

**AUSTRALIAN FILM
TELEVISION
AND RADIO
SCHOOL**



AFTRS

ANNUAL REPORT
2011/2012

AUSTRALIAN FILM, TELEVISION AND RADIO SCHOOL

Building 130, The Entertainment Quarter, Moore Park NSW 2021

PO Box 2286, Strawberry Hills NSW 2012

Tel + 61 (0)2 9805 6611

Fax + 61 (0)2 9887 1030

www.aftrs.edu.au

NATIONAL

PHONE: 1300 131 461



Australian Government

AFTRS

© Australian Film, Television Radio School 2012

Published by the Australian Film, Television and Radio School

ISSN 0819-2316



The text in this Annual Report is released subject to a Creative Commons BY- NC- ND licence, except for the text of the independent auditor's report. This means, in summary, that you may reproduce, transmit and otherwise use AFTRS' text, so long as you do not do so for commercial purposes and do not change it. You must also attribute the text you use as extracted from the Australian Film, Television and Radio School's Annual Report. For more details about this licence, see http://creativecommons.org/licenses/by-nc-nd/3.0/deed.en_GB. This licence is in addition to any fair dealing or other rights you may have under the *Copyright Act 1968*. You are not permitted to reproduce, transmit or otherwise use any still photographs included in this Annual Report, without first obtaining AFTRS' written permission.

The report is available at the AFTRS website <http://www.aftrs.edu.au>

LETTER FROM THE CHAIR

The Hon Simon Crean MP
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 2012.

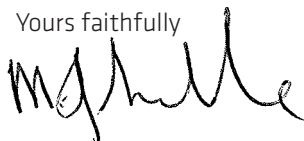
This financial year has seen the culmination of the changes began at AFTRS in 2009 under the stewardship of Chief Executive Officer Sandra Levy. The Award program now includes a refined set of offerings from undergraduate to master's programs.

The Annual Report 2011–2012 has been prepared in line with Section 9 of the *Commonwealth Authorities and Companies Act 1997* and the *Commonwealth Authorities (Annual Reporting) Orders 2011*. The report was adopted by resolution of the Council of AFTRS on 31 August 2012.

I would like to acknowledge the ongoing support the School receives from the government, from your office and from the Office of the Arts, Department of Regional Australia, Local Government, Arts and Sport. I also thank my fellow Council members for their support, in particular Peter Duncan the Deputy Chair and Chair of the Finance, Audit and Risk Management (FARM) Committee, plus Paul Apps, independent member of the FARM Committee for his contribution. On behalf of the Council I thank and acknowledge the ongoing work of Sandra Levy the Chief Executive Officer and her Executive Team.

Finally, I would like to thank the staff of AFTRS for their hard work and commitment to providing our students with quality learning experiences and providing creative, business and technical leadership for the screen and broadcast communities.

Yours faithfully



Michael Smellie
Chair

CONTENTS

CEO's Perspective	4	Appendices	47
Vision and Purpose	8	Enabling Legislation	48
Portfolio Budget Statements 2011–2012	9	Financial Resource Summary	49
Strategic Direction	10	AFTRS Graduates 2011	52
Report of Operations	11	Supporter Awards to Students 2011–2012	55
Educate and Create	11	Graduate Diploma Student Productions	56
Engagement and Participation	20	Friday on My Mind 2011–2012	63
Leadership, Collaboration and Support	25	Industry Events at AFTRS	68
Performance and Accountability	29		
Corporate Governance	31	Financial Statements	73
Governing Council	32		
Finance, Audit and Risk Management Committee	34	Index	105
Academic Board	35		
Executive Team	36		
Divisions of the School	36		
Future Review Committee	37		
Organisation Chart	38		
Statutory Reports	39		
Equal Employment Opportunity (EEO)	40		
Staffing, Establishment and Appointments	40		
Staff Training and Development	41		
Industrial	42		
Work Health and Safety (WHS)	42		
Freedom of Information	44		
Privacy	44		
Effects of Ministerial Decisions	44		
Judicial Decisions and Reviews by Outside Bodies	44		
Fraud Control	44		
Indemnities and Insurance Premiums for Officers	45		
Environmental Protection and Biodiversity Conservation	45		

CEO'S PERSPECTIVE

The year 2011–2012 is notable in the development of the Australian Film, Television and Radio School. This year the School completed the implementation of the new award course program introduced in 2009 with the establishment of the master’s degrees in Screen Arts and in Screen Arts and Business.

Participation rates were increased under AFTRS Open through new strategies and partnerships, including the introduction of a television unit focused on industry needs. The School continued to build its cultural and industry connections on a national and international basis. The graduates of the School received awards and recognition nationally and internationally, a testament to the quality of the unique and specialist higher education the School is privileged to provide.

In 2012 we marked the 40-year anniversary of the establishment of the School with a celebration with 40 years of alumni and the publication of a special edition of *LUM:NA*.

IPSOS Social Research was commissioned to survey the approximately 2,000 people who have graduated from the School since 1972, providing comprehensive data on the career paths of the School’s alumni.

The survey found that more than 70 per cent of the School’s graduates are currently working in their chosen field in film and television, as producers, directors, writers and editors. Through a range of career paths, predominated by a freelance-model, graduates are well-connected and motivated to pursue their creative projects and engage in the art and business of storytelling.

Most inspiring is that the research has highlighted the common qualities that the graduates demonstrated in their careers: tenacity and optimism, as well as the ability to collaborate, solve problems and take extraordinary creative risks.

The research and associated analysis was presented in a special edition of *LUM:NA* (the School’s journal) alongside 40 years of the credits of the graduates in feature film and a 40-year list of the student films’ successes

at awards and festivals. AFTRS is proud to congratulate their impressive alumni of the past 40 years.

This year also saw more of AFTRS student films being recognised by prestigious international awards. Six student films were selected to screen at a dedicated AFTRS session at the Cinema des Antipodes, a free non-competitive program as part of the Cannes Film Festival. AFTRS short film *Emily*, written and directed by Ben Matthews (directing student) was the first AFTRS film to be nominated for a Student Academy Award in Los Angeles.

The past year brought to culmination a number of initiatives to reposition the School as a hub of creative inquiry, experimentation and expertise; to ensure the quality of its teaching program and standards; to reconnect it with the screen and broadcasting industries; to build relationships and strategic partnerships nationally and internationally; and to ensure it can deliver on its national cultural and education remit.

In 2012, the focus of the School is on implementation and consolidation of educational activity to ensure a sustainable future, and there is much to celebrate.

The first intake of students for the Master of Screen Arts and Master of Screen Arts and Business enrolled in 2012. The addition of these Master’s programs completes the offerings under the School’s Award program, from the undergraduate Foundation one-year course for those beginning a creative career in screen and broadcast, through to postgraduate programs of increasing specialisation.

The School has also been focused on restructuring AFTRS Open to provide national (metropolitan), regional, Indigenous and

industry focused programs as well as a school-based and school holiday program. The restructuring of the program and its delivery is now complete, and the new operating model is successfully underway.

The new model for the Open Program led to the closure of the state offices in 2011. However through the national program, cultural partnerships and relationships with partner agencies, the School's national presence is now on a more sustainable base.

Friday on My Mind, a free weekly forum now in its fifth year at Moore Park in Sydney, expanded to Melbourne in March 2012 in partnership with the Australian Centre for the Moving Image, and has been attracting great response.

The new operating model allows AFTRS to focus more on regional areas. In 2012-2013, AFTRS plans to continue to concentrate its efforts on those centres where there is both demand and capacity for its services. The program will seek partnerships to ensure an equitable provision of the services and skills development the School can offer across various geographic, demographic and socio-economic groups.

In November 2011 AFTRS announced the establishment of the Television Unit in response to the extensive survey of the television factual and entertainment sector (including broadcasters) commissioned by the School earlier in 2011. The findings demonstrated a worsening skills shortage in the sector with many organisations recruiting appropriately skilled staff from overseas (especially the UK) to fill the gap. There is a hunger and a need for vocationally-appropriate training, delivered in a flexible manner, to embrace constantly changing industry needs. AFTRS now offers specially designed courses to meet these needs.

The School remains committed to leading and engaging with the screen and broadcast industry through consultation on course design,

research and making its resources available to support the industry.

International engagement is also critical to developing the quality of the teaching and learning on offer at AFTRS.

In 2011 AFTRS entered into a three-year partnership with New York University (NYU) Tisch School of the Arts to enable a select group of NYU students to study one module in the AFTRS undergraduate course. The students participate in the unit 'Emotional Noise' as well as a cultural engagement workshop. NYU responded that the student feedback was considered outstanding and well above equivalent experiences at other international schools.

A second group of NYU Tisch students attended AFTRS in 2012 and during the cultural engagement workshop went to the opening night of Bangarra Dance Theatre at the Sydney Opera House; took an Indigenous cultural harbour cruise; visited the Biennale at Cockatoo Island; experienced an acoustic sound tour; visited the Museum of Contemporary Art and the Art Gallery of NSW; attended a Sunday picnic with local filmmakers; viewed screenings of several Australian films and documentaries and had breakfast with koalas at the Darling Harbour Wildlife Park.

Three AFTRS students and two teaching staff were guests of The BrotherWin Media Corporation Design Competition for Students, *Oasis of the Mind* in Baotou, Inner Mongolia, China. The AFTRS team trekked across the Gobi Desert with teams of students from a number of Chinese and international universities. In September 2011, the AFTRS team submitted a book featuring images and sheet music inspired by the desert trek with plans for an installation. The installation was later built and screened at the school during orientation week 2012, to great interest and acclaim. The AFTRS work won the second place award in the competition.

AFTRS has established a partnership with the Ecole nationale supérieure Louis-

Lumière in Paris to support the exchange of students between institutions. In 2012, French cinematography student, Stéphane Jacomo, participated in the Graduate Diploma of Cinematography for three months in the School's second semester. Discussions have begun regarding an AFTRS student attending in Paris.

The Council and staff at AFTRS have engaged with industry and government on a range of cultural, education and governance matters over 2011–2012, including the development of the National Cultural Policy.

The establishment of the Tertiary Education Quality and Standards Agency (TEQSA) has created a new regulatory environment in which the School will now operate.

In TEQSA's first year of operation, AFTRS is one of the ten tertiary institutions required to apply for re-registration as a self-accrediting Higher Education Provider. To do so, AFTRS must demonstrate it meets the TEQSA defined Threshold Standards. The School has mapped the reforms it has made, especially over the last three years to policy and process, to ensure it meets these new requirements.

The evidence demonstrates AFTRS is a robust institution that has undergone deep cultural change since it became a Higher Education Provider in 2005 and through continuous improvement meets the highest education standards as demonstrated by the success of its graduates and the profile of the School. In 2012 the School is ranked in the top 25 film schools of the world (*The Hollywood Reporter*, August 2012).

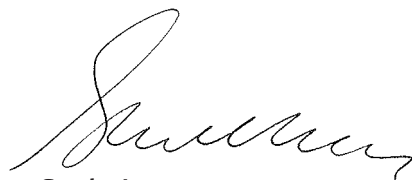
In its brief period as a Higher Education Provider AFTRS has expanded the levels of courses it offers including the undergraduate Foundation Diploma and postgraduate Graduate Certificates, Graduate Diplomas and Masters degree courses. It has increased its student numbers and offers them pathways to study at any stage of a career in the screen arts and broadcast sector. It provides its

students with an educational experience that is distinctive in its quality, its focus on the development of creativity, critical thinking and capacity for problem-solving, and its delivery through collaborative practice.

The School is proud to define and articulate what is unique and distinctive about the School's education activities, its students and its staff; the strength of its offering and its sector-related activities; its many achievements in producing outstanding graduates; its ability to respond and be flexible in an ever-changing environment and to meet the needs of the screen arts and broadcasting sector.

After much change and development, the School is now moving into a period of consolidation of the innovations made over the past few years. I thank everyone who contributed to the School during this time, including the School's Council and Committee members and the network of students, staff, partners and industry guests. I also acknowledge the ongoing support of the Minister for the Arts, the Hon Simon Crean, and the officers of the Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport.

And in our anniversary year, I would like to thank in particular the School's alumni for participating generously in our 40-year survey and celebrations.



Sandra Levy
Chief Executive Officer

THE AUSTRALIAN FILM, TELEVISION AND RADIO SCHOOL

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

VISION STATEMENT

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

GUIDING PRINCIPLES

AFTRS encourages:

CREATIVITY

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

ENTERPRISE

By fostering career sustainability, collaboration and resourcefulness.

AFTRS activities are conducted in the spirit of:

EXCELLENCE

Aspiring to the highest standards of creative excellence.

DIVERSITY

Nurturing and valuing difference and originality.

RESPECT

Encouraging mutual respect in all collaborations.

THE SCHOOL'S PURPOSE

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

PORTFOLIO BUDGET STATEMENTS 2011–2012

OUTCOME 1

A more sustainable screen and broadcasting industry through advanced industry-focused education and training for talented students, professionals and organisations.

CONTRIBUTIONS TO OUTCOME 1

Program 1.1: Delivery of advanced education to meet the diverse creative needs of students and the skill requirements of industry by means of award courses and the Open Program courses.

PBS Deliverables	2011–2012 Budget Target	2011–2012 Actuals
Award courses offered	25	25 ¹
Open Program courses	250	263
Forums for industry practitioners to share their expertise	40	76
Use of School facilities by industry for events and activities	120	151
Regular consultations on skill requirements of industry nationally	Annually	Annually

PROGRAM 1 KEY PERFORMANCE INDICATORS (KPIs)

Performance of the program is measured through the applications and enrolments of students in the award courses; the number of students successfully completing their course of study; enrolments in Open Program (short courses); and the weekly attendance figures at the public forum at which eminent industry professionals share their expertise with students, industry and members of the public.

PBS KPIs	2011–2012 Budget Target	2011–2012 Actuals
Student applications – new	750	658
Student enrolments – new and ongoing	350	296 ²
Student completions	320	268 ³
Open Program enrolments	3,500	4,219
Annual attendance by industry and wider public at forums, events, activities and Open Days	7,000	9,762

1. In 2011–2012, the School offered 25 new award courses to begin Semester 1 2012 and two to begin in Semester 2 2012. Of the 25 offered for Semester 1 2012, 21 courses were taken up and will be delivered from Semester 1 2012.
2. In 2011–2012 AFTRS did not offer Graduate Certificate courses in Queensland and Victoria, instead focusing on award course offerings in Sydney.
3. There are 48 students that enrolled in 2011 continuing Graduate Diploma and Master's courses into 2012.

STRATEGIC DIRECTION

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

EDUCATE AND CREATE

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

ENGAGEMENT AND PARTICIPATION

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

LEADERSHIP, COLLABORATION AND SUPPORT

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

PERFORMANCE AND ACCOUNTABILITY

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

EDUCATE AND CREATE

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

AFTRS specialist, practice-oriented teaching and learning philosophy provides its students with an educational experience that is distinctive in its quality; the focus on the development of creativity, capacity for problem-solving, critical thinking and enquiry; and its delivery through collaborative practice.

Central to the School's philosophy is the development of conceptual thinking followed by practice; the integration of technical and theoretical concepts using problem-based and case-based approaches.

Students engage in all aspects of the experiential learning cycle: learning concepts; planning and preparing for practice experiences; experimenting in practice; and reflecting, interpreting and making connections during and after practice.

Through workshops, exercises, seminars, research and project incubation, students develop the high-level, hands-on, cross-disciplinary and entrepreneurial knowledge and skills required, in order to develop their individual dynamic method of practice through which they express their creative vision.

These approaches require students to engage in critical thinking and to reflect, synthesise and act on their learning.

In 2009 the School established its new award course program, following a major strategic review in 2008, and has been rolling out the program over the past three years. The development of two significant

new courses, the Master of Screen Arts and the Master of Screen Arts and Business, which commenced in February 2012, represents the completion of the new award course program introduced in 2009.

The Graduate Diploma has also been refined, to provide students with more learning time to achieve outcomes appropriate to the level at which they were studying. A series of exercises and workshop approach has been introduced to increase cross-disciplinary work.

The redefined award course levels are as follows.

Undergraduate

- **Foundation Diploma** – an **introduction to concepts and skills** underpinning screen arts and broadcasting production (AQF Level 5)

Postgraduate

- **Graduate Certificates** – **fundamentals in specialist areas** of screen arts delivered to allow students to combine work and study (AQF Level 8)
- **Graduate Diplomas** – **intensive professional creative practice in advanced specialist** screen arts and broadcasting fields (AQF Level 8)

*“Great contacts,
great projects,
great teachers.”*

GRADUATE DIPLOMA IN
PRODUCTION DESIGN

Master's

- **Master of Screen Arts (MSA) – mastery and innovation** for outstanding screen arts practitioners (AQF Level 9)
- **Master of Screen Arts and Business (MSAB) – mastery and leadership** for executives and entrepreneurs in screen arts and business (AQF Level 9)
- **Master of Arts by Research (MAR) – advanced education** in researching creative practices (AQF Level 9).

"I've stretched myself technically and creatively, I have made new friends, rather than just connections. I have gained confidence in my abilities and a new appreciation of the skill..."

GRADUATE CERTIFICATE IN DOCUMENTARY

The School's award course program in the 2011-2012 financial year is comprised of Semester 2 of the 2011 academic year and Semester 1 of the 2012 academic year.

FOUNDATION DIPLOMA: INTRODUCTION TO CONCEPTS AND SKILLS

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

The Foundation Diploma is comprised of nine workshops:

- Character, Performance and Script
- Creating Experiences
- Observation and Research
- Story and Audience
- Designing Worlds
- Emotional Noise
- Image
- Juxtaposition and Rhythm
- Professional Practice.

All students taking the Foundation Diploma successfully graduated in December 2011 and nine students were accepted into the Australian Subscription Television and Radio Association (ASTRA) Graduate Program, the second year this program has run.

Under the partnership, ASTRA offered three-month internships for selected 2011 Foundation Diploma graduates with subscription television channels: BBC Worldwide, TV1, Premiere Media Group (FOX SPORTS), MTV, TVSN/Expo Channel, Discovery Channel, Premium Movie Partnership (Showtime) and FOXTEL.

The aim of the program is to provide opportunities for the most creative, skilled and motivated students to be exposed to and be trained in the subscription television sector. Feedback from ASTRA was positive and ASTRA advised that of the original cohort of interns who completed their internship in 2011, seven out of 10 graduates were offered ongoing employment with their host channel.

AFTRS Sales and Distribution picked up nine of the 23 Foundation films for entry to relevant and appropriate festivals and awards, and ten Foundation Diploma graduates were employed on the production of the international studio film *The Great Gatsby* shooting in Sydney.

GRADUATE CERTIFICATE: FUNDAMENTALS IN SPECIALIST SKILLS

Graduate Certificates are for people committed to an area of specialisation who wish to develop those skills to the next level, who are working and prefer to take on part-time study. Graduate Certificates provide students with intense short practical exercises in their chosen specialisation level. They provide students the opportunity to collaborate with their peers through cross-disciplinary opportunities.

The full range of Graduate Certificates offered for 2012 were:

- Graduate Certificate in 3D Animation*
- Graduate Certificate in Cinematography Fundamentals**
- Graduate Certificate in Directing Fundamentals***
- Graduate Certificate in Documentary Fundamentals***
- Graduate Certificate in Editing Drama
- Graduate Certificate in Producing Fundamentals*
- Graduate Certificate in Screen Culture
- Graduate Certificate in Screen Music
- Graduate Certificate in Sound Studio Practice*
- Graduate Certificate in Story Development and Screenwriting Fundamentals
- Graduate Certificate in Visual Effects.

* These courses did not proceed in 2012.

** The Graduate Certificate in Cinematography Fundamentals and the Graduate Certificate in Story Development and Screenwriting Fundamentals were first offered in 2012 academic year.

*** The Graduate Certificate in Directing Fundamentals and the Graduate Certificate in Documentary Fundamentals will be held in Semester 2, 2012.

In addition the following courses took place in Semester 2, 2011 as part of the 2011 AFTRS Course offerings:

- Graduate Certificate in 3D Animation (South Australia)
- Graduate Certificate in Camera Assistant
- Graduate Certificate in Directing
- Graduate Certificate in Documentary
- Graduate Certificate in Producing
- Graduate Certificate in Screenwriting.

GRADUATE DIPLOMA: INTENSIVE PROFESSIONAL CREATIVE PRACTICE

The Graduate Diploma is aimed at industry-experienced, promising practitioners advanced in this specialist discipline. The training provided at this level is through conceptual and intensive, practice-oriented

programs and aims to develop, challenge and extend students' skills. The principles of storytelling, skills development, collaboration and screen business characterise the suite of Graduate Diploma courses.

