregory; Sam Griffin; Miranda Harcourt; Martin Hersov; Sam Hobbs; Jamie Hunt; David Jowsey; Justine Kerrigan; Andrew Kotatko; Tony Krawitz; Andrea Lang; Danny Lavarche; Peter Lawless; Jacinta Leong; Alistair McKinnon; Stuart Monksfield; Michael Monic; Robert C Morton; Gehard Mozi; Bronwyn Murphy;

Anna Nolan; Jonathan Ogilvie; Jen Peedom; Michael Phillips; Brett Smith; Adrian Russell Wills; Richard Wilmot; Debora Riley; Gina Roncoli; Phil Shearer; Brad Taylor; Louise Wadsley; Mark Ward; Andrew Yoole.

In 2016-17, AFTRS Open lecturers included:

Alex Gabbott; Alison Black; Anna Howard; Amy Longhurst; Andrew Garrick; Andy Day; Anna Tow; Anne Brooksbank; Ann Buchner; Antonio Orena-Barlin; Brendon McDonall; Brett Smith; Carol Cameron; Carolynne Constantine; Chris McKetih; Claire Phillips; Clarissa House; Daina Reid; Dani Torresan; Darren Ashton; David Caesar; David Whealy; Denise Eriksen; Devris Hasan; Di Drew; Dylan Blowen; Elissa Down; Gabriella Mcgrail; Gareth Tillson; Genevieve Ginty; Greg Woodland; Helen Campbell; Holly Lyons; Ian Watson; Jake Taylor; Janos Jersch; Jess Campanaro; Jessica Redenbach; Jane Corden; Jill Hewitt; John Collee; John Gregory; Jonathan Ogilvie; Kat Slowick; Kate Ayrton; Lesley Lewis; Linda Aronson; Liam Branagan; Lorelle Adamson; Lucy Gaffy; Luke Buckmaster; Lynnette Lounsbury; Lynnette Reeves; Madeleine Joannou; Maria Tran; Marie Patane; Marion Farelly; Mark Stewart-Pearson; Martha Goddard; Matt McGowan; Mark O'Toole; Melanie Alexander; Monica Davidson; Michael Pickells; Miguel Zaragoza; Nathan Anderson; Nadia Townsend; Oliver Heath; Paul Hawker; Paul Warren; Peter Laurie; Pearly Tan; Rachel Corbett; Ray Matsen; Rebecca Edwards; Richard Wilmot; Rob Neil; Robert Thirkell; Robin Hughes; Romina Accurso; Sandra Alexander; Sarah Eddowes; Sarah Walker; Sophie Wiesner; Steve Arnold; Steve Crombie; Steve McDonald; Susan Bower; Tait Brady; Theresa Miller; Tim Ferguson; Tim Chappell; Todd Decker; Tom Zubrycki; Toni Tenaglia; Tracey Spicer; Vicki Madden; Warren Eagles; Warwick Young.

In 2016-17, AFTRS Open guest lecturers/speakers included:

Adam Scott; AJ Johnson; Alan Dukes; Alison Myers; Allen Palmer; Ana Kokkinos; Andrew Cooke; Andy Ryan; Azar Marashian; Ben Shirley; Bethany Ryan; Brendan Shaw; Carolyn Brown; Catherine Flannery; Chris McHardy; Christine James; Claire Evans; Claire Tonkin; Craig Boreham; Colleen Clarke; Courtney Wise; Courttia Newland; Daniel Ardiley; Danny Lachevre; Danny Tait; Dan Read; Dan Shulthesis; Dave Cole; David Caesar; David Westgate; David White; Ella Carey; Erin Goode; Esther Coleman-Hawkins; Frank Rodi; Gavin Romanis; Genevieve Ginty; Greg Fitzgerald; Gwendalina Sputore; Hattie Archibald; Heather Ogilvie; Jaime Hunt; Jana Blair; Janine Cooper; Jason Owen; Jennie Milward-Olive; Jing Han; Jonathan Tyler; Jonathan Zwartz; Joe Lo Surdo; John Martin; Jules Munro; Julian Munro; Kacie Anning; Katherine Fry; Keely Sonntag; Kim Farrant; Kit McDee; Madeleine Hetherton; Martin Oswin; Micah Hewson; Nick Cole; Dr. Nick Herd; Nicki Gardiner; Nicole La Macchia; Peter Dunlop; Rebecca Barry; Rick Kalowski; Rob Spencer; Sam Doust; Sarah Stollman; Matt Rudduck; Sascha Ettinger; Simeon Bryan; Sonja Simec; Sue Hore; Tim Walsh; Tony MacDonald and Tony Murtagh.

In 2016-17, AFTRS Indigenous Unit engaged the following tutors; crew and industry:

Patricia Adjei; Mandy Brown; Morgan Brown; Martin Corben; Mandy Eyley; Lola Forrester; Alicia Gleeson; Cathy Gray; Devris Hasan; Terri Janke; Darlene Johnson; Penelope McDonald; Jules O'Louglin; Cornel Ozies; Jason de Santolo; Grace Vaughan; Dot West; CAAMA; Bacon Factory Films; Ramu Productions; TSIMA.

8. STUDENT FILM ACHIEVEMENTS

- ***A Boy Called Su*** (Vedrana Musić, Graduate Diploma in Directing 2014) was selected for Down Under Berlin; Andorra Kids' Film Festival; Festival Tous Courts France; Poitiers Film Festival France; Byron Bay International Film Festival; and Breath of Fresh Air in Tasmania
- ***Angelfish*** (Dane McCusker, Graduate Certificate in Directing 2016) was selected for the prestigious Aspen Film Festival in Colorado USA
- ***At Midnight*** (Amber McBride, Graduate Diploma in Documentary 2014) screened at the Bay Street Film Festival, Ontario Canada; Canberra Short Film Festival; Breath of Fresh Air, Tasmania; and Dungog Film Festival, where it was runner up for Best Craft Award for Best Australian Documentary
- ***Back To Earth*** (Thomas Wilson, Graduate Diploma in Directing 2014) was selected for Berlin Down Under Film Festival and Byron Bay International Film Festival
- ***BAE*** (Thorsten Hertog BA 2015) had its world première at the Academy-qualifying Cinequest Film Festival in San Jose, California
- ***Clan*** (Larissa Behrendt, Graduate Diploma in Documentary 2013) was selected for Fairytales Calgary in Canada
- ***Deszcz*** (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014) screened at Recontres Internationales du Cinema des Antipodes in Saint-Tropez; Canberra Short Film Festival; and Breath of Fresh Air Festival, Tasmania
- ***Driftwood Dustmites*** (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014) won Best Cinematography at Canberra Short Film Festival and was selected for Berlin Down Under Film Festival and Breath of Fresh Air Festival, Tasmania
- ***Foal*** (Vanessa Gazy, Master of Screen Arts 2014) was selected for Berlin Down Under Film Festival, Recontres Internationales du Cinema des Antipodes in Saint-Tropez, Dungog Film Festival and Canberra Short Film Festival
- ***Happy*** (Laura Dudgeon, Master of Screen Arts 2014) was selected for Montreal World Film Festival; Newfest, New York; Inside Out in Toronto; Queer Screen (Mardi Gras Film Festival), Sydney; Melbourne Queer Film Festival; Athens International Film Festival; Wicked Queer Boston LGBT, USA; For Film's Sake in Sydney; Newport Beach Film Festival, USA; St.Kilda Film Festival; Phnom Pehn Pride Fest in Cambodia; Fire!! Barcelona LGBT Film Festival in Spain; and Bendigo Queer Film Festival
- ***Horrie*** (Lucas Li, Graduate Diploma in Documentary 2013) was selected for Heart of Gold Film Festival in Gympie
- ***I Remember You*** (Ramon Samson, BA 2015) premièred at the Revelation Film Festival in Perth and was selected for the Montreal World Film Festival in Canada and Whitehead International Film Festival in the USA
- ***Inanimate*** (George-Alex Nagle, Master of Screen Arts 2014) won Best Film at Canberra Short Film Festival
- ***Love Me Tender*** (Shannon Murphy, Graduate Diploma in Directing 2013) was selected for A Night of Horror International Film Festival in Sydney