From Semester 1, 2012, Graduate Diploma students will complete two collaborative exercises through the duration of the course, replacing the individual short film projects of previous years. The intention is to encourage greater experimentation and risk-taking through these exercises, as well as supporting cross-disciplinary collaboration.

The full range of Graduate Diplomas offered for 2012 were:

- Graduate Diploma in Cinematography
- Graduate Diploma in Commercial Radio Broadcasting
- Graduate Diploma in Documentary*
- Graduate Diploma in Directing
- Graduate Diploma in Editing
- Graduate Diploma in Producing**
- Graduate Diploma in Production Design
- Graduate Diploma in Radio Broadcasting
- Graduate Diploma in Screen Music
- Graduate Diploma in Screenwriting
- Graduate Diploma in Screen Business**
- Graduate Diploma in Sound.***

* The Graduate Diploma in Documentary was first offered in the 2012 academic year.

** From 2012 the Graduate Diploma in Producing and Screen Business has been separated into two separate offerings.

***The Graduate Diploma in Sound includes Sound Recording and Sound Post Production.

Radio

Graduate Diploma Radio students are either able to explore professional and creative development in the broad radio industry in the Graduate Diploma in Radio

"The AFTRS staff were exceptional and the information I've been given is invaluable!"

GRADUATE
CERTIFICATE IN
DIRECTING

Broadcasting or elect to specialise through education and training specifically tailored to the requirements of the commercial radio industry through the Graduate Diploma in Commercial Radio Broadcasting.

Both courses emphasise the development of technique within a broader range of creative skills including: announcing, production, program producing, writing, news, voice over, music directing, promotion or sales.

All Commercial and Broadcast students participate in a work attachment program and are assigned to stations in regional and capital city markets. Demand from stations for students is high and significant effort goes into ensuring a fit between each student and the participating station's approach and needs. The Radio Attachment program provides a significant pathway into employment for radio graduates.

All of the students graduating from the two 2011 Radio Division award courses have secured employment in the industry, with offers coming from metropolitan and regional centres across Australia.

MASTER'S PROGRAMS: LEADERSHIP AND INNOVATION

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

Master of Screen Arts

The Master of Screen Arts (MSA) is offered to talented graduates of AFTRS (2009, 2010 and

2011) who have demonstrated either a high degree of originality or strong narrative voice, technical virtuosity and assured craft skills. Students may specialise in directing (drama or documentary), screenwriting, producing, production design, cinematography, sound design, screen music, editing, digital media, factual television or a cross-disciplinary field.

Students selected for the course are given the opportunity to create an individual project during the academic year and develop and refine their craft and conceptual skills through specialist course work. The individual project is supported by the School through appropriate facilities, funding and personnel.

Course work is provided across three themes of Mastery, Innovation and Leadership. This includes advanced screen practice, ideas that have shaped innovation, advanced screen studies, screen leadership and industries, researching creative practice, as well as in-depth seminars on subjects that inform contemporary screen content.

Master of Screen Arts and Business

The Master of Screen Arts and Business (MSAB) builds on the School's reputation for education in screen business, developed through the AFTRS Centre for Screen Business. It aims to recognise the new generation of leaders, teach them high-level skills in leadership, management, finance and persuasion and provide a hub through which to network with peers in the sector and with mentors currently in leadership positions.

The course takes students through the various disciplines required to become a leader in the media and screen content industries. They study some of the great texts of politics, economics, and philosophy, learn how to make a persuasive case in business, finance and the public arena, and gain deep insights into leadership and senior management. Working in teams, students formulate an industry brief on public policy and act as a consultant on a 'live' case study

"I got comprehensive exposure into the different departments and processes...it was thorough, hands on, stimulating and a valuable learning experience."

GRADUATE FOUNDATION
DIPLOMA – ASTRA
GRADUATE PROGRAM

for a media company. Students will also complete an individual project supervised by the School's expert staff.

CURRICULUM DEVELOPMENT

The AFTRS Curriculum is developed by the Directors of the Teaching Divisions in consultation with their Heads of Discipline. It is endorsed by the Academic Board and approved by the AFTRS Council. The AFTRS Curriculum is aligned with the Australian Qualifications Framework (AQF) and meets the highest education standards as expressed in the *Tertiary Education Quality and Standards Agency Act 2011*.

In 2011, the School conducted a major review of curriculum development with its teaching staff, in order to align learning outcomes and assessment tasks with AQF standards in 329 modules across 28 courses. The Education Division continues to facilitate and monitor curriculum development for the award courses. Working with the Heads of Discipline, AFTRS has adopted a streamlined approach to curriculum development, which emphasises alignment between learning outcomes and teaching and learning activities, quality assurance measures and standards. These strategies have been especially important in supporting the development of new award courses, including the Master of Screen Arts.

The new *Curriculum Review Handbook* will guide the future development of syllabus documents for each degree course. The documents clearly present the rationale, objectives, structure, delivery methods, assessment methods and student workload requirements for each course, and include any compulsory requirements for completion of the degree. The syllabus demonstrates that each course has an overall coherence and is designed to provide engagement in intellectual inquiry consistent with the level of the degree and the expected learning outcomes of the course.

CONTINUOUS ACADEMIC IMPROVEMENT

AFTRS is committed to continuous improvement in relation to student experience. Student feedback on all 2011 course modules was obtained via independently conducted questionnaires and results provided to Heads of Discipline and Divisions.

The Education Division at AFTRS also supports the quality assurance processes for assessments, marking and moderation, assisting staff in the teaching divisions and monitoring the timely provision of assessment marks to students.

The professional development of teaching staff has been supported through a weekly Teaching Creative Practices Seminar for all staff.

REVIEW OF ACADEMIC BOARD

In 2011 the School reviewed the Terms of Reference for the Academic Board, examining best practice in governance practice in higher education. A new structure for the Board and new Terms of Reference were approved by the Council in May 2012.

The reform of the Academic Board provides the necessary level of independent and impartial review that the School requires to ensure it operates to the highest academic and qualification standards across the higher education and regulatory sector.

The major reform is the appointment of an independent Chair who is an education specialist, as well as two or more external members from the higher education sector to ensure arms' length evaluation of the School's academic standards. The balance of membership includes the CEO, the Director of Education and the Head of Policy and Governance.

"Having to prep shows, be a producer, be on the ground - it was all real life and relevant. And being thrown in at the deep end is the only way to learn!"

**GRADUATE DIPLOMA IN
COMMERCIAL RADIO
BROADCASTING**

STUDENT SERVICES

AFTRS provides a range of support services, including academic and welfare support, to students to enable their successful participation in their education.

In February 2012 the Orientation period for all award services was extended from one day to a full week of activities including software instruction, Work Health and Safety

requirements, briefings on copyright and intellectual property matters, meetings with mentors, studio inductions and other 'need to know' information. The Orientation week was compulsory for all new award students.

The introduction of the new Work Health and Safety legislation in 2011 was an opportunity for the School to review its orientation of students, including introducing training in correct ergonomic practices at workstations, with laptops and manual handling. Additional assessments were made for students in particular workstations such as editing, production design and 3D animation.

*"Amazing!
Best educational
experience I have
ever had!"*

GRADUATE CERTIFICATE
IN DIRECTING

COURSE (LEVEL) 2011 ACADEMIC YEAR	Applications with Creative Portfolios	Enrolments	Completions
Foundation Diploma	125	38	37
Graduate Certificates	287	146	134
Graduate Diploma	286	134	91*
Master of Arts by Research	17	22	6*
TOTAL	715	340	268

* Of the 340 students enrolled in the 2011 academic year, 48 students were enrolled in courses that continued into the 2012 academic year. This included students in the Graduate Diploma in Producing and Screen Business, the Graduate Diploma in Radio Broadcasting and the Graduate Diploma in Screenwriting, as well as 12 students enrolled in the Master of Arts by Research.

COURSE (LEVEL) 2012 ACADEMIC YEAR	Applications with Creative Portfolios	Enrolments*
Foundation Diploma	107	45
Graduate Certificates	240	80**
Graduate Diploma	261	104
Master of Screen Arts	28	10
Master of Screen Arts and Business	21	9
Master of Arts by Research	2	0
Total New	659**	248
Total Continuing		48
TOTAL		296

* Enrolment figures as at the time of the Semester 1 student census date 31 March 2012.

** In previous years AFTRS had offered the Graduate Certificates in Victoria and Queensland. This was discontinued in 2012 as part of a strategy to centralise the management of the School.

Student services continued to focus on supporting the mental health of students. AFTRS offers a free counselling service to all award course students to assist with any issues or problems they may be experiencing. This service is offered both on-campus and off-campus and students are able to self-refer for a defined limited number of sessions.

APPLICATIONS, ENROLMENTS AND COMPLETIONS

AFTRS defines creative standards across the awards courses, through merit selection of students for entry and the differentiation of educational levels.

Applications for award courses for the following academic year open each September and close in November. The application period follows an extensive period of recruitment activities including Open Days, attendance at Career Expos in several states, and the distribution of a promotional publication inserted in national newspapers and street press. The School advertises in specialist industry websites, blogs and newsletters, to reach the widest pool of potential applicants. The branding and recruitment campaign in 2011 resulted in significantly increased traffic to the AFTRS website.

On 10 and 11 September 2011 over 1,100 people visited the School Open Days, an increase from 2010. Potential applicants to the School were able to get relevant information about the courses they were interested in applying for, as well as an overview of the School and its facilities.

GRADUATION 2011

The School's annual Graduation Ceremony on 9 December 2011 marked the end of the academic year and gave students, their families and friends, industry and staff the opportunity to celebrate the students' achievements. Held at Carriageworks Contemporary Performing Arts Centre in

Sydney, the full house watched the conferring of degrees for students from Foundation Diploma, Graduate Certificate, Graduate Diploma and Master of Arts by Research.

The Hon. Simon Crean MP, Minister for Regional Australia, Regional Development and Local Government, and Minister for the Arts, gave the keynote address at the ceremony.

An Honorary Degree from the School was awarded to producer John Edwards, in recognition of his exceptional contribution to television over a career spanning 30 years. John Edwards has consistently created some of the highest rating and admired Australian entertainment, producing almost 600 hours of television drama, and winning 19 Logie Awards and 30 AFI Awards, among others. His producing and co-producing credits include such highlights as *Police Rescue* (1990–95), *The Secret Life of Us* (2001), *Love My Way* (2004–07), *Paper Giants: The Birth of Cleo* (2011), *Tangle* (2009–11), *Offspring* (2010–11), *Spirited* (2010–11), *Beaconsfield* (2012) and *Puberty Blues* (2012).

John Edwards joins a select group of eminent Australian film and television practitioners including Dr George Miller, Baz Luhrmann, Jan Chapman and John Doyle.

The 2011 Graduate Screening program ran over the weekend of 10 and 11 December 2011, showing 39 films including 24 Foundation Diploma films and 13 Graduate Diploma films. For the first time, the student films were also made available online on the School website (with password access only), allowing the industry to view the student work at a suitable time, assisting with career opportunities.

"I loved this course and my fellow students and the creative stimulation, just wish it was longer."

GRADUATE
CERTIFICATE IN
DIRECTING

GRADUATE ACHIEVEMENTS

Graduates of the School continue to make their mark on national and international arenas.

- 2010 Graduate Diploma Directing graduate and current Graduate Diploma Screenwriting student, Ben Matthews, was nominated for a Student Academy Award for his AFTRS Graduate Diploma Short Film, *Emily*. The short was voted by the Academy of Motion Picture Arts and Sciences' Student Academy Awards Executive Committee as one of the finalists in this year's Foreign Film Award category.
- Graduate Certificate Animation Direction student (2010), Emily Dean made it to the short list for the Academy Award for Short Animation in 2011 with a project she developed during the course at AFTRS.
 - Three AFTRS students (Flynn Wheeler, Damian Smith and Michi Marosszeky) and two teaching staff (Kim Batterham and Matthew Campora) were guests of The BrotherWin Media Corporation Design Competition for Students *Oasis of the Mind* in Baotou, Inner Mongolia, China. The AFTRS work came second in the competition.
- Graduate Diploma Sound students (2011), Peter Mulheron, Michael Boraso and Rob Parish were nominated by the MPSE (Motion Picture Sound Editors, USA) for the Verna Fields Award in Sound Editing for work on AFTRS short film *Inferno* (which was directed by 2011 graduate Stephen McCallum). At the same awards *Lego Star Wars: The Padawan Menace* was nominated by the MPSE for Best Sound Editing: Sound Effects, Foley, Dialogue and ADR (Automated Dialogue Replacement) Animation in Television. This team was led by Wayne Pashley and includes past AFTRS graduates Derryn Pasquill (2005) and Ben Beverley (2009).
- Graduate Diploma Screenwriting (2011), Kent Pearson and Shelley McLaren, and directing graduate (and current Graduate Diploma screenwriting student), Ben Matthews, won three prizes (student award, audience award and the main award) at the Optus/MTV One80 Awards for their entry, *Deadbeat Dads*. With a combined cash prize of \$195,000 they have a year to make a pilot from the trailer they submitted.
- 2011 graduate, Joseph Twist (Graduate Certificate in Screen Music), won the Brian May Scholarship for 2012. This prize involves tuition for two years in a Master of Arts at New York University (specialising in Composing for the Screen) as well as travel, costs and living allowance in New York City for the duration. Another recent AFTRS graduate, Aaron Kenny (Graduate Diploma Screen Music 2010), was also awarded a scholarship to NYU.
- For each of the three years the screenwriting Graduate Diploma has been running an AFTRS student has been nominated for the Monte Miller Award for Best Unproduced Screenplay (long form) at the annual Australian Writer Guild Awards (AWGIE). These scripts are produced as part of their coursework at AFTRS. Claire Phillips has been nominated for her TV pilot, *The Box*, in 2012. 2009 Graduate, Will Goodfellow, was also nominated for the Monte Miller Award for Best Unproduced Screenplay (short form) at the 2012 AWGIES.
- AFTRS Cinematography Graduate Callam Green (2005) won Golden Tripod for Best Music Video and current Master of Screen Arts student Boris Vymemets won Gold

"The most creatively satisfying four months of my life."

GRADUATE
CERTIFICATE IN
SCREENWRITING

- Award for Best Student Short Film at the 2011 National Australian Cinematographers Society (ACS) Awards. At the NSW ACS Awards, AFTRS graduates won six Gold Awards, three Silver Awards and four Bronze.
- Many AFTRS associates were nominated for the Australian Screen Sound Guild annual awards and some of the winners included past students – Martin Cox (Recording, *My Place*), Eren Sener (Recording, *Underbelly*) James Bagley (Dialog Editing, *Underbelly*), Derryn Pasquill, Andrew Miller (Assistant Sound Supervisor, and FX Editing, *Legends of the Guardians*).
 - David Hansen (Master of Arts by Research) was nominated for the 2011 Deadly Award for Outstanding Achievement in Aboriginal and Islander Education and the Australian Teachers of Media Award for best Indigenous Resource.
 - Directing Graduate Diploma graduates Stephen McCallum, Peter Slee and Julian Shaw's gay marriage equality video *Lovestory* for GetUp! gained significant momentum and accolades. It has won the prestigious Best Viral Video of 2011 Award from Ad News, received over five million views on YouTube and won the attention of international celebrities Ellen Degeneres, Madonna, Rosie O'Donnell, Kathy Griffin and Stephen Fry.
 - Three AFTRS graduates, Alex Murawski (Graduate Diploma Directing 2010), Maziar Lahooti (Graduate Diploma Directing 2009) and Damien Power (Master of Arts, specialising in Directing, 2000) have been chosen as semi-finalists in YouTube's 'Your Film Festival'. Only fifty films have reached to this stage from 15,000 entries worldwide. The top 10 filmmakers will be flown to Venice International Film Festival by Emirates where a grand prize jury of industry professionals, including Ridley Scott and Michael Fassbender, will judge the 10 finalist films and select the winner.
 - Graduate Vicki Hansen (Screen Music Master of Arts, 2009) is the first composer ever put on staff by the SBS programme *The World Today*, writing music every day to accompany their reports from around the world. She returned to AFTRS this month with a sitar-playing colleague to present a course in World Music to Graduate Diploma students.
 - AFTRS graduate Peter Templeman (Master of Arts: Film and Television specialising in Directing – graduated 2005) first feature film *Not Suitable for Children* opened the Sydney Film Festival in June 2012 to critical acclaim, prior to its national cinema release. It was written by fellow AFTRS screenwriting graduate Michael Lucas (2005).
 - Six student short films from the School were screened in 2012 in a specially designated program at the 2012 Cannes Film Festival. Cinema des Antipodes is an organisation headed by Bernard Bories that screens and supports Australian and New Zealand films in France. Its non-competitive program runs parallel to the Cannes Film Festival main program. The dedicated AFTRS session included writer/director Ben Matthews' *Emily* (2010), Meryl Tankard's *Moth* (2010), Ricardo Skaff's *Playground* (2010), Stephen McCallum's *Inferno* (2011), Julian Shaw's *The Last Match* (2011) and Lucy Gaffy's *The Love Song of Iskra Prufrock* (2009).

"Resources, teaching staff, facilities and access to actors – amazing ... fantastic experiences ... I don't believe I could have gained outside of an environment like AFTRS."

GRADUATE DIPLOMA IN DIRECTING (FICTION & NON-FICTION)

ENGAGEMENT AND PARTICIPATION

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

The 2011–2012 year has been one of expansion and growth for AFTRS Open, the commercial and outreach arm of the School. A new strategy was implemented in 2011 to extend the reach of the School, to engage with new markets, communities, cultural organisations and institutions.

To support this activity, AFTRS Open has centralised its operating base in Sydney and the national profile of AFTRS is maintained through strong strategic partnerships at the state and regional level. AFTRS Open now has six major units to cover both new and traditional markets: Industry, Television, National, Regional, Schools and Youth, and Indigenous.

In 2011–2012 AFTRS Open ran 263 courses, up from 244 the previous year. In total, 4,219 participants enrolled in Open courses across all states and territories. This is an increase from 2,740 paying participants the previous year. A total of 194 Indigenous students attended Indigenous workshops and participated in short courses nationally.

STRATEGIC ALLIANCES

AFTRS continues to explore and develop a range of cultural and strategic alliances and partnerships to strengthen its pre-eminent position as a cultural hub for the screen arts and broadcasting industries.

AFTRS actively supported forums, workshops and masterclasses through cultural partnerships with organisations such as Melbourne International Film Festival, Byron Bay Writers Festival, Melbourne Writers Festival, Melbourne International Arts Festival, Brisbane International Film Festival, SPAA Conference, Sydney Writers' Festival and Sydney Film Festival. Through these partnerships, thousands of new audiences are introduced to and made aware of AFTRS and the cultural contribution of the School.

Examples of events in 2011–2012 include:

- AFTRS was a significant partner with Melbourne International Film Festival and supported the Talking Pictures program. Two of the events in this program were

	Industry Program	National Program	Regional Program	Television Unit	Schools and Youth	Indigenous Workshops	Total
Number of Courses	79	38	26	45	63	12	263
Number of Paying Participants	1,438	677	387	499	1,088	130	4,219

- hosted by AFTRS staff: The Future of Australia Comedy: Who's Laughing and a session on documentary filmmaker Alex Gibney. Additional programs hosted by AFTRS included the 37 South Market State of Play, Wendall Thomas Script Series, and the Accelerator Program.
- AFTRS supported the Melbourne Writers Festival sponsoring and introducing the dinner panel session with a number of prominent names, including Wendy Harmer.
 - AFTRS partnered with Carriageworks for the 2011 Sydney Children's Festival, providing three programs, Make a TV Episode in a Day, Kids Fest TV and AFTRS Kids Films.
 - With the Melbourne International Arts Festival in October 2011, AFTRS showcased Give Peace a Chance, an educational documentary film course.
 - AFTRS supported the Rising Talent Award at the IF Awards.
 - AFTRS partnered with the Screen Producers Association of Australia (SPAA) to present a session on convergence and maintaining the local voice at its annual conference in December 2011. The session was moderated by Neil Peplow, Director of Screen Content.
 - In May 2012 the School hosted a panel discussion on Adaptation at the Sydney Writers' Festival, featuring Craig Pearce (*The Great Gatsby*), Michael Petroni (*Narnia Chronicles*) and Jane Scott (*Mao's Last Dancer*).
 - In June 2012, AFTRS presented the panel session Five Films for an Alien at the Sydney Film Festival, with guests Bruce Beresford, Kriv Stenders, Dr Ruth Harley, John Collee and Giles Hardie. AFTRS also presented a selection of films in an Alumni Retrospective Screening at the Festival.
 - AFTRS continues to support the Robyn Anderson Awards and participate in the judging of other school student film festivals.
- The School also continued to develop relationships to extend opportunities for AFTRS' students and graduates, in Australia and internationally.
- Through its partnership with nationale supérieure Louis-Lumière in Paris, AFTRS has developed the opportunity for students to exchange between the institutions on an annual basis. The partnership is currently in its second year.
 - The partnership with New York University Tisch School of the Arts connects AFTRS undergraduate students to peers in the US, developing valuable professional networks.
 - AFTRS industry networks provide attachments and placements for students and graduates, such as work attachments for Graduate Diploma students in radio. In addition to formal programs, AFTRS students have had placements on many productions (such as international feature *The Great Gatsby*) leading to paid employment.
 - Under a partnership established in 2011 with the Australian Subscription Television and Radio Association (ASTRA) graduates of the AFTRS Foundation Diploma can apply for a three-month internship to be trained in the subscription television sector. In 2011–2012 this led to ongoing employment opportunities for graduates at participating subscription channels.
 - The educational partnership with National Institute of Dramatic Art (NIDA) continued in 2011 and 2012, with AFTRS Graduate Diploma Students working closely with NIDA acting students in a collaborative workshop based on improvisation.
 - AFTRS worked with Screen Australia, The Gotham Group and Village Roadshow on a producer's placement scheme for its 2012 Graduate Diploma students. Provided through Screen Australia's Talent Escalator Program, producing graduate Michael Pontin landed a coveted internship working

at Los Angeles-based Village Roadshow Pictures, under the tutelage of Vice President of Production Matt Skiena, and at The Gotham Group, one of Los Angeles' foremost talent agencies, working with Luke Sandler. Valued at \$20,000, the internship took place from February 2012 for four months.

Among the cultural and industry activities held at the School over the period, AFTRS supported sister cultural agencies, Screen Australia and the National Film and Sound Archive (NFSA) with events held at AFTRS.

Screen Australia held a project development workshop using the School's facilities and the NFSA recorded an interview session with director, Gillian Armstrong, as well as sessions for its Heath Ledger Young Artists Oral History Project.

Other cultural activities hosted by the School included Australian Film Institute and Australian Directors Guild holding 'Meet the Directors' masterclasses with director, Bruce Beresford and cinematographer Don McAlpine; the launch of the documentary *Lost and Found* about the archives of the State Library of NSW; and the World of Women Film Festival judging sessions and prize screening; and more than 100 other events.

INDUSTRY AND NATIONAL PROGRAMS

AFTRS Open continues to oversee the delivery of quality short course training to both emerging and established industry professionals. The program continues to grow and offer training for all levels of professionals wanting to stay current, learn new skills and hear from industry experts. Highlights this year were seminars by John Collee (screenwriter from *Master and Commander, Happy Feet 2*), Christopher Vogler (*The Writer's Journey*), Michael Hauge (author of *Writing Screenplays That Sell*),

Cate Shortland (*Lore, Somersault*) and a video journalist course with Mike Munro. Feedback sheets are collected for all the courses to ensure quality control and the feedback received is consistently excellent.

A number of industry courses were delivered through the national program focusing on the delivery of courses in major metro centres. The national delivery of courses for capital cities outside of Sydney has been the focus of extensive discussions with the state-based funding agencies, key stakeholders and lecturers to identify the current challenges and training needs of industry.

AFTRS Open delivered courses in partnership with Film Victoria, ScreenWest and Screen Tasmania this year. As an example of this, in October and December 2011, AFTRS ran Creative Enterprise, an intensive six-day business development program in Melbourne in partnership with Film Victoria who subsidised a number of participants to attend the course. There were nine Melbourne-based producers in the program.

AFTRS short courses are supported and informed by ongoing industry partnerships including the Screen Producers Association of Australia, Australian Directors Guild, Australian Writers' Guild, Screenworks, Australian Screen Editors Guild and Australian Cinematographers Society.

REGIONAL AUSTRALIA

AFTRS offered a program of skills-based courses in a range of regional locations in the eastern states in 2011-2012. The key focus of the courses has been in foundation skills – the most popular being in creative business skills management, to support the financial sustainability of regionally based freelancers, and introductory level courses in screenwriting and film appreciation.

The School worked with regional organisations to ascertain skills gaps and

potential audiences for courses. AFTRS continued to work with regional education and arts organisations and local government to market and deliver the programs, where possible drawing on existing marketing activities and facilities. An example of such a partnership was with the *Breath of Fresh Air Film Festival* in Launceston where AFTRS offered courses in screenwriting, directing and screen acting.

TELEVISION UNIT

AFTRS announced the establishment of a Television Unit in November 2011 to deliver education programs for non-fiction production. This exciting and much needed initiative followed an extensive survey of the television factual and entertainment sector initiated and conducted by AFTRS earlier in 2011. The survey evidenced the need for education and training in non-fiction production for free-to-air and subscription television and for other producers and distributors of non-fiction content. More than 40 production companies and broadcasters participated in the survey.

The Television Unit continues to engage with production companies, broadcasters and industry practitioners to ensure relevant, focused short course training is developed and delivered. The Television Unit recruits industry experts currently at the top of their field, to teach its courses. There were 44 television-specific courses delivered between November 2011 and June 2012 including

Editing; TV Graphics;
Video Workflow and
Management;
Shooter/
Producer;
Production

“Great balance of shooting and editing, they all got great exposure to all they need, they loved it! Thank you.”

LEUMEAH HIGH SCHOOL,
NSW

Management for Factual TV; Advanced TV Presenting with Tracey Spicer; and Field and Segment Producing.

To support the activities of the new unit, studio facilities have been upgraded, with the first course utilising the improved studio facilities in May 2012.

SCHOOLS AND CHILDREN'S PROGRAM

The Schools and Children's Program continues to develop, with increased participation from school groups and teachers seeking specialised training. In 2011–2012, AFTRS ran 63 courses: 36 school holiday courses, 24 schools' courses and three teacher workshops. Feedback for this program continues to be positive.

AFTRS designed its curriculum to be appropriate for primary and secondary schools and teaching in those schools. It is regularly reviewed to ensure that it is in keeping with changes in media practice and relevant to the requirements of schools and their students. Courses have been designed to be delivered both at AFTRS facilities or offsite at schools.

The Schools Program Manager worked with schools networks such as the Australian Teachers of Media, the Visual Arts Design Education Association, Drama NSW, English Teachers' Association and state education departments.

INDIGENOUS PROGRAM

The Indigenous Program continues to educate the next generation of Indigenous storytellers through film, television, digital media and radio.

In 2011–2012 AFTRS ran 12 workshops for Indigenous communities and individuals with a total of 130 participants in the workshops.

The program included storytelling workshops in Kariong (NSW) and Urapunga,

“The workshops were amazing and the facilitators both fantastic, too! Thanks – it was brilliant.”

CRANBROOK SCHOOL,
NSW

"AFTRS - thank you for 'bridging the great divide' and giving an opportunity for rural and remote Indigenous Australians to access first class training and education."

PATRICIA - THURSDAY ISLAND, QLD

Roper River (NT) reaching a wide demographic from school children to adults, resulting in the creation of short films and short documentaries. In Cairns and Hopevale animation workshops for Indigenous artists enabled them to animate their stories and extend their storytelling capacity.

There have been school holiday programs for kids and teenagers such as workshops on Real Filmmaking, Claymation and Music Video.

The lecturers are mostly AFTRS Indigenous graduates and the workshops are tailored to suit the needs of the participating students. All of the workshops in 2011-2012 culminated in screenings for friends and family at the end of the course.

The program is run primarily in partnership with Indigenous organisations nationally. In 2011-2012 workshops were run with a range of partners across cities, regions and remote areas including: Youth Connections (Gosford NSW), Umi Arts (Cairns QLD), Urapunga School (NT), Hopevale Arts Centre (Hopevale, Far North QLD) and The Hub (Horsham VIC).

The Indigenous Program also held the first short course on the Open Learning Environment (OLE), a six-week online webisode course and a weekend workshop at AFTRS in Sydney. Talented storytellers learnt to tell their stories in the online environment and pitch these to the ABC, which selected four projects for further development.

An additional 64 Indigenous students took part in other AFTRS Open Industry and school holiday programs in 2011-2012. In 2012, eight Indigenous students (out of eight applicants) were merit-selected for AFTRS award courses.

ONLINE LEARNING ENVIRONMENT

AFTRS developed a bespoke online learning environment (OLE) in 2011-2012 for the use of its staff and students.

The closed system supports sharing of video, audio, visual and text resources for educational purposes and is utilised in the development of high quality lecture content and course assessment purposes.

The system contains over forty hours of original video content drawn from the documentation of AFTRS workshops, lectures and interviews with guest lecturers and prominent industry leaders including Bruce Beresford, Don McAlpine, Jules O'Loughlin, Peter James and Lance Weiler.

The OLE has been used to run online programs for AFTRS Open including Screenwriting for Film and Webisodes run exclusively for Indigenous students.

"I didn't know much about webseries and didn't know what to expect from the course. The information from the modules was excellent to have as a guide to webseries. I will also use this info towards other mediums of filmmaking."

MANDY - CORUNNA, WA

LEADERSHIP, COLLABORATION AND SUPPORT

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

Current screen arts and broadcasting practitioners are engaged with the school as teachers and lecturers, providing ongoing industry intelligence to guide the development and activities of the School. Industry professionals are able to draw on the networks and connections to enhance the relevance and currency of the education on offer.

INDUSTRY CONNECTIONS

The School's position in the industry and the networks of staff and its extensive alumni allows it to attract leading national and international speakers and guest lecturers for students in all disciplines.

Screen industry leaders who presented masterclasses and workshops and mentored students in 2011–2012:

- Steve Kaplan, renowned comedy screenwriter (*Sex and the City*, *West Wing*)
- Michael Hauge, award-winning UK documentary filmmaker
- Julia Peters, Executive Producer of Factual Entertainment (Essential Media)
- Brendon Fletcher, director of *Mad Bastards*
- Jessica Hobbs, director of *The Slap*, *Love My Way* and *Tangle*
- Bob Connolly and Sophie Raymond, documentary makers (*Mrs Carey's Concert*)
- Paul Healy, composer for *Packed to the Rafters*
- Sound mixers Greg Fitzgerald (*December Boys*, *Happy Feet*) and Martin Oswin (*The Way Back*, *Chronicles of Narnia*)
- Tim Ferguson, author of *The Cheeky Monkey* – *Writing Narrative Comedy*
- Debra Oswald, creator of *Offspring*
- Al Clark, film producer (*Red Hill* and *Chopper*)
- Christos Tsiolkas, author of *The Slap*, adapted into ABC drama
- Anna Broinowski, documentary filmmaker (*Forbidden Lies*)
- Wayne Blair, director (*The Sapphires*) and recipient of the AFTRS Andrew Myer Fellowship in 2006
- Kim Williams (CEO News Limited) spoke at the opening day of the newly introduced Master of Screen Arts and Business, giving a detailed insight into News Limited's new media strategy.
- Helen Caldicott, the renowned Australian physician and anti-nuclear activist of the late 1970s and early 1980s gave the first of the Ideas in Action seminars to the Master of Screen Arts students.

In addition, eminent practitioners Peter James, Peter Andrikidis, Rob Carlton, Cate Shortland, Jan Chapman, US screenwriter Dante Harpur, Jocelyn Morehouse and Chris Gordon are industry mentors for the Master of Screen Arts students.

RESEARCH AND PUBLICATIONS

The AFTRS Research Program strives consistently to achieve practical outcomes for the screen arts and broadcast industries. It enriches, and is enriched by, the AFTRS teaching program, and is directly informed by the screen arts and broadcast industries personnel and practices. The School reports its research outcomes directly to screen arts and broadcast industries practitioners and organisations, as well as to academia and government.

AFTRS encourages challenging discourse on significant issues in the screen arts and broadcasting industry through two key activities: 1) the publication of *LUM:NA: Australian Journal of Screen Arts and Business* and 2) running the public events, Friday on My Mind in Sydney and Melbourne and publishing edited transcripts of the sessions.

Three issues of *LUM:NA* were published in 2011–2012.

- Issue 8 of *LUM:NA: The Documentary Issue* was dedicated to the art of documentary. To launch the issue, OzDox and AFTRS hosted a special event at the School. The full house listened to a panel discussion inspired by the ideas and thoughts articulated in the documentary issue.
- Issue 9 of *LUM:NA: The Interview Issue* was the second edition of edited transcripts of Friday on My Mind sessions held during 2010 and 2011.
- Issue 10 of *LUM:NA: 40 Years of AFTRS* included the survey of AFTRS Alumni spanning the 40 years since the schools inception, conducted by IPSOS Social Research Institute. The edition (the first AFTRS e-book) includes additional data on alumni credits on 40 years of feature film production, as well as the performance of student films at awards and festivals. This issue established two firsts for the School: the first issue to be peer-reviewed and the first offered free and downloadable as an e-book.

All published issues of *LUM:NA* are being made available free and downloadable as e-books, and will continue to be made available this way in the future.

The priority areas for the AFTRS Research Program include:

- Screen arts and broadcast education
- Business sustainability
- Production processes
- Creative screen and broadcast content in the digital era.

The Centre for Screen Business conducts practical research to improve business knowledge and know-how in the sector and to inform their courses in the disciplines of screen producing and screen business. They disseminate knowledge through their award courses (Graduate Certificates and Graduate Diplomas in Producing and Screen Business and the Master of Screen Arts and Business) the website and online via 'The Knowledge', a series of interviews with leading practitioners.

Screen Culture aims to expand and influence discussion of screen culture, represent the thinking in and around the AFTRS Screen Studies department and distribute new knowledge to industry through their blog and their award courses (Graduate Certificate in Screen Culture and as integrated in various Screen Studies modules in all award courses).

AFTRS partners with other institutions to undertake and share research on a range of industry issues. Recent and current projects include:

- AFTRS is a linkage partner in two projects: *The Games and the Wider Interactive Entertainment Industry in Australia: An inquiry into sources of innovation*, led by the Queensland University of Technology (QUT) with the Australia Council for the Arts and others. The second project, *Nobody knows anything? Applying pari-mutuel prediction markets to the motion picture industry*,

partners AFTRS with the University of Sydney and the California Institute of Technology.

- The survey of Australian screen producers, *Understanding Australian Screen Content Producers: Wave 2*, was led by Dr Mark Ryan at Queensland University of Technology, with AFTRS Head of Screen Business David Court and Professor Deb Verhoeven of Deakin University.
- AFTRS Head of Screen Business, David Court co-authored a White Paper with Professor Michael Fraser, Director of the Communications Law Centre at University of Technology Sydney, *The case for creating an Australian copyright registry*, which will be published in 2012.
- Economist Simon Molloy, Managing Director of research and consulting firm Cumulus Insight, and David Court wrote the paper: 'For love and money: estimating the value of psychic income in Australian screen production' published in Issue 10 of *LUM:NA*.

ALUMNI SURVEY

A survey of AFTRS Alumni spanning the 40 years since the schools inception was conducted by IPSOS Social Research Institute. The survey aimed at profiling AFTRS screen graduates gaining insight into their current roles, the paths their careers have taken, their perceptions of training at AFTRS and the impact this has had on their careers.

Multiple, interleaving methods of approach were used to ensure as many graduates as possible participated in the study. Quantitative data was drawn from an online survey, a computer-assisted telephone interview survey, a series of short telephone interviews and a short email survey of open-ended questions. Qualitative data was drawn from in-depth interviews, short phone interviews in combination with a short email survey with open-ended questions and desk research.

In total qualitative, quantitative or biographical data was collected for 1,658 out of the 1,933 screen graduates (86 per cent).

The survey found that:

- 74 per cent of AFTRS graduates report they were mostly working in the industry and 70 per cent are currently pursuing a career in their chosen field.
- 73 per cent reported that their time at AFTRS opened doors for them in their chosen field.
- Networking was identified as the single most important factor in career progression and AFTRS was seen to be an effective place to begin building such networks.
- More than three quarters reported that they agreed that their time at AFTRS prepared them well for a career in their chosen field (76 per cent).
- 89 per cent of graduates rated their experience at AFTRS as positive. The most common adjective used to describe their time at AFTRS was 'challenging'. Other descriptors included exciting, inspiring, creative, stimulating and life-changing.
- The chance to be involved in storytelling was by far the greatest motivator in furthering their careers.

The graduates from the last 40 years were invited to AFTRS on 25 June 2012 for a celebration and to mark the anniversary of the School.

EVENTS AND INDUSTRY ACTIVITIES

Friday on My Mind Sydney continues to draw audiences eager to learn the unique perspectives and insights into the creative process of a diverse range of practitioners in the screen arts. In 2011–2012 the School hosted 37 Friday on My Mind sessions in Sydney with 2,753 people in attendance.

On 2 March 2012 the Friday on My Mind program expanded to Melbourne, in a partnership with the Australian Centre

for the Moving Image (ACMI). Hosted by eminent arts and industry leader Sandra Sdraulig, the program follows the Sydney model and presents a diverse range of screen arts practitioners each week who share the expertise and ideas about practice. Since March 2012 there were 16 Friday on My Mind sessions in Melbourne with 1,256 people in attendance.

AFTRS continues to encourage industry engagement by making facilities available for industry activities and events. Industry guilds and societies, industry associations, AFTRS graduates, cultural organisations, government agencies, filmmakers and production companies and education organisations use the School's facilities for meetings, screenings, casting, meetings, conferences, masterclasses, workshops and equipment testing and training.

One hundred and fifty one industry events, screenings, forums and meetings were held at the School over the reporting period.

Events included:

- Screen Producers Association of Australia (SPAA) – Pitch competition;
- Best of INPUT screenings, presented by the Australian Directors Guild with support from AFTRS over two-days;
- Screen NSW Aurora Screenwriting Workshop;
- Screenings of the Australian Teachers of Media (ATOM);
- University of Sydney's Continuing Education David Stratton Course;
- Aquarius Films/Screen Australia screening of *Wish You Were Here*; and
- A range of industry association meetings, including the Australian Directors, Australian Screen Composers, Australian Production Design and Australian Screen Editors Guilds.

PERFORMANCE AND ACCOUNTABILITY

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

The School continues to ensure that facilities and finances are managed to maximise benefits for students and staff, and ensure it meets required standards.

EDUCATIONAL COMPLIANCE

AFTRS commenced preparations for its 2012 Cycle II audit by the Australian University Quality Agency (AUQA) in July 2011, mapping the School's compliance with the National Protocols for self-accrediting higher education providers.

The Tertiary Education Quality and Standards Agency (TEQSA), the new national regulator of the higher education sector, was established by legislation in July 2011 to take effect from January 2012. The new agency assumed the responsibilities of AUQA.

TEQSA advised AFTRS that the Cycle II audit was cancelled and that the School was required to reapply for re-registration as a self-accrediting higher education provider. This process requires AFTRS to provide evidence that its higher education operations meet the Threshold Standards as defined by TEQSA by October 2012.

WORK HEALTH AND SAFETY

In response to a Health and Safety Audit Recommendation and introduction of the new *Work Health and Safety (WHS) Act 2011*, AFTRS engaged a consultant to formally assess high-risk activities and develop Safe Work Practices for activities and equipment as required.

The outcome was a substantial suite of forms to assist AFTRS in formally documenting actions taken to address or reduce risk in the identified areas, such as Risk Assessment and Safe Work Practice documents. The wider project also involved staff awareness to enable them to identify and treat hazards as they arise.

Staff were advised of the new health and safety legislation in a WHS newsletter in August 2011 and given details of where to obtain further information. Training for the Executive and other key personnel was conducted to ensure they were fully informed of the due diligence responsibilities of officers specified under the legislation.

Legal advice was sought on how to treat students under the new legislation and review of policies and procedures was undertaken in relation to the new legislation.

In recognition of her work in training students in production safety, Production Executive, Daphne Paris, has been named a finalist in the 2012 Comcare Work Health and Safety Awards in the category of Best Individual Contribution to Health and Safety – A Worker with Responsibility for WHS as Part of their Duties.

SECURITY

Following the release of the Government *Protective Security Policy Framework (PSPF)* AFTRS appraised its security measures by contracting the Australian Federal Police to conduct a Security Risk Review.

The report found that the protective security infrastructure within the Moore Park Campus is of a high standard and that most of the assessed risk could be adequately addressed or managed.

A detailed action list was devised covering areas such as better utilising some of the existing security resources, formalising security policy and procedures and providing staff with security awareness training.

In response AFTRS has drafted a Security Policy, Security Plan and Security Risk Review action plan which was approved by the Executive and Finance and Audit Review Committee.