- **Midnight Poetry** (Emilie Boyard, Master of Screen Arts 2014) won Best Short Film at We Love Paris Film Festival. It was selected for Simply Shorts: World Cinema; Equinox Women's Film Festival; Recontres Internationales du Cinema des Antipodes in Saint-Tropez. Female Filmmakers Film Festival; Feel The Reel International Film Festival; Sydney World Film Festival; and Canada's World International Film Festival
- **Silent Night** (Nastassja Djalog, Graduate Diploma in Directing 2014) was selected for the Utopiales Science Fiction Film Festival in France
- **Stuffed** (Warwick Young, Master of Screen Arts 2013) won Best Score (Matt Rudduck, Graduate Diploma in Screen Music 2013/Graduate Certificate in Screen Music 2012, Jonathan Zwartz, Graduate Certificate in Screen Music 2012) at Best of 2017 NewFilmmakers in Los Angeles. It also screened at the Heart of Gold Film Festival in Gympie
- **Symphony of Strange Waters** (Saba Vasefi, Graduate Diploma in Documentary 2014) was selected for the Canberra Short Film Festival
- **The Dam** (Brendon McDonall, Master of Screen Arts 2014) had its world première at the Melbourne Film Festival, and went on to win Best Student Narrative Short at the RiverRun International Film Festival in North Carolina USA. It was nominated for Best Film at the St Kilda Film Festival and was selected for Montreal World Film Festival Canada; Fresh Wave International Film Festival Hong Kong; Kashish Mumbai International LGBT Film Festival India; Pune International Film Festival; ShanghaiPRIDE Film Festival in China; Phnom Penh Pride Festival Cambodia; and in Sydney at both Flickerfest and Queer Screen (Mardi Gras Film Festival)
- **The Ern Malley Affair** (Rowena Potts, Graduate Diploma in Documentary 2014) was selected for Berlin Down Under Film Festival; Breath of Fresh Air in Tasmania; and Canberra Short Film Festival
- **The Flying Adventures of Amelia** (Pepi Kokab, Graduate Diploma in Directing 2013) was selected for Recontres Internationales du Cinema des Antipodes in Saint-Tropez
- **The Fruity** (Jamieson Pearce, Graduate Diploma in Directing 2014) screened at Berlin Down Under Film Festival in Germany
- **The Kangaroo Guy** (Joel Loxton, Master of Screen Arts 2014) was selected for Berlin Down Under Film Festival, Recontres Internationales du Cinema des Antipodes in Saint-Tropez; Breath of Fresh Air in Tasmania; and FilmschoolFest in Munich
- **The Virgin** (Jack Yabsley, Graduate Certificate in Directing 2016) had its world premiere at Flickerfest in Sydney
- **Vengeance** (André Shannon, BA 2015) won Best Experimental Film (Student category) at the Montreal World Film Festival and was selected for Seattle International Film Festival USA; Melbourne Animation Film Festival; and premiered at the Perth Revelation Film Festival
- **Viral** (Sam Van Grinsven, Foundation Diploma 2014) was selected for Berlin Down Under Film Festival in Germany
- **Vulva** (Eloise Boutry, BA 2015) screened at For Film's Sake Film Festival in Sydney.

9. FINANCIAL STATEMENTS

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INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications and Arts

Opinion

In my opinion, the financial statements of the Australian Film Television and Radio School for the year ended 30 June 2017:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements 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 2017 and its financial performance and cash flows for the year then ended.

The financial statements of the Australian Film Television and Radio School, which I have audited, comprise the following statements as at 30 June 2017 and for the year then ended:

- 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 to the financial statements, comprising a summary of significant accounting policies and other explanatory information.

Basis for Opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Australian Film Television and Radio School in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* to the extent that they are not in conflict with the *Auditor-General Act 1997* (the Code). I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Accountable Authority's Responsibility for the Financial Statements

As the Accountable Authority of the Australian Film Television and Radio School the Council is 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 – Reduced Disclosure Requirements and the rules made under that Act. The Council is also responsible for such internal control as the Council determines is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Council is responsible for assessing the Australian Film Television and Radio School's ability to continue as a going concern, taking into account whether the entity's operations will cease as a result of an administrative restructure or for any other reason. The Council is also responsible for disclosing matters related to going concern as applicable and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

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19 National Circuit BARTON ACT
Phone (02) 6203 7300 Fax (02) 6203 7777

Auditor's Responsibilities for the Audit of the Financial Statements

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit 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;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office

Josephine Bushell
Senior Director

Delegate of the Auditor-General
Canberra


8 September 2017

STATEMENT BY COUNCIL, CHIEF EXECUTIVE OFFICER & CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2017 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.



Russel Howcroft
Chair
8 September 2017



Neil Peplow
Chief Executive Officer
8 September 2017

Ann Browne
Chief Financial Officer
8 September 2017

**STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30 JUNE 2017**

	Notes	2017 \$000	2016 \$000	Original Budget \$000
NET COST OF SERVICES				
EXPENSES				
Employee benefits	1A	17,233	16,271	17,872
Suppliers	1B	11,651	10,943	11,026
Depreciation and amortisation	4A	1,652	1,882	2,122
Write-down and impairment of assets	1C	119	5	-
TOTAL EXPENSES		30,655	29,101	31,020
Less:				
OWN-SOURCE INCOME				
Own-source revenue				
Sale of goods and rendering of services	2A	7,569	5,192	7,837
Interest on deposits		164	199	198
Donation income		11	-	-
Total own-source revenue		7,744	5,391	8,035
Gains				
Net gains from sale of assets	1D	-	21	-
TOTAL OWN-SOURCE INCOME		7,744	5,412	8,035
Net cost of services		22,911	23,689	22,985
Revenue from government	2B	22,985	23,697	22,985
Surplus on continuing operations		74	8	-
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation surplus		127	-	-
Total other comprehensive income		127	-	-