BUSINESS RISK ASSESSMENT PLAN

A new business risk assessment plan (2012–2014) was adopted by Council in May 2012 and reflects the new regulatory environment in which the School operates.

A high-level business risk assessment was undertaken by Deloitte, to identify and assess the key risks to the organisation and derive a three-year plan for AFTRS. The Risk Management Assessment was done in accordance with Risk Management Standard AS/NZS 120 31000. It involved identifying risk areas based upon interviews held with senior management and staff of AFTRS, and obtaining an assessment from senior management as to the effectiveness of controls in place to mitigate risks.

CULTURE SURVEY

Fixed-term and ongoing staff were invited by Council to participate in an anonymous, externally managed survey designed to provide information on staff responses to the School's values, communication processes, areas for pride and perceived areas for development.

The Culture Survey reflected very positive outcomes for the School including a passionate and involved staff and a positive work environment. Consultants managing

the process (Deloitte) advised that 77 per cent was an outstanding response rate and that the results indicated that there was a good correlation between staff understanding of the School's values and how it was reflected in their work.

The full report was made available to staff via the intranet and comments were invited. Actions resulting from the survey included engaging an external whistleblower hotline and providing additional opportunities for communication and consultation between staff and management, such as the CEO attending divisional meetings and conducting more staff information sessions.

WORKPLACE FORUM

As a part of its Enterprise Agreement 2011 AFTRS established a Workplace Forum comprised of members of staff and management as an initiative to improve consultation and communication with staff. The forum is comprised of representatives nominated by the Executive and elected by staff. It reports directly to the AFTRS Executive and meets at least twice each calendar year. Minutes are made available to staff on the intranet

CORPORATE GOVERNANCE

GOVERNING COUNCIL

Under the *Australian Film, Television and Radio School Act 1973* (as amended), the School is governed by a Council, responsible to the federal parliament through the Minister for the Arts.

Responsibilities and duties

The Governing Council is responsible for strategic direction, organisational development, succession planning and resource allocation, including budget, control and risk. The Council ensures that:

- policies on key issues are in place and are appropriate
- risks facing AFTRS are identified, assessed and properly managed
- AFTRS complies with applicable laws and legislation.

The Council made one legislative instrument in 2011–2012: 'Determination of Degrees Diplomas and Certificates', No.2011/1, dated 2 August 2011.

Membership

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

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

The Chief Executive Officer oversees the operations and activities of AFTRS, and

manages affairs according to general policy approved by the Council.

Members appointed by the Governor-General, and those appointed from convocation, hold office for a term of up to three years. The maximum appointment period is two terms.

Staff and student members hold office for one year and cease to be members if they leave AFTRS. They are eligible to stand for election for two terms.

Casual vacancies for elected positions may be filled, with the approval of the Minister, until the original term for that position expires.

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

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

Review of Council Operations and Performance

In 2011 the Council conducted a review of its operations and performance, to assess the Council relative to its objectives, especially its contribution to the School, and to examine the effectiveness of the Council as a whole.

An external consultant (Ixion) was engaged to undertake and facilitate the review.

Conflict of Interest

All members are asked to declare any conflict of actual, potential or perceived interest at the start of each meeting. This process is recorded in the Council minutes and in a Register.

AFTRS Council Members Attendance July 2011 – June 2012

Council Members 2011–2012	15 Jul	2 Sept	14 Oct	8 Dec	2 Mar	8 May
Michael Smellie – <i>Chair</i>	✓	✓	✓	✓	✓	✓
Sandra Levy – <i>CEO</i>	✓	X	✓	✓	✓	✓
Peter Duncan – <i>Deputy Chair</i>	✓	✓	✓	✓	✓	X
Jan Forrester	✓~	✓	✓~	✓	✓	✓
Tom Burstall	✓	X	✓	✓	✓	✓
Dr Chris Sarra	✓	✓~	X	✓	-	-
Andrew Mason	✓	X	✓	✓	✓	✓
Sarah Stollman	✓	✓	✓	✓	-	-
Simon Moore	X	✓	✓	✓	-	-
Darren Dale	/	/	/	/	/	✓
Dr Karen Pearlman	/	/	/	/	✓	✓
James Marshall	/	/	/	/	✓	X

Key:

✓ Present X Absent / Meeting prior to appointment - Term completed ~ via telephone

Council members

As at 30 June 2012, Council members were:

Appointed by the Governor-General

- **Michael Smellie: Chair**
Bachelor of Business Studies (NSW Institute of Technology (UTS))
Term: 29 October 2009–28 October 2012
- **Jan Forrester**
Bachelor of Arts (Macquarie University),
Graduate Certificate in Public Health (UNSW)
Term: 12 August 2009–11 August 2012
- **Tom Burstall**
Term: 10 March 2011–9 March 2014

Ex Officio

- **Sandra Levy: Chief Executive Officer, AFTRS**
Bachelor of Arts, Diploma of Education (University of Sydney)
Doctor of Letters *honoris causa* (Macquarie University)

Appointed from Convocation

- **Peter Duncan: Deputy Chair**
Bachelor of Arts, LLB (University of Sydney)
Bachelor of Arts (Film & Television), AFTRS
Term: 29 November 2011–30 November 2014
- **Andrew Mason**
Term: 14 February 2011–13 February 2014
- **Darren Dale**
Term: 5 April 2012–4 April 2014

Staff-elected Member

- **Dr Karen Pearlman, Head of Screen Studies, AFTRS**
Doctor of Creative Arts (UTS), MA, Media Arts and Production (UTS)
Master of Arts (Editing) AFTRS
BFA Honours in Dance (New York University, Tisch School of the Arts)
Term: 27 February 2012–6 December 2012

Student-elected Member

○ **James Marshall**

Graduate Diploma in Directing, AFTRS
Current Master of Screen Arts student,
AFTRS

Term: 27 February 2012–19 October 2012

Immediate past members (2011–2012)

○ **Dr Chris Sarra**

PhD (Psychology) (Murdoch University)

First Term: 18 April 2008–17 April 2011

Second Term: 18 April 2011–9 December
2011.

○ **Sarah Stollman: Staff-elected member**

Bachelor of Arts (Architecture) (Washington
University, St Louis)

Head of Screen Design, AFTRS

First Term: 9 February 2010–30 November
2010

Second Term: 28 February 2011–9 December
2011

○ **Simon Moore: Student-elected member**

Bachelor of Digital Media, (College of Fine
Arts, UNSW)

Graduate Certificate in Directing, AFTRS

Graduate Diploma in Producing and Screen
Business, AFTRS

Term: 28 February 2011–4 November 2011

FINANCE, AUDIT AND RISK MANAGEMENT COMMITTEE

The establishment of an audit committee is a requirement under Section 32 of the *Commonwealth Authorities and Companies (CAC) Act*.

The main objective of the Finance, Audit and Risk Management (FARM) Committee is to help Council discharge their responsibilities relating to:

- financial reporting practices
- business ethics, policies and practices
- accounting policies
- management and internal controls.

The Committee held five meetings in 2011–2012.

Membership

The FARM Committee consists of five members, which includes Council members and up to two independent members, as may be determined from Council from time to time.

In accord with the CAC Act and CAC Regulations the Chair of the Committee is a person other than the Chair of Council or the Chief Executive Officer.

The Chair of the Committee is nominated by the Council, from Council members. The Council appoints members for an initial period of two years, after which appointments may be subject to annual rotation.

Current members

- Chair, Peter Duncan (Deputy Chair, AFTRS Council)
- Independent Member, Paul Apps (Independent Audit and Control Advisor, International Monetary Fund; Former Head of Audit, Reserve Bank of Australia)
- Member, Michael Smellie (Chair of Council)
- Member, Sandra Levy (CEO)

The Director Corporate Services and Head of Financial Services have standing invitations to attend the meetings. The internal and external auditors are also in attendance at all FARM meetings.

Responsibilities and duties

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

The duties of FARM relate to:

- the scope and nature of external audit and any issues arising from audit
- the examination of the Annual Report before submitting to Council
- the process for identifying major risks to which AFTRS is exposed and verifying that internal control systems are adequate and functioning effectively

FARM Committee members' attendance 2011–2012

FARM members 2011–2012	5 Jul	23 Aug	22 Nov	24 Feb	4 May
Peter Duncan (<i>Chair</i>)	✓	✓	✓	✓	✓
Paul Apps (<i>Independent member</i>)	✓	✓	✓	✓	✓
Michael Smellie	✓	✓	✓	✓	✓
Sandra Levy	✓	X	✓	✓	X

Key: ✓ Present X Absent

- the consideration of the internal audit program
- the review of all significant transactions that do not form part of normal AFTRS business
- the evaluation of AFTRS exposure to fraud.

ACADEMIC BOARD

Academic Boards are the governance mechanism for assuring the quality of a higher education provider's academic offerings. In response to the new regulatory environment of TEQSA, the Terms of Reference of the Academic Board were reviewed to ensure the School meets the highest educational standards across all activities including academic governance and quality assurance, curriculum design and student experience. Council approved the new Terms of Reference which provides for the appointment of an independent Chair and two independent members who are higher education specialists.

The AFTRS Academic Board is a sub-committee of the Council. For the majority of 2011–2012 the School's Academic Board acted under the inaugural terms of reference (as established in 2004) and focused primarily on the approval of curricula and the recommendation to Council of approval of graduands.

The Academic Board met twice during the 2011–2012 year.

Terms of Reference and Membership post-May 2012

The Academic Board will consist of:

Chair

An independent member with higher education experience at professorial level. The Chair will be appointed by Council for up to three years.

Members

- Two or more other independent members, with higher education expertise. The independent members will be recommended by the CEO to Council for approval and will be appointed by Council for up to three years.
- Chief Executive Officer
- Director of Education
- Head of Policy and Governance.

Function of the Academic Board

- To make recommendations to Council relating to the approval of new award course curricula.
- To make recommendations to Council relating to major changes to national courses of study.
- To approve curriculum and ensure it is designed to meet the highest standards of the higher education sector.

- To review policies, rules, guidelines and procedures related to the admission, enrolment, assessment and progress of students in approved courses of study.
- To make recommendations to the CEO relating to academic matters in the School.
- To report on any issues referred to it by Council or the CEO.
- To 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.
- To make recommendations to Council regarding the conferral of the Honorary Degree.

Academic Board Membership to May 2012

Ex Officio

- Director, Education (Chair), Professor Cathryn McConaghy (until April 2012)
- Chief Executive Officer, Sandra Levy
- Director, Screen Content, Neil Peplow
- Director, Screen Production, Peter Millynn
- Director, Radio, Mark Collier

Nominated by the Council (up to 2 members)

- Jan Forrester

Nominated by the Academic Board

- Head of Screen Studies, Dr Karen Pearlman
- Head of Educational Media, Peter Giles

Student-elected members

- Postgraduate student, Simon Moore
- Undergraduate student, Peri Watkinson.

EXECUTIVE TEAM

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

Chief Executive Officer

- Sandra Levy

Executive

- Director, Corporate Services – Ann Browne
- Director, Screen Content – Neil Peplow
- Director, Screen Production – Peter Millynn
- Director, Radio – Mark Collier
- Director of Education – Professor Cathryn McConaghy until April 2012.
- Director, AFTRS Open – Liz Hughes
- Director, Technology and Infrastructure – Tim Sadler

DIVISIONS OF THE SCHOOL

The divisions are constituted as follows:

Screen Content

Division of Screen Content is comprised of the disciplines: Directing, Screenwriting, Documentary, Producing, Screen Business, Screen Studies and the Foundation Diploma.

Screen Production

Division of Screen Production is comprised of the disciplines: Cinematography, Editing, Screen Composition, Screen Design, Sound, Production Resources, and Post Production and Video Post.

Radio

Division of Radio delivers courses in the disciplines of commercial radio and radio broadcasting.

Education

Division of Education is comprised of Student Services and Online Learning.

Corporate Division

Corporate Division is comprised of Finance and Payroll, Human Resources, Work Health and Safety, Policy and Governance, Business Affairs, Library, Facilities and Maintenance, and Sales and Distribution.

AFTRS Open

AFTRS Open comprises six units: Industry, National, Regional, Television, School and Children, and Indigenous.

Technology and Infrastructure

Division of Technology and Infrastructure is comprised of Production Technology, and ICT and Services.

In 2011–2012 Marketing and Promotions, and Public Relations reported directly to the office of the CEO.

FUTURE REVIEW COMMITTEE

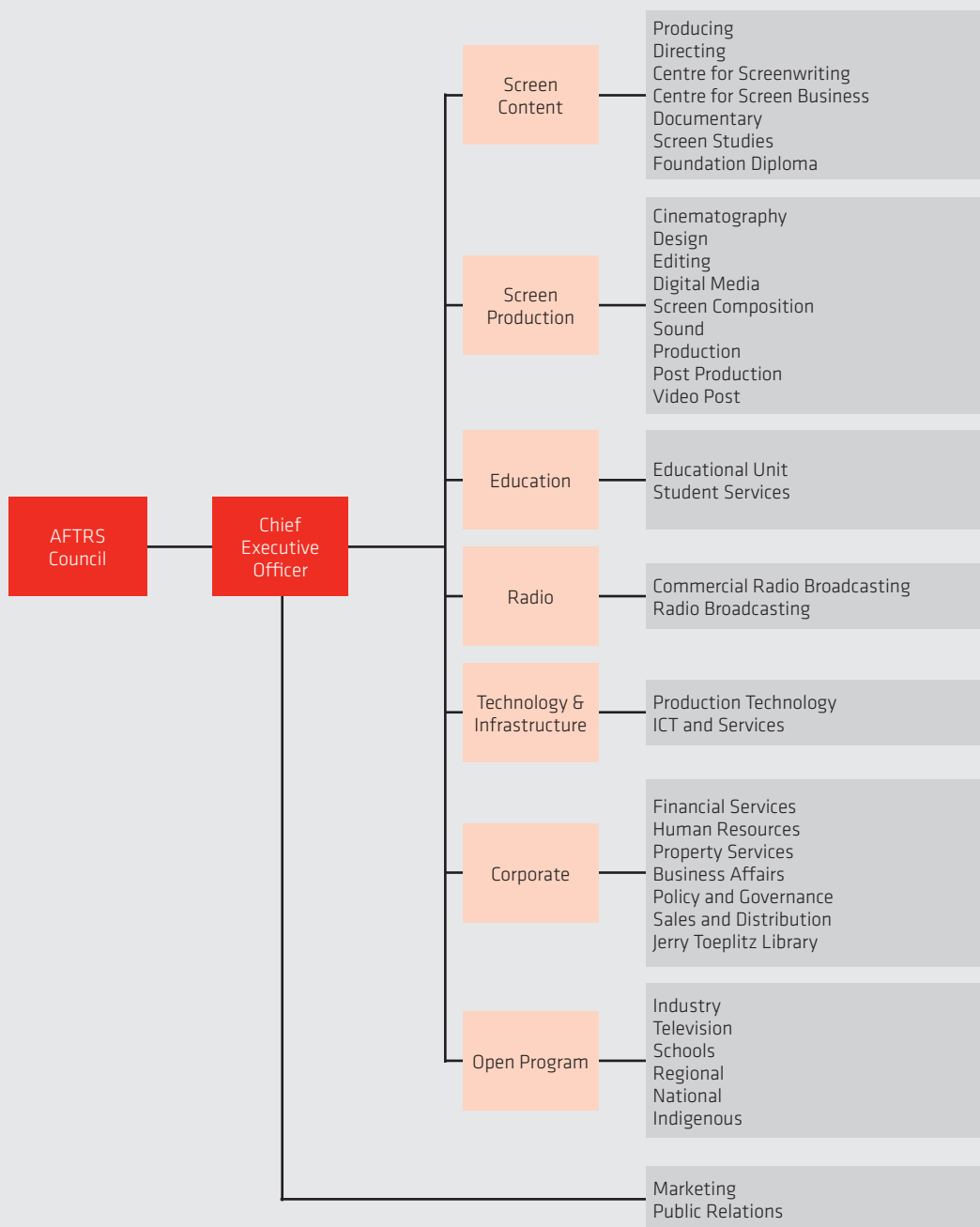
The Future Review Committee (FRC) comprises the CEO (Chair), Director Screen Content, Director Screen Production, Deputy Director Screen Content and Director Education. Other members attend by invitation.

The main functions of the FRC are to initiate and provide strategic leadership on the educational aims and objectives of the School including:

- The aims and objectives of courses
- Admission and selection processes
- The effectiveness of courses in meeting new aims and objectives
- Research strategy and activities
- Review of educational policies
- Impact of new technologies on future planning for the School
- The course offerings for the next academic year.

The FRC meets as required and the decisions of the FRC are reported through Executive minutes.

ORGANISATION CHART



STATUTORY REPORTS

STATUTORY REPORTS

EQUAL EMPLOYMENT OPPORTUNITY (EEO - WORKPLACE DIVERSITY)

There have been no complaints received by staff members this financial year. Informal concerns were resolved with the assistance of the Head of Human Resources and the Student Services Manager, who also provided advice on discrimination-related matters when required. A complaint of discrimination by an ex-employee has been lodged with the Federal Court of Australia and is being defended.

Staff input continues to be sought through anonymous new employee and staff exit surveys and an external anonymous whistleblowing hotline service recently engaged where complaints may be lodged.

STAFFING, ESTABLISHMENT AND APPOINTMENTS

Representation of women at AFTRS has slightly increased from 50 per cent to 53 per cent of staff. Representation of women in

the lecturer staff positions increased from 27 per cent to 42 per cent and remained stable within technical areas at 13 per cent.

As of 30 June 2012 there were 129 staff at AFTRS, 15 of whom worked part-time (12 per cent up from 10 per cent). Staff from non-English speaking backgrounds occupied 23 positions (to the Head of Department level), two were occupied by people identifying as having a disability, and one member of staff identified as an Aboriginal or Torres Strait Islander.

Of the 46 appointments made by AFTRS during the year, 25 were women and 11 indicated they were from a non-English speaking background. All equity related policies are available on the intranet.

Staffing Information

Staff are employed at AFTRS under the *Australian Film, Television and Radio School Act 1973*. The majority of staff are covered

Breakdown of staff by gender, part-time/full-time status and level as at 30 June 2012

	Male Full-time	Male Part-time	Female Full-time	Female Part-time	Total
New South Wales					
a) PEO			1		1
b) SES	5		2		7
c) Below SES	52	4	54	8	118
d) Temporary				2	2
Victoria					
Below SES				1	1
TOTAL	57	4	57	11	129

Breakdown of AFTRS Staff (Head count) by Gender, Level and NESB as at 30 June 2012

	Male	Female	Total	NESB
Senior Management	4	3	7	
Management/Heads of Department	12	18	30	3
Teaching	14	10	24	4
Teaching/Training Support		9	9	2
Administration	10	22	32	8
Technical	14	2	16	5
Production	5	4	9	
Support	2		2	1
Total	61	68	129	23

The management/heads of department and teaching categories include women who teach in technical disciplines. The support staff primarily perform duties relating to the maintenance of the building.

Representation of EEO Target Groups within Salary Bands (full-time equivalent)

Salary Band	NESB	ATSI	PWD	Women
To \$44,290			1	
\$44,291 – \$58,188	2			6
\$58,189 – \$61,955	2			10
\$61,956 – \$83,000	8			14
\$83,001 – \$94,237	8	1		18
\$94,238 – \$115,820	2		1	15
Over \$115,821	1			5
Total	23	1	2	68

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.

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

Work and Private Commitments

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

STAFF TRAINING AND DEVELOPMENT

Internal training during 2011–2012 continued to offer employees basic administration and technology skills. In addition training was

undertaken in screenwriting, child safety, specialist production technology, financial management, human resources, online teaching, health and safety, and general management. Staff also participated in general training undertaken in partnership with other cultural agencies based in New South Wales.

Teaching staff were again offered opportunities to upgrade their skills through the teaching creative practices program, support technology, and specialist teaching areas. A number of staff across the School accessed professional development leave or were granted leave without pay to enhance their industry-based skills.

Staff attended conferences in areas including: production technology; education; radio; library management; copyright; security in government, and film school management. Conferences were attended both overseas and in Australia.

In 2011–2012 AFTRS provided studies assistance for staff undertaking external studies in fields including: accounting; business technology; information studies; screen culture; writing; information technology and history.

Human Resources continued to implement programs addressing the training and development needs of staff as identified by management and staff, through the ongoing performance management scheme.