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

STATEMENT OF FINANCIAL POSITION
 AS AT 30 JUNE 2017

	Notes	2017 \$000	2016 \$000	Original Budget \$000
ASSETS				
Financial assets				
Cash and cash equivalents	3A	7,405	8,009	9,123
Trade and other receivables	3B	3,312	1,800	604
Total financial assets		10,717	9,809	9,727
Non-financial assets				
Leasehold improvements	4A	4,625	4,119	3,619
Plant and equipment	4A	3,031	3,511	3,402
Motor vehicles	4A	32	69	56
Computer software	4A	157	319	744
Course development costs capitalised	4A	808	-	-
Other non-financial assets	4B	445	511	305
Total non-financial assets		9,098	8,529	8,126
TOTAL ASSETS		19,815	18,338	17,853
LIABILITIES				
Payables				
Suppliers	5	895	1,199	1,205
Other payables	6	4,936	3,373	2,382
Total payables		5,831	4,572	3,587
Provisions				
Employees	7	2,888	2,871	3,379
Total Provisions		2,888	2,871	3,379
TOTAL LIABILITIES		8,719	7,443	6,966
NET ASSETS		11,096	10,895	10,887
EQUITY				
Reserves		175	48	48
Retained surplus		10,921	10,847	10,839
TOTAL EQUITY		11,096	10,895	10,887

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

STATEMENT OF CHANGES IN EQUITY
 FOR THE YEAR ENDED 30 JUNE 2017

	Retained earnings		Asset revaluation reserve	TOTAL EQUITY			Original Budget \$000
	2017 \$000	2016 \$000	2017 \$000	2016 \$000	2017 \$000	2016 \$000	
Opening balance	10,847	10,839	48	48	10,895	10,887	10,887
Comprehensive income							
Surplus for the period	74	8	-	-	74	8	-
Other comprehensive income	-	-	127	-	127	-	-
Total comprehensive income	74	8	127	-	201	8	-
Closing balance as at 30 June	10,921	10,847	175	48	11,096	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 2017

	Notes	2017 \$000	2016 \$000	Original Budget \$000
OPERATING ACTIVITIES				
Cash received				
Appropriations		22,985	23,697	22,985
Sale of goods and rendering of services		7,449	5,093	7,789
Interest on deposits		171	201	198
Net GST received		1,168	1,120	1,297
Other		206	14	100
Total cash received		31,979	30,125	32,369
Cash used				
Employees		18,063	17,537	17,979
Suppliers		11,966	11,532	12,250
Total cash used		30,029	29,069	30,229
Net cash from operating activities		1,950	1,056	2,140
INVESTING ACTIVITIES				
Cash received				
Proceeds from sales of property, plant and equipment		31	28	-
Total cash received		31	28	-
Cash used				
Purchase of plant, equipment and computer software		(2,585)	(1,129)	(1,700)
Total cash used		(2,585)	(1,129)	(1,700)
Net cash used by investing activities		(2,554)	(1,101)	(1,700)
Net increase (decrease) in cash held		(604)	(45)	440
Cash at the beginning of the reporting period		8,009	8,054	8,683
Cash at the end of the reporting period		7,405	8,009	9,123

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

Overview

A 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:

- a) *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR) for reporting periods ending on or after 1 July 2015; and
- b) Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and 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 statements are presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

B New Australian Accounting Standards

All new accounting standards, amendments and interpretations issued prior to the sign-off date which are applicable to the current reporting period did not have a material effect on AFTRS' financial statements.

C 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.

D Events After the Balance Sheet Date

There were no subsequent events which had the potential to significantly affect the ongoing structure and financial activities of AFTRS.