Cost of Staff Training

Value of staff time involved in training:

○ 171 days internal training	\$69,450
○ 52 days external training	\$53,668
○ 69 days attending conferences	\$32,088
○ 4 days approved professional development leave	\$ 1,156
○ 106 days approved study leave	\$38,832

Direct expenditure staff training:

○ Internal training	\$10,474
---------------------	----------

○ External training	\$50,385
○ Conferences	\$29,961
○ Related travel	\$ 42,604

○ Total cost of staff training	\$328,618
○ Average expenditure per staff member	\$2,547

The average expenditure per staff member is an increase of 29 per cent on the 2010–2011 figure.

INDUSTRIAL

AFTRS continued its commitment to involving staff in decision-making processes. The primary expression of this is the inclusion of a staff-elected member in the governing Council and the Workplace Forum, a body for consultation with staff representatives. Staff representatives have input through a range of Committees including the Health and Safety Committee and the Academic Workload Model Committee. There were two meetings of the staff Workplace Forum held during the financial year. Staff input is also provided through regular departmental and divisional meetings.

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

Agreement Making

The current AFTRS Enterprise Agreement has entered the second of its three-year nominal duration and agreement was reached with the Media, Entertainment and Arts Alliance for an increase to actor rates of pay.

WORK HEALTH AND SAFETY (WHS)

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

The anticipation and introduction of the harmonised WHS legislation in January 2012 proved an opportunity to review our policies and processes and a full-time Senior WHS Officer position was created to assist. The outcome has been a continual process of consulting, reviewing, introducing and embedding changes resulting from the legislation for both staff and students.

During this period several policies and procedures were developed or reviewed including:

- Health & Safety Incident Reporting Policy and Procedure;
- Online Incident Reporting system to be available to staff, students, contractors and visitors;
- Safe Operating Procedures and Safe Work Method Statements;
- Hazard and Risk Register;
- Emergency Management Procedures, and
- the health and safety components of staff duty descriptions.

An ongoing program of review continued including: induction of students and contractors; risk assessment processes; ergonomic assessments; and identification and review of high-risk activities.

The School has retained membership of the Cultural Institutions' Health and Safety network.

Consultation

Workers are regularly consulted on health and safety-related issues by their managers or specialist staff. In addition, the Health & Safety Committee, AFTRS' key consultative body, held five meetings during this period. Workers are encouraged to communicate concerns either directly to the Committee or through their representatives, and are welcome to attend meetings. Workers are represented on the Committee by Health and Safety representatives from specific workgroups within the School. A member

of the AFTRS' managing Executive attends Committee meetings and reports directly to the Executive. Minutes of the meeting and other health and safety information is made available to workers on noticeboards, via email, Health & Safety e-letter and on the School intranet.

Training Undertaken (not exhaustive)

- Due Diligence for Officers
- WHS for Human Resources Managers
- Senior First Aid Officer
- Emergency Warden Training
- Induction/Orientation – Staff and contractors
- Construction Induction Training ('White card')
- Production Safety (new students)
- Health and Safety Representative
- Ergonomics (new students from a number of computer based specialities)
- Mental Health First Aid/Accident Counsellor
- Certificate IV in OHS
- Various licences/tickets.

Personnel

As part of our commitment to OH&S, AFTRS currently has the following trained personnel:

- 6 Health and Safety Representatives and Deputies
- 20 Senior First Aid Officers
- 23 Emergency Wardens
- 4 Rehabilitation Case Managers.

Incident Reports

During the Reporting Period there were 22 incident reports. Of these, only two were 'notifiable' to Comcare. Comcare, the Regulator, was satisfied with AFTRS' response to the incidents and did not investigate them further. All other incidents are closed.

There have been four compensation claims lodged during the period. Two were accepted, one was rejected, and one is pending. Following reviews of the circumstances leading to the injuries, no action was required.

FREEDOM OF INFORMATION

AFTRS takes a proactive approach to publishing information about AFTRS and its operations. Consequently, AFTRS publishes a range of information on its website as part of an Information Publication Scheme, including information about AFTRS' structure, functions, appointments, annual reports, consultation arrangements and AFTRS' Freedom of Information (FOI) officer.

AFTRS will also publish information that it is able to publish resulting from FOI access requests, information to which AFTRS routinely gives access in response to FOI access requests, and information routinely provided to parliament.

Requests may be made formally for information about AFTRS and its operations under the *Freedom of Information Act 1982*. These requests are referred to AFTRS' FOI officer. No formal requests were received by AFTRS during the reporting period.

PRIVACY

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

AFTRS continues to comply with its obligations under the *Privacy Act 1988* in relation to the collection, storage and security, recordkeeping, access to and alteration, use and disclosure of personal information. AFTRS also continues to take relevant Privacy Commissioner guidelines into account in dealing with personal information.

There were no requests made to AFTRS for access to, or the correction of, personal information during the reporting period.

EFFECTS OF MINISTERIAL DIRECTIONS

Several sections of the *Australian Film, Television and Radio Act 1973* (as amended) refer to ministerial powers to direct AFTRS in matters concerning Council (sections 40(1)

and 12(1)), finances (sections 36(2) and 40(1)) and fees payable by students (subsection 50(1)). No ministerial directions relating to these sections were issued during the year.

A number of regulations have been made under the *Australian Film, Television and Radio School Act 1973* since the Act commenced.

Following a general review of pre-2008 Commonwealth regulation, four regulations were repealed because they were redundant or had been superseded. One regulation was amended by deleting the part that had been superseded.

Two general policies from previous financial years continue to be noted, namely policies on foreign exchange and cost recovery. In addition, under section 16(1)(c) of the CAC Act, with which AFTRS' complies, the Finance Minister requires the directors of each General Government Services CAC Act authority and wholly-owned company to provide a Compliance Report after the end of each financial year. During 2010–2011 there were no ministerial directions received.

JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

During the reporting period, there have been no judicial decisions or decisions of administrative tribunals that have had, or may have, a significant impact on the operations of AFTRS and no reports on its operations by the Auditor-General (other than a report on the financial statements), a parliamentary committee or the Commonwealth Ombudsman.

FRAUD CONTROL

AFTRS finalised all actions under its 2010–2012 Fraud Control Plan including introducing and strengthening relevant policies and procedures.

In response to the Staff Culture Survey, a Whistleblower Policy and Procedure was introduced which aims to:

- confirm AFTRS' commitment to transparency and accountability in its administrative and management practices;
- emphasise AFTRS support for reporting suspected unethical or unlawful behaviour within the School;
- restate the existing processes for raising concerns about unethical behaviour, and
- add an option for external reporting, including anonymous reporting, of suspected serious unethical or unlawful behaviour.

In order to achieve this, AFTRS engaged an externally managed whistleblower service.

Other initiatives under the 2010–2012 Fraud Control Plan included the automatic locking of computer workstations in risk areas; continuing fraud awareness training for existing and new staff; and reporting to the Finance, Audit and Risk Management Committee on the implementation of the 2010–2012 Fraud Control Plan and the finalisation of the revised Fraud Control Policy and 2012–2014 Fraud Control Plan.

The CEO is satisfied that AFTRS has adequate fraud control measures that reflect the Commonwealth Fraud Control Guidelines 2011.

INDEMNITIES AND INSURANCE PREMIUMS FOR OFFICERS

In accordance with clause 19 of the *Commonwealth Authorities (Annual Reporting) Orders 2011*, which requires reporting on indemnities and insurance premiums for officers, we confirm that AFTRS paid an insurance premium of \$4,893.21 excluding GST to Comcover to indemnify the Council members and officers for any claim made against them while acting in their capacity as office holders.

ENVIRONMENTAL PROTECTION AND BIODIVERSITY CONSERVATION

AFTRS continues to identify aspects of its operations that impact on the environment. The School is committed to developing a

continual improvement process to control its environmental impacts in relation to energy, water and waste management.

Ecologically Sustainable Development

The initiatives outlined below show the School's approach to ecologically sustainable development (ESD). These initiatives will generate further programs and improvements that sustain our approach and environmental performance.

The AFTRS' program of environmental activities aims for:

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

Initiatives implemented in this period include:

- Improving the functionality of the Building Management System enabling more sophisticated control strategies for air conditioning systems
- Reconfiguring the air conditioning control strategy to respond to the average of the room demands rather than the maximum room demand to assist with issues of overcooling and help reduce chiller energy consumption
- Allowing for motion sensor control for air conditioning units and exhaust fans so they only run when required
- Providing signs on all the lighting control panels and manual switches to turn lights off when spaces are no longer used.

Environmental Performance Reporting

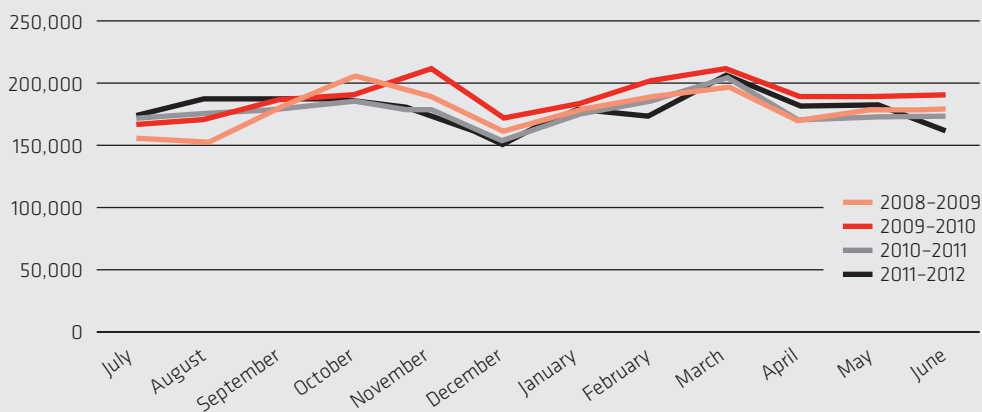
(as per Commonwealth reporting requirements guideline under Section 516A of

the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act))

Activity	Alignment with ESD Principles	Advancement of ESD Principles
Managing contracts	Tenders and contracts for potential suppliers require environmental evaluation and conditions.	Procurement decisions and contracting integrate long-term environmental aims.
Environmental Management Plan implementation	Review and modify environmental policies and management plans.	Implementation of initiatives from the plan, including targets for energy use.

Theme	Steps taken to reduce effect	Measures to review and improve reducing the effect
Energy efficiency	Whilst AFTRS had a small overall increase in energy use to 2010–2011, it met its benchmark target for office areas enabling a benchmarked NABERS Rating of 4.5 stars (see chart).	Continual reviews of energy use school-wide and particularly in areas where AFTRS can control outcomes using initiatives such as staff awareness and preventative maintenance programs.
Waste	AFTRS continues to implement recycling programs which separate waste at source and aims to reduce waste by: providing crockery and utensils in kitchen areas; and reducing waste to landfill by encouraging recycling.	Ensuring engagement with staff on environmental matters and assigning roles for staff to support the program at ground level.

Energy use report (measuring kWh)



APPENDICES

APPENDIX 1

ENABLING LEGISLATION

The Australian Film, Television and Radio School (AFTRS) was established by the *Australian Film, Television and Radio School Act 1973*. 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 *Australian Film, Television and Radio School Act 1973* are:

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

Section 5(2) provides that the School: shall exercise its functions with a view to enabling and encouraging the production of programs of a high degree of creativeness and of high technical and artistic standards.

As a Commonwealth statutory authority, AFTRS also operates under the *Commonwealth Authorities and Companies Act 1997*.

APPENDIX 2

FINANCIAL RESOURCE SUMMARY

FINANCIAL PERFORMANCE

In the 2011–2012 financial year AFTRS achieved a small year-end surplus of \$17,848. The Parliamentary Appropriation for AFTRS in 2011–2012 was \$24,140,000. Total revenue was \$29,162,368 of which \$5,022,368 was generated mainly through its award course and Open Program fees, interest and the sale of AFTRS training products.

Operating expenses at \$29,145,000 were made up of three components:

○ Employee benefits	\$16,175,000
○ Supplier expenses	\$10,964,000
○ Depreciation of written down assets	\$2,006,000

Revenue from 'Sale of Goods' increased by \$495,000 or 12.1 per cent as a result of expanding the range and number of Open Program and award courses. Interest revenue fell marginally by \$33,000 to \$354,000.

AFTRS' financial statements for 2011–2012 were prepared in accordance with the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) and the Finance Minister's Orders (FMOs) for the reporting period ending 30 June 2012. The Australian National Audit Office (ANAO) issued an unqualified audit opinion on the financial statements and notes in September 2012.

EXTERNAL AUDIT

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

INTERNAL AUDIT

The Internal Audit function exists independently within AFTRS. Internal Audit is administratively responsible to the Director of Corporate Services and is accountable to the Finance, Audit and Risk Management Committee (FARM). The Chair of Council and the Chief Executive Officer are members of FARM. Internal Audit submits an annual audit plan and regular quarterly operational plans to the Finance, Audit and Risk Management Committee.

Deloitte Australia provides internal audit services to the School. Audits conducted during 2011–2012 were:

- Follow up of all outstanding audit issues
- Culture Survey
- IT Security
- Business Risk Assessment
- Delegations and Administrative Orders Review
- Data Analytics for Payroll and Accounts Payable.

Representatives from internal auditors attend FARM meetings together with a representative of the ANAO.

RISK MANAGEMENT

AFTRS participated in Comcover's *2011/12 Risk Management Benchmarking Survey*. Although the results of the survey indicated that there were some aspects of the AFTRS' risk management that needed improving, the School received a benchmarking discount

of 3.9 per cent on the cost of its 2011–2012 insurance premium.

CLAIMS AND LOSSES

There were no major losses during the year ending 30 June 2012.

PURCHASING

The purchasing functions and procedures of AFTRS, and the standard terms of accounts payment, are consistent with or guided by the Commonwealth Procurement Guidelines. Through the Administrative Orders, AFTRS Council authorises the 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* (as amended) 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. Information technology equipment and general goods purchases utilised both state and federal contracts (where appropriate). The School buys capital items in accordance with the annual capital program.

COMPETITIVE TENDERING AND EXPRESSIONS OF INTEREST

AFTRS procurement policy requires purchases over \$100,000 to be obtained through formal processes which may involve either public tender and could include an expression of interest phase. If approved by CEO or Director, Corporate Services and Director, Technology and Infrastructure, three written quotes from potential suppliers may be determined as sufficient market testing. Purchases greater than \$400,000 require public tender, also potentially including 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 2011–2012, AFTRS sought written quotes and/or tenders for the following services (over \$100,000):

- Centralised Production Storage
- Communication Services
- Customer Relationship Management System
- Electricity Supply
- Building Management System Upgrade
- On-Line Learning
- TV Studio Upgrade Project
- Website Refresh

CONSULTANCY SERVICES

AFTRS engages consultants with specialist skills to help with defined projects. During the year AFTRS entered into approximately 50 different consultancies, involving expenditure of approximately \$424,000. A total of 10 consultancies had a value exceeding \$10,000.

CONTRACTORS

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

PROPERTY USE

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

School has developed new strategies to deliver education and training to the metro centres and remote areas. The change in this delivery model has seen the closure of Melbourne, Hobart and Perth interstate offices during the financial year.

State

New South Wales

Address

The Entertainment Quarter
 130 Bent Street
 Moore Park NSW 2021
 PO Box 2286
 Strawberry Hills NSW 2012

**Lease, Car Parking Rent and Outgoings
 (1/7/11-30/6/12)**

\$4,300,103

Size

12,964m²

Consultant	Project
Beyond Technology Consulting Pty Ltd	Develop requirements and procurement for a Website Content Management System and a Customer Relationship Management System
CB Richard Ellis	Prepare options for exit and negotiate sub-leasing of Melbourne office
ISPOS Public Affairs Pty Ltd	Research and build database of AFTRS alumni
Ixion Corporation Pty Ltd	Performance appraisal of AFTRS Council
Kevram & Associates	Design and implementation of the television studio upgrade
Macleod Media Pty Ltd	Report of business overview of changing business models in production and distribution
Newspeak Media	Research to future proof the School's curriculum against developments in technology, business models and storytelling forms
OHS Media Services Pty Ltd	Script risk - student productions and high-risk activity documentation
S. Logan Enterprises Pty Ltd	Contract labour services, implementation of screen music suite, recording studios fit out, support for the Show Radio exercise and some electronic repair work
Screen Class Pty Ltd	Research to future proof the School's curriculum against developments in technology, business models and storytelling forms

APPENDIX 3

AFTRS GRADUATES – 2011

FOUNDATION DIPLOMA

Rachel Argall
Blythe Ashton
Nicola Bartos McIntosh
Daniel Bolt
Finnegan Boyle
Maxim Copolov
Scout Darling-Blair
Catherine Engstrom
Jacob Fitzgerald
Christian Gower
Nicholas Hadland
Mathew Harvey
Phillip Hayes
Caitlin Hennessy
Jordan Howes
Alexander Howitt
Andrew Jenkins
Michael Jolta
Timothy Kadwell
Alistair Keen
Jack Maher
Ella Manning
Laura McGenniss
David Molloy
Georgia Morton
Rebecca Mylonas
Bernadette Nguyen
Lillian Paterson
Thomas Phillips
Jessica Roberts
William Robertson
Oscar Rosenberg
Boden Smith
Nathan Tomsic
Amalia Walker
Peri Watkinson
Georgia White

GRADUATE CERTIFICATE IN 3D ANIMATION

Nicolas Arrighi
Piyush Bedi
Marc Blazewicz
Thomas Cant
Liam Corcoran Nantes
Katie Davison
Jennifer Dickinson
Michael Dikih
Timothy Evans
Zihao Jing
Keenan Nunes-Vaz
Donn Pattenden
Christopher Spencer
Rowan Ziesing

GRADUATE CERTIFICATE IN ANIMATION DIRECTING

Simone Dwyer
Ridwan Hassim
Beini Huang
Stephen Kane
Irina Markovsky
Abigail McKenzie

GRADUATE CERTIFICATE IN CAMERA ASSISTANT

Bryce Bowen
Maat Boyd
Sam de Teliga
Stuart Heppell
Leuke Marriott
Sarah Marsh
Luke Symes

GRADUATE CERTIFICATE IN DIRECTING

Claire Absolum
Jonathan Blake
Damien Brown
Stephanie Bursill
Andrew Fernandez
Fanou Filali
Maria Milagros Gisbert Pascual
Jad Haber
Andrew Handelsmann
Clare Holland
Tymon Langford
Grant Lavac
Ingrid Macaulay
Damian McLindon
Jodin Meyer
Oliver Molesworth
Daniel Monks
Jon-Michael Mooney
Rajeev Muneshwar
Timothy Slingsby
Vi Truong
Stephen Varley

GRADUATE CERTIFICATE IN DOCUMENTARY

Tanya Arman
Xavier Bichon
Michelle Childs
Michael Clay
Simon Cunich
Samantha Dinning
Pierre Duyker
Lucia Formoso
Santosh George
Natasha Lawrence
Clare Lewis

Damon Logan
Joshua Marks
Lily Matchett
Jack McCowan
Nora Niasari
Chiara Pazzano
Michelle Roldan
Eleanor Sharpe
Leah Vandenberg
Nadia Zeaiter

GRADUATE CERTIFICATE IN EDITING DRAMA

Robert Brennen
Cara Harvey
Tanvi Mehta
Marcos Moro
Jesinda Simpson
Serge Stanley
Marcus Stimson

GRADUATE CERTIFICATE IN PRODUCING

Liam Coffey
Jessica Fenton
Romany Lee
Natalie Oliver
Ferdous Shahriar Rahman
Safka Sintmaartensdijk
Mhairi Stewart
Alexandra White
Anastassia Yanatchkova

GRADUATE CERTIFICATE IN SCREEN BUSINESS

Nicola Marshall

GRADUATE CERTIFICATE IN SCREEN CULTURE

Joel Bell
Rachel Cormack
Colleen Crockett
Susan Hammill
Theresa McCarthy
Symeon Thompson

GRADUATE CERTIFICATE IN SCREEN MUSIC

Jenna Cave
Matthew Gowen
Isaac Hananiah
William Hancock
Martin Jamieson
Debra Jones
Matthew Luciano
Adam McFillin
Michelle Osis
Vanessa Tammetta

GRADUATE CERTIFICATE IN SCREENWRITING

Nickolas Bird
Elizabeth Chen
Annaleise Ciel Walker
Lani English
Claire Ewart
Rebecca Gallagher
Diana Glenn
Claire Hanrahan
Stephen Houteas
Andrew Iser
Anita Jankovic
Matthew Kamen
Elias Kelleher
Adrienne Marrone
Brendon McDonall
Abigail McKenzie
Justin Norrie
Jessica Paine
Stephanie Phillips
Jeremy Potts
Kate Sandy
Jasmina Savic
Jih Smith
Michael Wormald
Claire Yeomans