Financial Performance

This section analyses the financial performance for the year ended 30 June 2017

	2017 \$000	2016 \$000
1. EXPENSES		
1A. Employee benefits		
Wages and salaries	12,711	12,163
Superannuation		
Defined benefit plans	507	507
Defined contribution plans	1,669	1,496
Leave and other benefits	1,682	1,888
Separation and redundancy	664	217
Total employee benefits	17,233	16,271
Accounting policies for employee related expenses are contained in People and Relationships section		
1B. Suppliers		
Goods and services supplied		
Consultants and professional fees	797	467
Contractors	733	656
Stationery	157	156
Repairs and maintenance (non IT related)	591	1,043
Utilities	380	348
Building services	479	374
Travel	333	307
Marketing	784	741
IT related expenses	1,130	927
Others	1,337	1,092
Total goods and services supplied	6,721	6,111
Goods and services are made up of:		
Goods supplied	4,306	3,196
Services rendered	2,415	2,915
Total goods and services	6,721	6,111
Other supplier expenses		
Operating lease rentals to external entities	4,745	4,643
Workers compensation premiums to federal government entities	185	189
Total other supplier expenses	4,930	4,832
Total supplier expenses	11,651	10,943

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 in 2041. Rent is payable monthly and it is subject to annual CPI review applicable from February each year.

	2017 \$000	2016 \$000
Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:		
Within 1 year	5,452	5,347
Between 1 to 5 years	21,847	21,457
More than 5 years	3,199	8,529
Total operating lease commitments	30,498	35,333
1C. Write-down of assets		
Fixed assets written off	-	5
Revaluation decrement	119	-
Total write-down of assets	119	5
1D. Gains and losses from asset disposals		
Equipment		
Proceeds from sale	5	27
Carrying value of assets sold	(2)	(6)
Gains from sale of equipment	3	21
Motor vehicles		
Proceeds from sale	22	-
Carrying value of assets sold	(25)	-
Gains (losses) from sale of motor vehicles	(3)	-
Total proceeds from sale	27	27
Total carrying value of assets sold	(27)	(6)
Total net gains (losses) from sale of assets	-	21

	2017 \$000	2016 \$000
2. INCOME		
2A. Sale of goods and rendering of services		
Sale of goods	6	25
Rendering of services	7,563	5,167
Total sale of goods and rendering of services	7,569	5,192
2B. Revenue from Government		
Attorney-General's Department		
Departmental appropriations*	-	10,024
Department of Communications and the Arts		
Departmental appropriations*	22,985	13,673
	22,985	23,697

* For ordinary annual services

Accounting Policy

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyers;
- AFTRS retains no managerial involvement nor effective control over the goods;
- the revenue and transaction costs incurred can be reliably measured; and
- 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:

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

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

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

Revenues from Government

Funding appropriated to AFTRS from the Department of Communications and the Arts is recognised as Revenue from Government.

Financial Position

This section analyses AFTRS' assets held as at June 30 to conduct its operations and the operating liabilities incurred as a result. Employee related information is disclosed in the People and Relationships section.

	2017 \$000	2016 \$000
3. FINANCIAL ASSETS		
3A. Cash and cash equivalents		
Cash at bank	7,402	8,006
Cash on hand	3	3
Total cash	7,405	8,009

Accounting Policy

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

- cash on hand;
- 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.

3B. Trade and other receivables

Goods and services receivables	3,189	1,645
Other receivables		
Interest receivable	23	30
GST receivable	100	125
Total other receivables	123	155
Total trade and other receivables (gross)	3,312	1,800
Less: Impairment allowance for other receivables/(payables)	-	-
Total trade and other receivables (net)	3,312	1,800

All receivables are expected to be recovered in no more than 12 months

Trade and other receivables (gross) are aged as follows

Not overdue	3,312	1,800
Total trade and other receivables (gross)	3,312	1,800

Reconciliation of the impairment allowance for goods and services receivables

Opening balance	-	(19)
Amounts written off	-	19
Closing balance	-	-

Trade and other receivables (net) expected to be recovered

No more than 12 months	3,312	1,800
Trade and other receivables (net)	3,312	1,800

4. NON-FINANCIAL ASSETS**4A. Analysis of Leasehold Improvements, Plant, Equipment and Intangibles**

	Leasehold Improvements \$000	Plant and Equipment \$000	Motor Vehicles \$000	Course Development Costs \$000	Computer Software \$000	Total \$000
Reconciliation of the opening and closing balances (2016-17)						
As at 1 July 2016						
Gross book value	7,757	14,051	89	-	1,337	23,234
Accumulated depreciation/ amortisation	(3,638)	(10,540)	(20)	-	(1,018)	(15,216)
Net book value 1 July 2016	4,119	3,511	69	-	319	8,018
Additions by purchase	643	793	-	870	-	2,306
Revaluations recognised in other comprehensive income	127	-	-	-	-	127
Revaluations recognised in net cost of services	-	(119)	-	-	-	(119)
Depreciation/ amortisation expense	(264)	(1,152)	(12)	(62)	(162)	(1,652)
Disposals						
Other disposals	-	(2)	(25)	-	-	(27)
Net movements during the year	506	(480)	(37)	808	(162)	635
Net book value 30 June 2017	4,625	3,031	32	808	157	8,653
Net book value as of 30 June 2017 represented by						
Gross book value	8,400	14,718	51	870	1,337	25,376
Accumulated depreciation/ amortisation	(3,775)	(11,687)	(19)	(62)	(1,180)	(16,723)
	4,625	3,031	32	808	157	8,653

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

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 in Note 4A.

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 2017.

Accounting Policy

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.

Asset recognition threshold

Purchases of non-financial 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).

Intangible assets

Included are purchased software and course development costs capitalised.

Based on a thorough industrial survey and feedback from alumni, AFTRS has adopted a new strategy for award courses. In FY2017, 60 percent of award courses were completely rewritten at substantial costs. Redesigning as a consistent suite with new learning outcomes and new graduate attributes, they are expected to run for a minimum of five years.

While the research and maintenance cost components are charged to expenses as incurred, the development elements are capitalised in

accordance with AASB 138 after satisfying the requirements of that accounting standard. They are amortised over 5 academic years, matching the flow of future economic benefits. These costs are identifiable with each course and recorded as individual intangible assets. Other costs relating to new courses which will not be delivered in the immediate future have not been capitalised.

Revaluations

Following initial recognition at cost, leasehold improvements and plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

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.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the net amount restated to the revalued amount of the asset.

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:

	2017	2016
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
Course development	5 years	-
Leasehold improvements	Lease terms	Lease terms

Impairment

All assets were assessed for impairment 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 the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the entity were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

	2017 \$000	2016 \$000
4B. Other non-financial assets		
Prepayments	445	511

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	895	1,199
------------------------------	------------	-------

All supplier payables are current. Settlement is usually made within 30 days

Accounting Policy

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.

6. OTHER PAYABLES

Deferred income	3,572	2,011
Accruals and sundry payables	47	10
Lease incentive – current	185	185
Lease incentive – non current	847	1,032
Salaries, wages, and superannuation	285	135
	4,936	3,373

All other payables (except for portion of lease incentive) are current

	2017 \$000	2016 \$000
7. EMPLOYEES PROVISIONS		
Annual leave	975	1,080
Long service leave	1,485	1,697
Redundancy	428	94
Aggregate employee provisions	2,888	2,871

Accounting Policy

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

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

Leave

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

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

The liability for long service leave has been determined internally as at 30 June 2017. 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.

	2017 \$	2016 \$
8. KEY MANAGEMENT PERSONNEL REMUNERATION		
Key management personnel are those with authority and responsibility for planning, directing and controlling the activities of AFTRS, directly or indirectly, whether executive or otherwise. At AFTRS, they are members of the Council, the Director (CEO), Chief Operations Officer, Directors of Technology & Infrastructure, Award Courses, People & Performance, Partnership & Development, and Marketing. Their remuneration is summarised below.		
Short-term employee benefits	1,602,785	1,562,518
Post-employment benefits	177,458	179,669
Other long-term employee benefits	128,031	114,640
Termination benefits	398,938	130,617
Total key management remuneration expenses	2,307,212	1,987,444

The total number of key management personnel included in the above table is 15 individuals (2016: 17).

The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the entity.

9. RELATED PARTY DISCLOSURES

Related party relationships:

The entity is an Australian Government controlled entity. Related parties to this entity are Director, Key Management Personnel including the Councillors, Portfolio Minister and Senior Executives, and other Australian Government entities.

Transactions with related parties:

It has been determined that there are no related party transactions to be separately disclosed in both the current and prior year.

10. CONTINGENT LIABILITIES AND ASSETS

Accounting Policy

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.

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

11. FAIR VALUE MEASUREMENT

AFTRS adopts a policy of stating its fixed assets (except for computer software and capitalised course development expenses) at fair value. A revaluation as at June 2017 was carried out by an independent external valuer which confirmed the reasonableness of their net book values. Adjustments were not deemed necessary.