GRADUATE CERTIFICATE IN TEACHING CREATIVE PRACTICE

Byron Webb

GRADUATE CERTIFICATE IN WEBISODES

Imogen Dall
Oliver Damian
Catherine de Luca
Sara Kidd
Natalie Krikowa

GRADUATE DIPLOMA IN CINEMATOGRAPHY

Sherwin Akbarzadeh
Timothy Barnsley
Sian Bates
Joel Betts
Michi Marosszeky
Cornel Ozies
Emma Paine
Damian Smith
David Thring

GRADUATE DIPLOMA IN COMMERCIAL RADIO BROADCASTING

Dannielle Cartwright
Belinda Frizza
Nicholas Karkazis
Alexander Louran
Lachlan Mantell
Alec Nice
Anna Pentelow
Thomas Whitaker

GRADUATE DIPLOMA IN DIRECTING (FICTION & NON-FICTION)

Kacie Anning
Ajay Brar
Blake Fraser
Kerinne Jenkins
Stephen McCallum
Aaron Schuppan
Julian Shaw
Peter Slee

GRADUATE DIPLOMA IN EDITING

Jack Bell
Julian Griffiths
Laura Celine Haughey
Jessie Hildebrand
Jason Jamieson
Andrew Kristiaman
Alexander Rocky Rashid
Annette Sicari

GRADUATE DIPLOMA IN PRODUCING & SCREEN BUSINESS

Rachel Antony
Natalie Bell
John Beohm
Paul Brenner
Brian Cobb
Annette Cohen
Jane Cole
Andrew Dalziel
Xiao Han Drummond
Catherine Flannery
Tanya Goldberg
Marian Hambly
Lisa Hoppe
Trevor Howell
Jacob Inglis
Tess Marshall
Simon Moore
Georgina Nevile
Juhyun Pak
Michael Pontin
Gabriel Providel
Anna Slowiak
Abigail Tabone
Shan-Ree Tan

GRADUATE DIPLOMA IN PRODUCTION DESIGN

Stuart Cottle
Jamie Cranney
Christine Inkley
Kavi Jarrott
Alice Joel
Benjamin Wilson

GRADUATE DIPLOMA IN RADIO BROADCASTING

John Adams
Katie Boutchard
Jacob Cass
Simon Hodges

GRADUATE DIPLOMA IN SCREEN BUSINESS

Lisa Shaunessy

GRADUATE DIPLOMA IN SCREEN MUSIC

Patrick Brown
Jonathan Guthrie
Damien Lane
Flynn Wheeler
Harrison Wood

GRADUATE DIPLOMA IN SCREENWRITING

Christopher Buckingham
Laura Greaves
Cindy Jones
Samuel McKeith
Shelley McLaren
Kent Pearson
John Ratchford
James Raue
Rebekah Smith

GRADUATE DIPLOMA IN SOUND

Michael Boraso
Martin Demian
Fabrice Galli
Thomas Kellar
Peter Mulheron
Robert Parish
Diego Ruiz
Andrew Simmons
Tara Webb

MASTER OF ARTS BY RESEARCH

Corey Baudinette
Andrew Belletty
Ivan Beram
Mary Bowe
Natalie Millar
Jonathan Peters

APPENDIX 4

SUPPORTER AWARDS TO STUDENTS 2011-2012

The School's Supporter Awards are made at the annual Graduation Ceremony where students, their families, staff and members of industry gather to celebrate the students' achievements.

A.V. MYER INDIGENOUS AWARD

The A.V. Myer Indigenous Award was presented by renowned filmmaker Rachel Perkins, on behalf of Andrew Myer and awarded to Cornel Ozies (Graduate Diploma in Cinematography) and John Harvey (Graduate Certificate in Screen Drama – Screen Writing and Producing).

KENNETH B MYER SCHOLARSHIPS – EXCEPTIONAL TALENT

The Kenneth B Myer Scholarship for Exceptional Talent was presented by Rachel Perkins and awarded to Flynn Wheeler (Graduate Diploma in Screen Music).

KENNETH B MYER SCHOLARSHIPS – PROJECT DEVELOPMENT

The Kenneth B Myer Project Development Scholarship was presented by Rachel Perkins and awarded to Lisa Shaunessy (Graduate Diploma in Screen Business).

FOXTEL SCHOLARSHIP FOR EXCEPTIONAL TALENT

Jacqui Feeney, FOXTEL Head of Content Partnerships, presented the FOXTEL Scholarship for Exceptional Talent, which was shared between Stephen McCallum (Graduate Diploma in Directing – Fiction & Non-fiction) and Kacie Anning (Graduate Diploma in Directing – Fiction & Non-fiction).

THE SHARK ISLAND FOUNDATION DOCUMENTARY PRIZE

In 2011 the Shark Island Foundation Documentary Prize, presented by Ian Darling

from Shark Island Production Company, was received by Simon Cunich (Graduate Certificate in Documentary). Annette Cohen (Graduate Diploma in Producing and Screen Business) was given an honourable mention.

EUROPEAN UNION TRAVELLING SCHOLARSHIP

In 2011 the European Union Travelling Scholarship was presented by Witold Krzesiński, First Counsellor and Deputy Head of Mission representative of the Embassy of the Republic of Poland and awarded to Stephen McCallum (Graduate Diploma in Directing, Fiction & Non-fiction) who received return flights, accommodation and an invitation to attend the Krakow Film Festival.

ASTRA GRADUATE PROGRAM

The successful recipients of the 2012 ASTRA program to provide graduate students of the AFTRS Foundation Diploma with experience working with subscription television (STV) organisations include Nick Hadland, Jordan Howes, Alexander Howitt, Jack Maher, Laura McGenniss, Rebecca Mylonas, Tom Phillips, Jessica Roberts and Peri Watkinson.

SELWYN SPEIGHT AWARD FOR RADIO REPORTING

The Annual Cash Selwyn Speight Award for Radio Reporting to encourage the pursuit of excellence in, and, the proper practice of radio reporting, was made to Ms Lucienne Bell (Graduate Diploma in Radio Broadcasting).

APPENDIX 5

GRADUATE DIPLOMA STUDENT PRODUCTIONS

CULLING

2012	Colour	10'05
Director		Kerinne Jenkins
Writer		Chris Buckingham
Producers		Gabriel Providel Shan-Ree Tan
Cinematographer		Sherwin Akbarzadeh
Sound Designer		Mick Boraso
Editor		Andrew Kristiaman
Production Designer		Jamie Cranney
Composer		Patrick Brown

Cast

Marcus	Mark Owen-Taylor
Ben	Charlie Falkner
Ella	Natasha Bassett

Synopsis

In an irradiated subterranean future where the unproductive are marked for death, a young man faces a terrifying choice between his duty to his father and his feelings for the girl he is supposed to terminate.

THE ADVISOR

2012	Colour	11'04
Director		Juhyun Pak
Writers		Juhyun Pak Paul Brenner Michi Marosszeky
Producer		Paul Brenner
Co-Producer		Brian Cobb
Cinematographer		Michi Marosszeky
Sound Designer		Fabrice Galli
Editor		Andrew Kristiaman
Production Designer		Ben Wilson
Composer		Harrison Wood

Cast

Iris	Maggie Blinco
James	Daniel Nemes
William	Alan Faulkner
Gerhard	Barry Crocker
Roger	Peter Carmody

Synopsis

When an unscrupulous financial adviser screws them out of their life-savings, four pensioners take matters into their own hands and teach him a lesson he'll never forget.

THE LAST MATCH

2012	Colour	13'05
Director		Julian Shaw
Writers		Julian Shaw Tom Keele
Producer		Brian Cobb
Cinematographer		Emma Paine
Sound Designer		Tara Webb
Editor		Annette Sicari
Production Designer		Stuart Cottle
Composer		Flynn Wheeler

Cast

Val Georges	Craig McLachlan
Bryan 'The Streak'	Adam Demos
Johnny 'The Assassin'	TJ Power
Mia	Sarah Armanious
Barry Bluster	Marcus Graham

Synopsis

It's 1989, and the World Wrestling Federation is taking over the globe one VHS tape at a time. That's bad news for Val Georges (Craig McLachlan), a middle-aged wrestling promoter who has fallen on hard times. When his one genuine star, 'The Streak', threatens to jump ship to rival promoter Barry Bluster (Marcus Graham), Val finds he has one night only to save his crumbling palace.

HAPPENSTANCE

2012	Colour	13'17
Director		Kacie Anning
Writers		Kacie Anning Claire Phillips
Producer		Anna Slowiak
Co-Producer		John Boehm
Cinematographer		David Thring
Sound Designer		Thom Kellar
Editor		Jason 'JJ' Jamieson
Production Designers		Stuart Cottle Jamie Cranney
Composer		Patrick Brown

Cast

Laura	Taryn Beadman
Anna	Shae Beadman
Coach	Don Halbert

Synopsis

Two identical twins, adopted at birth by different families, accidentally collide at a regional netball camp, sparking off a haphazard road-trip-of-sorts to find their biological mother.

INFERNO

2012 *Colour* 17'00

Director	Stephen McCallum
Writers	Shelley McLaren Stephen McCallum
Producer	Juhyun Pak
Cinematographer	Tim Barnsley
Sound Designer	Peter Mulheron
Sound Recordist	Eren Sener
Editor	Rocky Amaranto
Production Designer	Ben Wilson
Composer	Damien Lane

Cast

Danny	Luke Webb
O'Brien	Rob Flanagan
Priest	Patrick Connolly

Synopsis

To escape their hellish colonial prison, three Irish convicts have to commit murder in order to avoid the lash and get to heaven. When their plan to kill a guard goes horribly wrong their only hope is to draw straws to take control of their fate.

CUPID

2012 *Colour* 15'33

Director	Peter Slee
Writers	Jon Dalgaard James Raue
Producer	Tanya Goldberg
Cinematographer	Cornel Ozies
Sound Designer	Robert Parish
Editor	Jack Bell
Composer	Jonathan Guthrie

Cast

Cupid	Guy Edmonds
Jupiter	Alan Flower
Cherub	Julian Shaw
Cupids Assistant	Alyssa McClelland
Neptune	Mark Lee
Apollo	Dieter Brummer
Diana	Lucy Bell
Pluto	Jon Williams
Lawyer	Nathan Lovejoy
Stern Girl	Sarah Armanious
Frida	Betty Lucus
Casey	Clare Bowen

Synopsis

In a heaven gone corporate, with the gods running an efficient synergised global operation, one god can't let go of his bad-boy ways... Cupid, God of Love, is about to discover just how hard it is to find the real thing.

REFLECTIONS ON MANLY POOL

2012 *Colour* 17'02

Director	Marian Hambly
Writer	Marian Hambly
Producer	Marian Hambly
Cinematographers	Stafford Bettridge Caitlin Hennessy
Sound Designer	Martin Demian
Editor	Laura Celine Haughey
Composer	Jenna Cave

Synopsis

The documentary tells the story of the rise and fall of Manly's beloved 'Wonder Pool' and speculates about future possibilities: Re-build or Regret?

THE MAN WITH WINGS

2012 *Colour* 11'50

Director	Ajay Brar
Writers	Keir Wilkins Ajay Brar
Producers	Jacob Inglis Jane Cole Jane Maguire
Cinematographer	Sian Bates
Sound Designer	Andrew Simmons
Editor	Jessie Hildebrand
Production Designer	Christine Inkley
Composer	Damien Lane

Cast

Daniel	Jack Tompsett
Jacob	Shardyn Fahey
Balan	Brendan Galini
Darius	Aaron Bettridge
Gabriel	Bruce Spence
Laura	Dina Panozzo
Gary	Guy Leslie

Synopsis

When Daniel, an imaginative boy living under the rigid and conservative rules of his parents, discovers a strange winged man on the beach, he begins a relationship that will change his life forever.

RECON 6

2012	<i>Colour</i>	15'02
Director		Blake Fraser
Writers		James Govan Blake Fraser
Producers		Paul Brenner
Co-Producer		Gabriel Providel
Cinematographer		Joel Betts
Sound Designer		Fabrice Galli
Editor		Laura Celine Haughey
Production Designer		Kavi Jarrott
Composer		Harrison Wood

Cast

Christine	Georgina Haig
Dave	Mark Pound

Synopsis

One night, a mysterious, beautiful woman rescues a suicidal man whom she believes suffers from the same condition as herself. Both desperate for a connection, they retreat to a crowded bar, only to find that one has a condition that is far more dangerous and destructive than first thought.

SHADOW VALLEY

2012	<i>Colour</i>	14'27
Director		Aaron Schuppan
Writers		Aaron Schuppan Cindy Jones
Producer		Andrew Dalziel
Cinematographer		Damian Smith
Sound Designer		Diego Ruiz
Editor		Julian Griffiths
Production Designer		Alice Joel
Composer		Flynn Wheeler

Cast

Pastor Todd	Andrew McFarlane
Jude	James Fraser
Maya	Mandahla Rose

Synopsis

Jude, the only son of a disturbed cult leader, is excited by the return of his childhood friend, Maya, to their commune, but he is forced to defy his father to save the girl, his freedom and perhaps even his life.

UNICORN

2012 *Colour* 13'50

Director	Kacie Anning
Writer	Keir Wilkins
Producer	Brian Cobb
Co- Producer	John Beohm
Cinematographer	Sian Bates
Sound Designer	Martin Demian
Sound Recordist	Martin Demian
Editor	Jack Bell
Production Designer	Christine Inkley
Composer	Flynn Wheeler

Cast

Stanley	Nick Frost
Eddie	Andrew Steel
Jessie	Fiona Pepper

Synopsis

Friends without benefits... Toxic friendships run rife in this share house as a bizarre love triangle develops between a boy, a girl and a unicorn...

REMNANTS

2012 *Colour* 5'51

Director	Simon Moore
Writer	Trent Bartfeld
Cinematographer	David Thring
Sound Designer	Thom Keller
Editor	Jason "JJ" Jamieson
Production Designer	Alice Joel
Composer	Patrick Brown

Cast

Grace	Bridie Latona
Isobel	Darcy Griffith
Kewon	Jabour Becker
Ghost	Avril Chestnut
Nurse	Susie Collins

Synopsis

The story of a stoic war widow seeking a new life in Australia. She is forced to confront her painful past when she is confined in a haunted quarantine facility.

THE EXIT

2012 *Colour* 7'00

Director	Lisa Hoppe
Writers	Bobbie Waterman Lisa Hoppe
Producer	Anna Slowiak
Cinematographer	Emma Paine
Sound Designer	Andrew Simmons
Editor	Jason "JJ" Jamieson
Composer	Jenna Cave

Cast

Deeks	Nick Simpson
-------	--------------

Synopsis

An emotional rollercoaster that explores the internal working of an anxious mind.

APPENDIX 6

FRIDAY ON MY MIND 2011–2012

2011

Mario Andreacchio: *Dragon Pearl* and *Cracking the Chinese market* July 1 Sydney

Mario Andreacchio Producer/Director *The Dragon Pearl*

Love, loss and *LBF* July 8 Sydney

Alex Munt Writer/Director *LBF*

Gareth Tilson DOP *LBF*

*with screening of *LBF*

Stephen Sewell: *Screenplays, scripts and the new frontier* July 15 Sydney

Stephen Sewell Screenwriter/Playwright *The Boys* Script Editor
Chopper

Shedding light on the specialist craft of scenic art and matte painting July 22 Sydney

Steven Sallybanks Scenic Artist *Titanic*, *Superman Returns*, *Peter Pan*, *Harry Potter*, *Sanctum*

Ben Walker Matte Painter *Australia*, *Knowing*, *Legend of the Guardian: The Owls of Ga'Hoole*, *Sucker Punch*

Ned Lander: *Australian stories for Australian screens* July 29 Sydney

Ned Lander Co-Writer/Director *Wrong Side of the Road*, Producer
Radiance, former SBS Commissioning Editor

Mitzi Goldman: *A Common Purpose* August 5 Sydney

Mitzi Goldman Producer/Director/Writer/Editor *A Common Purpose*

*with screening of *A Common Purpose*

Veteran producer Antony I. Ginnane August 12 Sydney

Antony I. Ginnane Producer, Executive Producer, former president
of the Screen Producers Association of Australia

Eminent film director Bruce Beresford August 19 Sydney

Bruce Beresford Director *Breaker Morant*, *Tender Mercies*, *Driving Miss Daisy*, *Black Robe*, *Double Jeopardy*, *Mao's Last Dancer*

Thoughtful storylines August 26 Sydney

Judy Morris Screenwriter *Babe: Pig in the City*, *The Eye of the Storm*,
Screenwriter/Co-Director *Happy Feet*

Crowdfunding and *The Tunnel* September 2 Sydney

Enzo Tedeschi Co-Writer/Co-Producer *The Tunnel*
Steve Davis Actor/Cinematographer *The Tunnel*
*with screening of *The Tunnel*

Michael Rymer: *Face to Face* September 9 Sydney

Michael Rymer Writer/Director *Angel Baby, Queen of the Damned, Face to Face*
Producer/Director *Battlestar Galactica*

Best of input and *The Song of Lunch* September 16 Sydney

Greg Sanderson, Commissioning Editor at BBC Arts
Pier Wilkie, TV Drama Producer
*with screening of *The Song Of Lunch*, starring Alan Rickman and Emma Thompson

Satire and subjectivity September 23 Sydney

Rick Kalowski Executive Producer/Co-Writer *At Home With Julia*
Erin White Series Director *At Home With Julia*

Caught Inside: Descent into full blown nightmare September 30 Sydney

Adam Blaiklock Director/Co-Writer *Caught Inside*
Paul S. Friedmann Producer *Caught Inside*
*with pre-screening of *Caught Inside*

The Hunter October 7 Sydney

Daniel Nettheim Director *The Hunter*
Vincent Sheehan Producer *The Hunter*

The challenge of mixing drama and comedy October 14 Sydney

Jonathan Teplitzky Writer/Director *Better Than Sex, Gettin' Square, Burning Man*

Multi-AWGIE winner Katherine Thomson on the art of writing October 21 Sydney

Katherine Thomson Screenwriter *Harbour, Unfolding Florence: The Many Lives of Florence Broadhurst, Grass Roots, Blackjack, Wildside, Fallen Angels, Halifax fp, GP, Something in the Air, Killing Time, Answered by Fire*, former vice-president of the Australian Writers' Guild and President of Sydney PEN

Docu-drama and cutting through October 28 Sydney

Macario De Souza Writer/Director *Fighting Fear* DOP/Editor/
Director *Bra Boys*
Sue Masters Producer *Sea Change, Secret Life of Us, Brides of Christ, Fighting Fear*
Michael Lawrence Producer *Fighting Fear*

Cross-cultural, cross-generational, *33 Postcards* November 4 Sydney

Pauline Chan Director/Co-Producer *33 Postcards*
Penny Carl-Nelson Producer *33 Postcards*

Cate Shortland: Directing across borders and formats	November 11 Sydney
Cate Shortland Writer/Director <i>Somersault, Lore</i>	
Ivan Sen: Landing the dream	November 18 Sydney
Ivan Sen Writer/Director <i>Beneath Clouds, Toomelah, Dreamland</i> *with screening of <i>Toomelah</i> .	
2012	
Matthew Saville: Comedy, drama, adaptations and collaboration	March 2 Melbourne
Matthew Saville Writer/Director <i>Noise, Cloudstreet, The Slap, The King, The Secret Life of Us, Tangle, We Can Be Heroes</i>	
John Winter: Black & White & Sex, and courageous filmmaking	March 2 Sydney
John Winter Writer/Director <i>Black & White & Sex</i> Producer <i>Doing Time for Patsy Cline, Rabbit-Proof Fence</i> Script Producer <i>SeaChange</i>	
Eric Bana: Surviving and shining in Hollywood	March 9 Melbourne
Eric Bana Actor <i>Hanna, Hulk, Romulus My Father, The Nugget</i>	
Joe Berlinger: In the truth business	March 9 Sydney
Joe Berlinger Producer/Director <i>Paradise Lost</i> trilogy, <i>Metallica: Some Kind of Monster, Brother's Keeper, Crude</i> *with screening of the <i>Paradise Lost 3</i>	
Tony Ayres: Multi-talented Writer/Director/Producer	March 16 Melbourne
Tony Ayres (Matchbox Pictures) Producer <i>The Slap</i> Director <i>Saved</i> Writer/Director <i>The Home Song Stories</i>	
Daniel Krige: Crowdsourcing and finding the comedy in horror	March 16 Sydney
Daniel Krige Director <i>Redd Inc.</i>	
Kris Mrksa: Shaping true stories into screenplays	March 23 Melbourne
Kris Mrksa Writer <i>Devil's Dust, Underbelly, The Slap, East West 101, The Secret Life of Us</i> Script Editor <i>Wilfred</i> Co-Writer <i>The King</i>	
Bryan Brown: Actor to icon, and beyond.	March 23 Sydney
Bryan Brown Actor <i>Newsfront, The Chant of Jimmy Blacksmith, Breaker Morant, A Town Like Alice, The Thorn Birds, F/X, Gorillas In The Mist, Cocktail, Two Hands, Dead Heart</i> Actor/Producer <i>Dead Heart, Twisted Tales, Two Twisted, Beautiful Kate</i>	
Sue Maslin: Finally... the end of producing as we know it!	March 30 Melbourne
Sue Maslin Producer <i>Re-enchantment, Rekindling Venus, Japanese Story</i>	