	Fair value measurements at the end of the reporting period	
	2017 \$000	2016 \$000
Non-financial assets (NFAs)		
Leasehold Improvements	4,625	4,119
Plant and Equipment	3,031	3,511
Motor Vehicles	32	69
Total non-financial assets subject to regular fair value assessment	7,688	7,699

12. 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	
		2017 \$000	2016 \$000	2017 \$000	2016 \$000	2017 \$000	2016 \$000	2017 \$000	2016 \$000
Financial Assets									
Cash at bank	3A	1,402	2,006	6,000	6,000	-	-	7,402	8,006
Cash on hand	3A	-	-	-	-	3	3	3	3
Loans and receivables									
Receivables for goods and services	3B*	-	-	-	-	3,189	1,645	3,189	1,645
Other receivables	3B*	-	-	-	-	23	22	23	22
Total		1,402	2,006	6,000	6,000	3,215	1,670	10,617	9,676
Carrying amount of financial assets		1,402	2,006	6,000	6,000	3,215	1,670	10,617	9,676
Financial Liabilities									
At amortised cost:									
Trade creditors	5	-	-	-	-	895	1,199	895	1,199
Other payables	6	-	-	-	-	332	137	332	137
Total		-	-	-	-	1,227	1,336	1,227	1,336
Carrying amount of financial liabilities		-	-	-	-	1,227	1,336	1,227	1,336

* After excluding GST and impairment allowance

(b) Net income from financial assets/liabilities

	2017 \$000	2016 \$000
Interest income from bank deposits	164	199
Net income from financial assets and liabilities	164	199

Accounting Policy**Financial assets**

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

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. An impairment adjustment is made when collection of the receivable or part thereof is judged to be unlikely.

13. ASSETS HELD IN TRUST

Purpose – Monies provided by AFTRS and Kenneth & 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.

	2017 \$000	2016 \$000
Trust funds		
Fund opening balance	1,700	1,834
Donations, dividends and distributions received	349	87
Interest received	1	1
Increase/(decrease) in value of investment	87	(132)
Imputation refund received	36	28
Scholarships paid	(220)	(118)
Fund closing balance	1,953	1,700
Represented by:		
Cash	187	21
MF Charities Equities Fund	1,766	1,679
Total funds	1,953	1,700

	2017 \$000	2016 \$000
14. COMMITMENTS		
As at June 30		
BY TYPE		
Commitments receivable		
Net GST recoverable on commitments	2,879	3,298
Total commitments receivable	2,879	3,298
Commitments payable		
Capital commitments		
Leasehold improvements	-	28
Plant and equipment	-	93
Total capital commitments	-	121
Other commitments		
Operating leases ¹	30,498	35,333
Other commitments ²	1,166	827
Total other commitments payable	31,664	36,160
Total commitments payable	31,664	36,281
Net commitments payable by type	28,785	32,983

Accounting Policy

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.

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

	2017 \$000	2016 \$000
BY MATURITY		
Commitments receivable		
Net GST recoverable on commitments		
Within 1 year	584	541
Between 1 to 5 years	2,004	1,982
More than 5 years	291	775
Total commitments receivable	2,879	3,298
Commitments payable		
Operating leases commitments		
Within 1 year	5,452	5,347
Between 1 to 5 years	21,847	21,457
More than 5 years	3,199	8,529
Total operating leases commitments	30,498	35,333
Capital commitments		
Within 1 year	-	121
Total capital commitments	-	121
Other commitments		
Within 1 year	973	483
Between 1 to 5 years	193	344
Total other commitments	1,166	827
Total commitments payable	31,664	36,281
Net commitments payable by maturity	28,785	32,983

Commitments are GST inclusive where relevant.

15. 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	17,233	17,872	(639)	(3.6%)	(a)
Suppliers	11,651	11,026	625	5.7%	(a)
Depreciation and amortisation	1,652	2,122	(470)	(22.1%)	(b)
<i>Net Write-down and Fair Value Losses</i>	119	-	119	-	
Total Expenses	30,655	31,020	(365)	(1.2%)	
Revenue					
Sale of goods and rendering of services	7,569	7,837	(268)	(3.4%)	(c)
Interest on deposits	164	198	(34)	(17.2%)	(c)
Other non-tax Revenue	11	-	-	-	
Revenue from government	22,985	22,985	-	-	
Income	30,729	31,020	(302)	(1.0%)	
Operating Surplus	74	-	74	-	