Christiaan Van Vuuren and Nick Boshier: How to attract the attention of TV networks and record labels...	March 30 Sydney
Christiaan Van Vuuren Actor/Writer/Director <i>Bondi Hipsters, The Life Organic, Fully Sick Rapper</i> Nick Boshier Actor/Writer/Director <i>Bondi Hipsters, The Life Organic, Beached Az</i>	
Ana Kokkinos and <i>Massacre on Myall Creek</i>	April 13 Melbourne
Ana Kokkinos Writer/Director <i>Only the Brave, Head On, The Book of Revelation, Blessed, Australia on Trial: Massacre on Myall Creek</i> *with screening of <i>Australia on Trial: Massacre on Myall Creek</i>	
Elissa Down: the filmmaker behind <i>The Black Balloon</i>	April 13 Sydney
Elissa Down Director/Co-Producer/Co-Writer <i>The Black Balloon</i>	
Adam Elliot: Academy Awards and <i>Harvie Krumpet</i>	April 20 Melbourne
Adam Elliot Writer/Director <i>Mary and Max, Harvie Krumpet, Uncle, Cousin and Brother</i>	
<i>Wish You Were Here: A triumph of perseverance</i>	April 20 Sydney
Kieran Darcy-Smith Director <i>Wish You Were Here</i> Felicity Price Co-Writer/Actor <i>Wish You Were Here</i> Angie Fielder Producer <i>Wish You Were Here</i> *with exclusive behind-the-scenes <i>Wish You Were Here</i> clip	
Hail the maverick: Amiel Courtin Wilson	April 27 Melbourne
Amiel Courtin Wilson Director <i>Chasing Buddha, Bastardy</i>	
John Duigan: The politics of sex and <i>Careless Love</i>	April 27 Sydney
John Duigan Director <i>Mouth to Mouth, Winter of Our Dreams, The Year My Voice Broke, Flirting, Careless Love</i>	
Weathering the highs and lows of an ever fragmenting film and TV market place	May 4 Melbourne
Ewan Burnett Producer <i>Small Time Gangster, Last Man Standing, Dead Gorgeous, Bootleg</i>	
Debra Oswald: Playwright, author, scriptwriter and co-creator and head writer behind hit TV series <i>Offspring</i>	May 4 Sydney
Debra Oswald Writer <i>Police Rescue, The Secret Life of Us</i> Co-Creator/Head Writer <i>Offspring</i>	
Greg McLean: Horrified. Taking horror to the limit one more time?	May 11 Melbourne
Greg McLean Director/Writer <i>Wolf Creek, Rogue</i> Executive Producer <i>Red Hill, Crawlspace</i>	
Roger Simpson and bikies at war	May 11 Sydney
Roger Simpson Writer/Producer <i>Bikie Wars</i>	

Sally Ingelton Documentary filmmaker: Candid and compelling	May 18 Melbourne
Sally Ingelton Writer/Director/Producer	
James McTeigue: Directing in Hollywood	May 18 Sydney
James McTeigue Director <i>V for Vendetta</i> , <i>The Raven</i>	
Jill Bilcock ASE and the final cut	June 1 Melbourne
Jill Bilcock ASE Editor <i>Romeo & Juliet</i> , <i>Moulin Rouge</i> , <i>Elizabeth</i> , <i>Road to Perdition</i> , <i>Muriel's Wedding</i> , <i>Evil Angels</i> , <i>The Dish</i> , <i>Blessed</i> , <i>Red Dog</i>	
Jeffrey Walker, Jack Irish and bad debts	June 1 Sydney
Jeffrey Walker Director <i>Rake</i> , <i>Angry Boys</i> and <i>Small Time Gangster</i>	
Robert Connolly: Fearless and distinctive filmmaking	June 8 Melbourne
Robert Connolly Producer/Writer/Director <i>The Boys</i> , <i>The Bank</i> , <i>Three Dollars</i> , <i>Romulus My Father</i> , <i>Balibo</i> , <i>The Slap</i> , <i>Underground</i> <i>The Julian Assange Story</i>	
Craig Lahiff: Power, politics and justice	June 8 Sydney
Craig Lahiff Writer/Producer/Director <i>Fever</i> , <i>Heaven's Burning</i> , <i>Black & White</i> , <i>Politics</i> , <i>Power</i> , <i>Justice & Me</i> , <i>Swerve</i>	
Jan Sardi: Adaptation, audiences and award-winning films	June 15 Melbourne
Jan Sardi Screenwriter <i>The Notebook</i> , <i>Mao's Last Dancer</i>	
Anita Jacoby: Power behind the scenes	June 15 Sydney
Anita Jacoby, Executive Producer and Head of Production at Zaprunder's Other Films <i>Enough Rope</i> and <i>The Gruen Transfer</i>	
Philippa Hawker: Everyone's a critic	June 22 Melbourne
Philippa Hawker, Film Reviewer and staff Arts Writer at <i>The Age</i>	
Alkinos Tsilimidos: Hard hitting low-budget features	June 29 Melbourne
Alkinos Tsilimidos Director <i>Everynight... Everynight</i> , <i>Silent Partner</i> , <i>Tom White</i> , <i>Em 4 Jay</i> , <i>Blind Company</i>	
Tony Krawitz: A blast of intense drama	June 29 Sydney
Tony Krawitz Director <i>Dead Europe</i>	

APPENDIX 7

INDUSTRY EVENTS AT AFTRS

INDUSTRY EVENTS JULY 2011 TO JUNE 2012

<i>User</i>	<i>Date</i>
	2011
Australian Screen Editors Guild – Meeting	Mon July 4
Australian Production Design Guild – Simon Wood talk	Tues July 5
Unity Users Group – Sydney Chapter	Tues July 12
Peter Duncan – Research	Tues July 19
Australian Production Design Guild – Annual General Meeting	
Peter Duncan – Research	Wed July 20
Australian Screen Editors Guild – <i>Griff the Invisible</i> – 35mm Screening and Q & A	Thurs July 21
Peter Duncan – Research	
<i>The Guard</i> – Screening	Mon July 25
Intellectual Property Awareness Foundation – Teachers Seminar	Thurs July 28
Australian Screen Editors Guild – Editors Seminar	Mon Aug 1
Australian Screen Editors Guild – Meeting	
Iris Pictures – Community Service Announcements	Thurs Aug 4
Australian Directors Guild – Bob Connolly Masterclass	Sat Aug 6
Australian Production Design Guild – Meeting	Tues Aug 9
Hopscotch script read through – <i>The Seduction</i>	Fri Aug 12
The University of Sydney – David Stratton Study Day	Sun Aug 14
Australian Production Design Guild – Meeting	Tues Aug 16
Aquarius Films – <i>Wish You Were Here</i> – Screening	Thurs Aug 18
Sunday Pictures – <i>Andy X</i> – Screening	Fri Aug 19
30 year Alumni Reunion	Sun Aug 21
Aquarius Films – <i>Wish You Were Here</i> – Screening	Thurs Aug 25
Integrate 2011 – Mixing in Surround and Advanced Mixing in Pro Tools	Tues Aug 30
Australian Production Design Guild – Meeting	
Australian Commercial and Entertainment Technologies Association – Board Meeting	Wed Aug 31
Integrate 2011 – How Film Music Works and Introduction to Location Sound	

<i>User</i>	<i>Date</i>
Australian Guild of Screen Composers – Board Meeting Showtime – 35mm Screening Australian Screen Editors Guild – Meeting	Mon Sept 5
Australian Film Institute – <i>Angel Baby</i> – Screening	Tues Sept 6
OZDOX and Australian Directors Guild – Meeting Australian Screen Editors Guild – Meeting	Mon Sept 12
Australian Production Design Guild – Meeting	Tues Sept 13
Australian Directors Guild – Best of INPUT 2011 – Seminars	Thurs Sept 15
Dungog Film Festival – In the raw script reading	Mon Sept 26
Australian Directors Guild – Meeting Australian Production Design Guild – Meeting	Tues Sept 27
Screening Blu-ray – Margaret Pomerantz and David Stratton ANTENNA Festival – Test screening	Wed Sept 28
ANTENNA Film Festival – Student competition screening and Masterclass	Thurs Oct 6
Australian Screen Editors Guild – Meeting	Mon Oct 10
Screen Producers Association of Australia – Pitch competition Australian Production Design Guild – Meeting	Tues Oct 11
Australian Teachers of Media – Screenings	Wed Oct 12
Australian Teachers of Media – Screenings	Thurs Oct 13
The University Of Sydney Centre for Continuing Learning David Stratton Study Day	Sun Oct 16
Cedar De Noising System – Student and industry demonstration	Tues Oct 18
OZDOX – Australian Directors Guild – Seminar	Wed Oct 19
IF Magazine – Stills shoot	Fri Oct 21
IF Magazine – Stills shoot	Sat Oct 22
IF Magazine – Stills shoot	Sun Oct 23
<i>Dance Me To The End of Love</i> – Short film preview screening WOW Film Festival – Prize Screening	Tues Oct 25
Screen Australia – Marketing Forum	Thurs Oct 27
Bower Bird Films and Rebel Studios – <i>Larrikin Lad</i> – Documentary fine cut screening Australian Screen Editors Guild – Meeting	Mon Nov 7
Australian Production Design Guild – Meeting	Tues Nov 8
Screen NSW – Aurora Workshop – Intensive feature film development program	Thurs Nov 10
Screen NSW – Aurora Workshop – Intensive feature film development program Australian Directors Guild – Board Meeting	Fri Nov 11
Spectrum Films – <i>The Sapphires</i> – Editorial Screening Showtime – <i>Tinker Tailor Soldier Spy</i> – 35mm Screening	Mon Nov 14

<i>User</i>	<i>Date</i>
Unity Users Group – Meeting	Tues Nov 15
Association of Educational Technology Managers – Tour and information session	Fri Nov 18
National Film and Sound Archive – Gillian Armstrong – Interview	Wed Nov 23
State Library of NSW – <i>Lost and Found</i> – Screening	
Aquarius Films/Screen Australia – <i>Wish You Were Here</i> – 35mm Screening	Fri Nov 25
Spectrum Films – <i>The Sapphires</i> – Editorial screening	Mon Nov 28
The Physical TV Company – Testing print for film archiving	
OZDOX – Meeting	Wed Nov 30
Shakespeare Shorts – Short film trilogy – Screening	Thurs Dec 1
Bunya Productions – <i>Satellite Boy</i> – Screening	Mon Dec 5
Alagna Films – <i>The Last Race</i> – Screening	Tues Dec 6
Australian Production Design Guild – Meeting	
Screen Australia – Project Development Workshop	Thurs Dec 8
Amanda Higgs Script Development Sessions	Mon Dec 12
Bunya Productions – <i>Satellite Boy</i> – Editorial Screening	Tues Dec 13
AFTRS Graduate Certificate Directing Graduates – <i>An Afternoon Tea</i> – Short film auditions	Wed Dec 14
Goalpost Pictures – <i>The Sapphires</i> – Editorial Screening	
World of Women Film Festival – Judging Session	Mon Dec 19
Flickerfest – Test Screening	Thurs Dec 22

2012

National Film and Sound Archive – Gilliam Armstrong Interview	Wed 11 Jan
<i>Spinning Discs, Mirrors and Electrons</i> – Book Launch	Fri Jan 13
AFI, Australian Screen Editors Guild and Australian Production Design Guild – Discussion Sessions	Sat Jan 14
Virgo Productions and Australian Directors Guild – Don McAlpine and Bruce Beresford Masterclass	Mon Jan 16
National Film and Sound Archive – Heath Ledger Young Artists Oral History Project – Interviews	Wed Jan 18
Bunya Productions – <i>Satellite Boy</i> – Editorial Screening	
Goalpost Pictures – <i>The Sapphires</i> – Editorial Screening	Thurs Jan 19
Screen Australia – Project Development Workshop	
Screen Australia – Project Development Workshop	Sun Jan 22
Screen Australia – Project Development Workshop	Sat Jan 23
Showtime – Screening	Mon Jan 23
AFTRS Alumni Group – Small Forum and Screening	Sat Jan 29

<i>User</i>	<i>Date</i>
AFI and Australian Directors Guild – Meet the Directors	Mon Jan 30
Women in Film and Television – Judging screening	Tues Jan 31
<i>Kelly's Blues</i> – Short Film Mix Screening	Wed Feb 1
Showtime – <i>Shame</i> – 35mm Screening	Mon Feb 6
Australian Screen Editors Guild – Meeting	
Australian Production Design Guild – Meeting	Tues Feb 7
Australian Directors Guild – Meeting	Wed Feb 8
The Finishing Post – <i>Mabo</i> – Screening and Discussion	Fri Feb 10
Short Film Festival – Preliminary Judging Session	Fri Feb 17
The University Of Sydney Centre for Continuing Learning David Stratton Study Day	Sun Feb 19
Showtime – <i>Contraband</i> – Screening	Mon Feb 20
Australian Production Design Guild – Meeting	Tues Feb 21
OzDox and Australian Director's Guild – Screening and Q&A	
Australian Directors Guild – Meeting	Thurs Feb 23
Graduates from 2011 – Meeting	Tues Feb 28
Film Critics Circle of Australia – Annual General Meeting	Wed Feb 29
Australian Guild of Screen Composers – Board Meeting	Thur Mar 1
OzDox and Australian Director's Guild – <i>Brother Number One</i> Screening and Q&A	Mon Mar 5
Australian Screen Editors Guild – Meeting	
Essential Media and Entertainment – <i>Australia: The Time Traveller's Guide</i> – Documentary Screening	Tues Mar 6
Australian Production Design Guild – Meeting	
WIST Media – <i>The Margin of Things</i> – Pre-production Meeting	Sat Mar 10
The University Of Sydney Centre for Continuing Learning David Stratton Study Day	Sun Mar 11
Australian Film Festival – Future Film Screenplay Competition 2012	Tues Mar 13
Showtime – <i>Best Exotic Marigold Hotel</i> – Screening	Mon Mar 19
The Acme Film Company – <i>The 25th Reich</i> – Screening	Tues Mar 20
Australian Production Design Guild – Meeting	
<i>BINO</i> – Short Film Screening	Thurs Mar 22
Syntec International – <i>Managing and Controlling Loudness</i> – Seminar	Mon Mar 26
CDA Pro-Audio – Seminar	Thurs Mar 29
Australian Screen Editors Guild – Meeting	Mon Apr 2
Australian Production Design Guild – Meeting	Tues Apr 3
Film Critics Circle of Australia – Awards Presentation Night	Thurs Apr 10
Australian Production Design Guild – Meeting	Tues Apr 17
Sydney ProTools User Group	Thurs Apr 19

<i>User</i>	<i>Date</i>
WIST Media - <i>The Margin of Things</i> - Pre-production Meeting	Sat Apr 21
Australia Directors Guild - Meeting	Mon Apr 23
Emerging Filmmakers Fund - <i>Best Western</i> - Screening	Tues Apr 24
Azure Productions - <i>The Shed</i> - Screening	
Australian Writers' Guild - <i>Heck</i> - Screening and Q&A	Thurs Apr 26
Australian Screen Editors Guild - Meeting	Mon May 7
Input 2012 Video on Demand Library	Mon May 7-14
Australian Production Design Guild - Meeting	Tues May 8
Red Lamp Films - <i>The Rocket</i> - Screening	
Sydney Unity Users Group - Network Meeting	Tues May 15
ACS and Zacuto - The Great Camera Shootout 2012 - Screening	Mon May 21
Red Lamp Films - <i>The Rocket</i> - Screening	Wed May 23
NSW Government's Regional Screen Industry Development Initiative Workshop	Fri May 25
Australian Production Design Guild - Meeting	Tues May 29
Iris Pictures - <i>Miss Nikki and the Tiger Girls</i> - Documentary Screening	Wed May 30
Australian Cinematographers Society - <i>Shadowcatchers</i> Book Launch	Thurs May 31
WIST Media - <i>The Margin of Things</i> - Meeting	Sat June 2
Red Lamp Films - <i>Sleeping Tiger</i> - Test Screening	Wed June 13
AFTRS Graduates - TV Series Development Session	Thurs June 14
Australian Cinematography Society - <i>The Zen of Bennett</i> - Screening	Mon June 18
Spike Films - <i>My Mother Her Daughter</i> - Short Film Rehearsal and Makeup Test	Sat June 23
Red Lamp Films - <i>The Rocket</i> - Screening	Mon June 25
Australian Screen Editors Guild - <i>The Hunter</i> Screening	Tue June 26
WIST Media - <i>The Margin of Things</i> - Meeting	Sat June 30

FINANCIAL STATEMENTS



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying financial statements of the Australian Film, Television and Radio School (AFTRS) for the year ended 30 June 2012, which comprise: a Statement by Council, Chief Executive and Chief Financial Officer; the Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; and Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

The Council Members' Responsibility for the Financial Statements

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

Auditor's Responsibility

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

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

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

Independence

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

Opinion

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

- (i) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (ii) give a true and fair view of the matters required by the Finance Minister's Orders including the Australian Film, Television and Radio School's financial position as at 30 June 2012 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office

Ron Wah
Audit Principal

Delegate of the Auditor-General

Canberra
31 August 2012

GPO Box 707 CANBERRA ACT 2601
19 National Circuit BARTON ACT 2600
Phone (02) 6203 7300 Fax (02) 6203 7777

**STATEMENT BY COUNCIL, CHIEF EXECUTIVE
& CHIEF FINANCIAL OFFICER**

In our opinion, the attached financial statements for the year ended 30 June 2012 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, as amended.

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

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



Michael Smellie

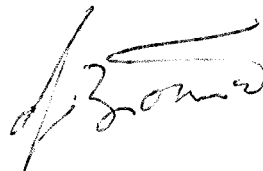
Chair

31 August 2012

Sandra Levy

Director

31 August 2012



Ann Browne

Chief Financial Officer

31 August 2012

STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2012

	NOTES	2012 \$000	2011 \$000
EXPENSES			
Employee benefits	2A	16,175	14,549
Suppliers	2B	10,964	11,741
Depreciation and amortisation	2C	1,827	2,000
Write-down and impairment of assets	2D	179	8
TOTAL EXPENSES		29,145	28,298
Less:			
OWN-SOURCE INCOME			
Own-source revenue			
Sale of goods and rendering of services	3A	4,599	4,104
Interest	3B	354	387
Other	3C	69	59
Total own-source revenue		5,022	4,550
Gains			
Net gains from sale of assets	2E	1	2
TOTAL OWN-SOURCE INCOME		5,023	4,552
Net cost of services		24,122	23,746
Revenue from government	3D	24,140	23,746
Surplus		18	-
Total comprehensive income		18	-

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

BALANCE SHEET

AS AT 30 JUNE 2012

	NOTES	2012 \$000	2011 \$000
ASSETS			
Financial assets			
Cash and cash equivalents	4A	6,542	7,283
Trade and other receivables	4B	1,604	1,573
Total financial assets		8,146	8,856
Non-financial assets			
Property, plant and equipment	5A, B, C	9,572	9,193
Intangibles	5D	365	244
Other non-financial assets	5F	259	452
Total non-financial assets		10,196	9,889
TOTAL ASSETS		18,342	18,745
LIABILITIES			
Payables			
Suppliers	6	681	1,290
Other payables	7	4,411	4,555
Total payables		5,092	5,845
Interest-bearing liabilities			
Student bonds		-	1
Total interest-bearing liabilities		-	1
Provisions			
Employees	8	2,415	2,082
Total provisions		2,415	2,082
TOTAL LIABILITIES		7,507	7,928
NET ASSETS		10,835	10,817
EQUITY			
Retained surplus		10,835	10,817
TOTAL PARENT ENTITY INTEREST		10,835	10,817

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

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2012

	Retained Earnings	
	2012 \$000	2011 \$000
Opening balance	10,817	10,817
Comprehensive income		
Surplus for the period	18	
Closing balance as at 30 June	10,835	10,817

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

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2012

	NOTES	2012 \$000	2011 \$000
OPERATING ACTIVITIES			
Cash received			
Receipts from government		24,140	23,746
Sale of goods and rendering of services		4,495	4,051
Interest		355	405
Net GST received		1,361	1,268
Other		27	40
Total cash received		30,378	29,510
Cash used			
Employees		16,648	15,710
Suppliers		11,389	12,522
Total cash used		28,037	28,232
Net cash from operating activities	9	2,341	1,278
INVESTING ACTIVITIES			
Proceeds from sales of property, plant and equipment		3	117
Purchase of plant, equipment and intangibles		(3,085)	(1,428)
Net cash used by investing activities		(3,082)	(1,311)
Net decrease in cash held		(741)	(33)
Cash at the beginning of the reporting period		7,283	7,316
Cash at the end of the reporting period		6,542	7,283

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

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2012

	2012 \$000	2011 \$000
BY TYPE		
Commitments receivable		
GST recoverable on commitments	4,972	5,350
Total commitments receivable	4,972	5,350
Capital commitments payable		
Leasehold improvements	4	140
Plant & equipment	69	36
Total capital commitments payable	73	176
Other commitments payable		
Operating leases ¹	53,626	57,665
Other commitments ²	993	1,008
Total other commitments payable	54,619	58,673
Net commitments payable by type	49,720	53,499
BY MATURITY		
GST recoverable on commitments		
One year or less	517	528
From one to five years	1,872	1,863
Over five years	2,583	2,959
Total commitments receivable	4,972	5,350
Operating lease commitments payable		
One year or less	5,091	5,122
From one to five years	20,123	19,991
Over five years	28,412	32,552
Total operating lease commitments payable	53,626	57,665

	2012 \$000	2011 \$000
Capital commitments payable		
One year or less	73	176
Total capital commitments payable	73	176
Other commitments payable		
One year or less	522	510
From one to five years	471	498
Total other commitments payable	993	1,008
Net commitments payable by maturity	49,720	53,499

NB: Commitments are GST inclusive where relevant.