	Actual \$000	Budget \$000	Variance from budget \$000	Var %	Note
STATEMENT OF FINANCIAL POSITION					
Assets					
Cash and cash equivalents	7,405	9,123	(1,718)	(18.8%)	(d)
Trade and other receivables	3,312	604	2,708	448.3%	(e)
Financial Assets	10,717	9,727	990	10.2%	
Other Infrastructure, Plant and Equipment	7,688	7,077	611	8.6%	(f)
Intangibles	965	744	221	29.7%	(g)
Other Non-Financial Assets	445	305	140	45.9%	
Non Financial Assets	9,098	8,126	972	12.0%	
Total Assets	19,815	17,853	1,962	11.0%	
Liabilities					
Suppliers	895	1,205	(310)	(25.7%)	(h)
Other payables	4,936	2,382	2,554	107.2%	(e)
Total payables	5,831	3,587	2,244	62.6%	
Employees Provisions	2,888	3,379	(491)	(14.5%)	(i)
Total Liability	8,719	6,966	1,753	25.2%	
Net Assets	11,096	10,887	209	1.9%	
Equity					
Retained surplus	10,921	10,839	82	0.8%	
Other Reserves	175	48	127	264.6%	(j)
Total Equity	11,096	10,887	209	1.9%	

	Actual \$000	Budget \$000	Variance from budget \$000	Var %	Note
STATEMENT OF CHANGES IN EQUITY					
Opening balance	10,895	10,887	8	0.1%	
Comprehensive income					
Surplus for the period	74	-	74	-	
Other comprehensive income	127	-	127	-	
Total comprehensive income	201	-	201	-	
Closing balance as at 30 June	11,096	10,887	209	1.9%	
CASH FLOW STATEMENT					
Appropriations	22,985	22,985	-	-	
Sale of goods and rendering of services	7,449	7,789	(340)	(4.4%)	
Interest	171	198	(27)	(13.6%)	(c)
Net GST Received	1,168	1,297	(129)	(9.9%)	(j)
Other	206	100	106	106.0%	(k)
Total cash received	31,979	32,369	(390)	(1.2%)	
Employees	18,063	17,979	84	0.5%	
Suppliers	11,966	12,250	(284)	(2.3%)	
Total cash used	30,029	30,229	(200)	(0.7%)	
Net cash from operating activities					
	1,950	2,140	(190)	(8.9%)	
Proceeds from sales of PP&E	31	-	31	-	
Purchase of PP&E and intangibles	2,585	1,700	885	52.1%	(f), (g)
Net cash (used by) investing activities	(2,554)	(1,700)	(854)	50.2%	
Net (decrease)/increase in cash held					
	(604)	440	(1,044)	(237.3%)	
Cash at beginning of year	8,009	8,683	(674)	(7.8%)	
Cash at end of year	7,405	9,123	(1,718)	(18.8%)	

Explanation of major budget variances

Variances exceeding 10 percent of each Portfolio Budget's line item or 2 percent 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 virtually on budget.
- b)** Amortisation of leasehold improvements were budgeted on 2023 termination. Following a review of the likelihood of extending the lease by 10 years to 2033, amortisation over a longer life span decreased by \$0.4m.
- c)** Own-sourced income was close to budget and showed a proportionate reduction similar to course fee incomes. Interest income's decrease reflects impacts of negative cashflow from operations, being \$1.0m under budget.
- d)** Year-end cash was \$1.7m under budget with \$0.7m from opening balance brought forward from FY2016. Current year's operations also generated a cash deficit of \$1.0m as detailed in the cashflow statement.
- e)** Fee income is recognised over the months as the courses progress. In bookkeeping terms, these would create receivables as well as offsetting deferred incomes on both sides of the balance sheet, leading to increases of \$2.7m and \$2.5m respectively.
- f)** Increases in net book value were mainly due to reduced amortisation of leasehold improvements and extras spendings thereon to cope with teaching needs. Both unbudgeted, the impacts were \$0.4m each, partially offset by reductions in other areas.
- g)** In pursuance of a new policy, qualified course development costs are now capitalised and amortised over a maximum of 4.7 years. These amounted to \$0.9m, offsetting the under-spend of \$0.6m in software.
- h)** Budget was based on historical actuals which had been around \$1.0m for the last 3 years. Payments to creditors in June 2017 totalled \$1.6m. Compared to a monthly average of \$1.0m, payables were \$0.4m lower than budget.
- i)** Payouts from leave provisions were higher than the last 2 years by \$0.4m to \$0.6m due to the departure of several senior staff members.
- j)** Net GST refunds below budget mainly due to reduced Capex payments of \$0.9m.
- k)** Other cash receipts exceeded budget by \$0.1m. This was due to unexpected non-course income from internet partner.

**END OF AUDITED
FINANCIAL STATEMENTS**

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17BE(c)	the names of the persons holding the position of responsible Minister or Ministers and the titles of those responsible Ministers	1, 9 , 67
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17BE(i)	outline of action taken that has been taken to remedy the non-compliance referred to in (h)	n/a
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