1. Operating leases included are non-cancellable and comprise of leases for office accommodation, motor vehicles and office equipment.
2. Other commitments primarily comprise of contracts for state representation, security and cleaning services.

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

SCHEDULE OF CONTINGENCIES

AS AT 30 JUNE 2012

There is no event since financial year end to the date of this report which has the potential to significantly affect the ongoing structure and financial activities of AFTRS. (2011 Nil)

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

INDEX TO THE NOTES TO THE FINANCIAL STATEMENTS

NOTE	DESCRIPTION
1	Summary of significant accounting policies
2	Expenses and asset disposals
3	Incomes
4	Financial assets
5	Non-financial assets
6	Suppliers
7	Other payables
8	Provisions
9	Cash flow reconciliation
10	Contingent liabilities and assets
11	Remuneration of council members
12	Related party disclosures
13	Remuneration of officers
14	Remuneration of auditors
15	Financial instruments
16	Assets held in trust
17	Reporting of outcomes

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Objective of AFTRS

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

It is structured to meet one outcome:

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

1.2 Basis of preparation of the financial statements

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

The continued existence of AFTRS in its present form and with its present programs is dependent on government policy and on continuing appropriations by parliament for AFTRS' administration and programs.

The financial statements and notes have been prepared in accordance with:

- > Finance Minister's Orders (or FMOs) for reporting periods ending on or after 1 July 2011; and
- > Australian Accounting Standards and Interpretations 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 is in accordance with historical cost convention, except for certain assets 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.

Unless an alternative treatment is specifically required by an accounting standard or the FMOs, assets and liabilities are recognised on the balance sheet when and only when it is probable that future economic benefits will flow to AFTRS or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under agreements equally proportionately unperformed are not recognised unless required by an accounting standard. Such unrecognised liabilities and assets are reported in the schedules of commitments or contingencies, where appropriate.

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

1.3 Significant accounting judgements and estimates

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

1.4 Changes in Australian Accounting Standards

Adoption of new Australian Accounting Standards requirements

No accounting standard has been adopted earlier than the application date as stated in the standard. No new accounting standards, amendments to standards and interpretations issued by the Australian accounting standards Board that are applicable in the current period have had a material financial affect on AFTRS.

Future Australian Accounting Standard requirements

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

1.5 Revenue

Revenue from the sale of goods is recognised when:

- > 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 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 provision for bad and doubtful debts. Collectibility of debts is reviewed at balance date. Provisions are made when collectibility of the debt is no longer probable.

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

Revenues from government

Funding received or receivable from agencies (appropriated to the agency as a CAC Act Body payment to this entry) is recognised as revenue from government unless they are in the nature of an equity injection or a loan.

1.6 Gains

Sale of Assets

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

1.7 Employee benefits

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

All other 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, including employer superannuation contributions, 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 by reference to the FMO prescribed short-hand valuation method as at 30 June 2012. 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 reported by the Department of Finance and Deregulation as an administered item. It is settled by the Australian Government in due course.

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

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

1.8 Leases

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

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

1.9 Cash

Cash and cash equivalents include cash on hand and 30 days term deposits held with a bank that is readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

1.10 Financial assets

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

1.11 Impairment of financial assets

Financial assets are assessed for impairment at each balance date. No impairments are reported.

Receivables are recognised at the amounts due. Provision is made for bad and doubtful debts when collection of the receivable or part thereof is judged to be unlikely.

1.12 Financial liabilities

AFTRS has no financial liabilities at balance date. 2011 comparative related to student bonds received.

1.13 Payables

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

1.14 Contingent assets and liabilities

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

There is currently a legal case involving a claim by an ex-employee. Based on evidence at hand, AFTRS has no material exposure in this matter.

1.15 Acquisition of assets

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

1.16 Leasehold improvements, plant & equipment

Asset recognition threshold

Purchases of fixed assets are recognised initially at cost in the balance sheet, except for items costing less than \$2,000 which are expensed in the year of acquisition (other than where they are parts of a group and have to be acquired as such and exceed that amount in total).

Revaluations

Fixed assets are carried at fair value, measured at depreciated replacement cost, revalued with sufficient frequency by internal staff with appropriate technical knowledge such that the carrying amount of each asset is not materially different, at reporting date, from its fair value. A revaluation review was carried out in June 2010, covering all fixed assets except for motor vehicles. No revaluation adjustments were considered necessary. This has been reviewed and approved by the Council of AFTRS.

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

Motor vehicles are all recognised at cost.

Depreciation and amortisation

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

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

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

	2012	2011
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	3 to 7 years	3 to 7 years
Intangibles	3 to 5 years	3 to 5 years
Leasehold improvements	lease term	lease term

Impairment

All assets were assessed for impairment at 30 June 2012. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

1.17 Intangibles

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

Software is amortised on a straight-line basis. All software assets were assessed for indications of impairment as at 30 June 2012. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

1.18 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 recognized net of GST except where the GST incurred is not recoverable from the Australian Taxation Office.

1.19 Foreign currency

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

1.20 Events after the Balance Sheet date

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

1.21 Comparative figures

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

1.22 Rounding

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

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

	2012 \$000	2011 \$000
2. EXPENSES		
2A. Employee expenses		
Wages and salaries	12,695	11,310
Superannuation		
Defined benefit plans	428	475
Defined contribution plans	1,416	1,182
Leave and other benefits	1,595	1,476
Separation and redundancy	41	106
Total employee expenses	16,175	14,549
2B. Suppliers		
Goods & services		
Consultants	556	826
Contractors	915	918
Stationery	244	215
Repairs & maintenance	1,038	1,096
Utilities	595	647
Building services	310	533
Travel	388	413
Marketing	655	762
Others	1,675	1,672
Total goods & services	6,376	7,082
Goods & services are made up of:		
Provision of goods – external entities	3,062	3,197
Rendering of services – related entities	260	202
Rendering of services – external entities	3,054	3,683
Total goods & services	6,376	7,082
Other supplier expenses		
Operating lease rentals – external entities	4,410	4,562
Workers compensation premiums	178	97
Total other supplier expenses	4,588	4,659
Total supplier expenses	10,964	11,741

	2012 \$000	2011 \$000
2C. Depreciation and amortisation		
Depreciation		
Plant and equipment	1,175	1,395
Motor vehicles	22	22
Total depreciation	1,197	1,417
Amortisation		
Leasehold improvements	486	429
Computer software	144	154
Total amortisation	630	583
Total depreciation and amortisation	1,827	2,000
2D. Write-down of assets		
Fixed assets written off	179	8
	179	8
2E. Gains from asset sales		
Equipment		
Proceeds from disposal	3	32
Carrying value of assets sold	(2)	(10)
Gains from disposal of equipment	1	22
Motor vehicles		
Proceeds from disposal	-	76
Carrying value of assets sold	-	(96)
Loss from disposal of motor vehicles	-	20
Total proceeds from disposal	3	108
Total carrying value of assets sold	(2)	(106)
Total net gains from disposals of assets	1	2

	2012 \$000	2011 \$000
3. INCOMES		
Revenues		
3A. Sale of goods and rendering of services		
Sale of goods		
Related entities	3	11
External entities	8	6
	<u>11</u>	<u>17</u>
Rendering of services		
Related entities	22	11
External entities	4,566	4,076
	<u>4,588</u>	<u>4,087</u>
Total sale of goods and rendering of services	4,599	4,104
3B. Interest		
Interest on deposits	354	387
3C. Other revenues		
Sponsorship and bequests	69	59
3D. Revenues from government		
Revenue from government		
CAC Act body payment item	24,140	23,746

	2012 \$000	2011 \$000
--	---------------	---------------

4. FINANCIAL ASSETS

4A. Cash

Cash at bank	6,538	7,279
Cash on hand	4	4
Total cash	6,542	7,283

4B. Receivables

Goods and services		
Related entities	1,425	1,238
External entities	26	(10)
Total receivables for goods and services	1,451	1,228
Student debtors	12	68
Interest receivable	6	8
GST receivable	136	246
Other receivable	5	29
Total other receivables	159	351
Total trade and other receivables (gross)	1,610	1,579
Less : Allowance for doubtful debts	(6)	(6)
Total receivables (net)	1,604	1,573

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

Receivables are aged as follows :

Not overdue	1,610	1,508
Overdue by :		
0 to 30 days	-	26
61 to 90 days	-	45
	-	71
Total receivables (gross)	1,610	1,579

Allowance for doubtful debts is aged as follows :

Overdue by:		
more than 90 days	(6)	(6)
Total allowance for doubtful debts	(6)	(6)

	2012 \$000	2011 \$000
5. NON-FINANCIAL ASSETS		
5A. Leasehold improvements		
At 2009-10 valuation (fair value)	4,959	5,135
Accumulated depreciation	(1,273)	(952)
	3,686	4,183
At cost	1,406	883
Accumulated depreciation	(133)	(31)
	1,273	852
Total leasehold improvements	4,959	5,035
5B. Plant and equipment		
At 2009-10 valuation (fair value)	13,003	14,047
Accumulated depreciation	(10,600)	(10,426)
	2,403	3,621
At cost	2,348	441
Accumulated depreciation	(257)	(45)
	2,091	396
Total plant & equipment	4,494	4,017
5C. Motor vehicles		
At cost	283	283
Accumulated depreciation	(164)	(142)
Total motor vehicles	119	141
Total infrastructure, equipment & vehicles	9,572	9,193

A revaluation review was carried out in June 2010 by internal technical staff, covering all fixed assets except for motor vehicles. No revaluation adjustments were considered necessary. This has been reviewed and approved by the Council of AFTRS. Revaluations were based on 'fair value'.

5D. Intangibles (Computer software purchased)

At 2009-10 valuation (fair value)	601	692
Accumulated amortisation	(589)	(530)
	12	162
At cost	407	99
Accumulated amortisation	(54)	(17)
	353	82
Total intangibles	365	244

No indicators of impairment were found for above non-financial assets.

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

	Leasehold improvements \$000	Equipment \$000	Motor vehicles \$000	Intangibles (Software purchased) \$000	TOTAL \$000
Reconciliation of the opening and closing balances (2011/12)					
As at 1 July 2011					
Gross book value	6,018	14,488	283	791	21,580
Accumulated depreciation / amortisation	(983)	(10,471)	(142)	(547)	(12,143)
Net book value 1 July 2011	5,035	4,017	141	244	9,437
Additions by purchase	381	1,815	-	312	2,508
Transfer	94	(94)	-	-	-
Depreciation / amortisation expense	(486)	(1,175)	(22)	(144)	(1,827)
Disposals					
Written off	(65)	(67)	-	(47)	(179)
Other disposals	-	(2)	-	-	(2)
Net movements during the year	(76)	477	(22)	121	500
Net book value 30 June 2012	4,959	4,494	119	365	9,937
Net book value as of 30 June 2012 represented by					
Gross book value	6,365	15,351	283	1,008	23,007
Accumulated depreciation / amortisation	(1,406)	(10,857)	(164)	(643)	(13,070)
	4,959	4,494	119	365	9,937
Reconciliation of the opening and closing balances (2010/11)					
As at 1 July 2010					
Gross book value	5,368	16,241	311	978	22,898
Accumulated depreciation / amortisation	(734)	(11,416)	(171)	(672)	(12,993)
Net book value 1 July 2010	4,634	4,825	140	306	9,905
Additions by purchase	830	598	119	99	1,646
Depreciation / amortisation expense	(429)	(1,395)	(22)	(154)	(2,000)
Disposals					
Written off	-	(8)	-	-	(8)
Other disposals	-	(10)	(96)	-	(106)
Net movements during the year	401	(815)	1	(55)	(468)
Net book value 30 June 2011	5,035	4,010	141	251	9,437
Net book value as of 30 June 2011 represented by					
Gross book value	6,018	14,488	283	791	21,580
Accumulated depreciation / amortisation	(983)	(10,471)	(142)	(547)	(12,143)
	5,035	4,017	141	244	9,437

	2012 \$000	2011 \$000
--	---------------	---------------

5F. Other non-financial assets

Pre-payments	259	452
--------------	-----	-----

6. SUPPLIERS

Trade creditors and accruals – external entities	623	1,278
Trade creditors and accruals – related entities	26	8
Operating lease rentals – external entities	32	4
	681	1,290

All supplier payables are current and with external entities. Settlement is usually made within 30 days.

7. OTHER PAYABLES

Deferred income	1,855	1,808
Accruals and sundry payables	(1)	81
Lease incentive	1,957	2,182
Salaries & wages & superannuation	600	484
	4,411	4,555

All other payables are current.

8. PROVISIONS

Annual leave	982	858
Long service leave	1,433	1,224
Aggregate employee provisions	2,415	2,082

Employee provisions expected to be settled in

No more than 12 months	2,050	1,738
More than 12 months	365	344
	2,415	2,082

2012
\$000

2011
\$000

9. CASH FLOW RECONCILIATION

Reconciliation of cash per Balance Sheet to Cash Flow Statement

Cash as per cash flow statement	6,542	7,283
Cash as per balance sheet	6,542	7,283
Difference	-	-

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

Net cost of services	18	-
----------------------	----	---

Adjustment for non-cash items

Depreciation & amortisation	1,827	2,000
Write-down of assets	179	8
Gain on disposal of assets	(1)	(2)
Lease incentive liability discharged	(225)	(189)

Changes in assets and liabilities

(Increase) / decrease in receivables	(31)	(135)
(Increase) / decrease in other assets	193	(198)
Increase / (decrease) in employee provisions	333	(257)
Increase / (decrease) in supplier payables	(609)	175
Increase / (decrease) in other payables	657	(124)

Net cash from operating activities

2,341 1,278

10. CONTINGENT LIABILITIES AND ASSETS

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

11. REMUNERATION OF COUNCIL MEMBERS

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

less than \$29,999	5	4
\$30,000 – \$59,999	2	2
Total number of AFTRS council members	7	6

Total remuneration received or due and receivable by AFTRS Council	\$158,649	\$137,858
--	-----------	-----------

The Council of AFTRS consists of the Director of the School as well as staff and student representatives and persons independent of the School. The Director, staff and student representatives receive no additional remuneration for these duties and are hence excluded from above figures.

12. RELATED PARTY DISCLOSURES

During 2010/11, one council member was engaged by AFTRS to deliver a lecture to students. The consideration of that service was \$229. There was no related party transaction during 2011/12.

	2012 \$	2011 \$
13. SENIOR EXECUTIVE REMUNERATION		
13A Senior Executive Remuneration Expense		
Short-term employee benefits:		
Salary	1,306,184	907,046
Annual leave	106,295	85,277
Performance bonuses	33,753	24,274
FBT	106,398	72,232
Total short-term employee benefits	1,552,630	1,088,829
Post-employment benefits:		
Superannuation	255,777	204,899
Total post-employment benefits	255,777	204,899
Other long-term benefits:		
Long service leave	25,707	23,108
Total other long-term benefits	25,707	23,108
Total	1,834,114	1,316,836

Notes:

1. Note 13A was prepared on an accrual basis.
2. Note 13A excludes acting arrangements and part-year service where remuneration expensed for a senior executive was less than \$150,000.
3. In 2011, there were six reportable employees compared to eight in 2012.

13B Average Annual Reportable Remuneration Paid to Substantive Senior Executives during the Reporting Period¹

	2012				Total \$
	Senior Executives No.	Reportable Salary ² \$	Contributed superannuation ³ \$	Bonus paid ⁴ \$	
	Total remuneration (including part-time arrangements):				
\$180,000 to \$209,999	6	161,800	30,266	-	192,066
\$210,000 to \$239,999	1	199,491	17,819	-	217,310
\$270,000 to \$299,999	1	226,567	56,361	*	282,928
Total	8				

	2011				Total \$
	Senior Executives No.	Reportable Salary ² \$	Contributed superannuation ³ \$	Bonus paid ⁴ \$	
	Total remuneration (including part-time arrangements):				
less than \$150,000	4	77,317	9,568	-	86,885
\$150,000 to \$179,999	2	155,404	20,108	-	175,512
\$180,000 to \$209,999	3	146,777	39,380	-	186,157
\$240,000 to \$269,999	1	218,824	46,542	*	265,366
Total	10				

Notes:

1. This table reports substantive senior executives who received remuneration during the reporting period. Each row is an averaged figure based on headcount for individuals in the band.
2. 'Reportable salary' includes:
 - a) gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column); and
 - b) reportable fringe benefits (at the net amount prior to 'grossing up' to account for tax benefits).
3. There were no reportable allowances.
4. A bonus of \$33,753 was paid during the 2012 reporting period which was fully salary sacrificed into superannuation. In accordance with the Finance Minister's Orders, the amount is included in the 'contributed superannuation' column and not the 'bonus paid' column. The bonus paid in the 2011 reporting period was \$24,274.

5. 'Contributed superannuation' is the average actual superannuation contributions paid, including any salary sacrificed amounts.
6. Various salary sacrifice arrangements were available to senior executives including superannuation, motor vehicle and expense payment fringe benefits. These benefits are included in 'reportable salary' except for salary sacrificed superannuation, which forms part of 'contributed superannuation'.

13C: Other Highly Paid Staff

During the reporting period, there were no employees with remuneration of \$150,000 or more (2011: nil)

14. REMUNERATION OF AUDITORS

	2012	2011
	\$	\$
Remuneration (net of GST) to the Auditor-General for auditing financial statements for the reporting periods	40,000	39,000

No other services were provided by the Auditor-General during the reporting periods.

15. FINANCIAL INSTRUMENTS

(a) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Fixed Interest Rate Maturing in 1 Year or Less		Non-Interest Bearing		Total	Weighted Average Effective Interest Rate		
		2012 \$000	2011 \$000	2012 \$000	2011 \$000	2012 \$000	2011 \$000		2012 \$000	2011 \$000	
Financial Assets											
Loans and receivables											
Cash at bank	4A	1,538	1,779	5,000	5,500	-	-	6,538	7,279	5.05	4.93
Cash on hand	4A	-	-	-	-	4	4	4	4	n/a	n/a
Receivables for goods and services	4B	-	-	-	-	1,425	1,238	1,425	1,238	n/a	n/a
Other receivables	4B	-	-	-	-	179	335	179	335	n/a	n/a
Total		1,538	1,779	5,000	5,500	1,608	1,577	8,146	8,856		
Carrying amount of financial assets		1,538	1,779	5,000	5,500	1,608	1,577	8,146	8,856		
Total Assets								18,342	18,745		
Financial Liabilities											
At amortised cost:											
Trade creditors	6	-	-	-	-	681	1,290	681	1,290	n/a	n/a
Student bonds		-	1	-	-	-	-	-	1	-	4.0
Other payables	7	-	-	-	-	4,411	4,555	4,411	4,555	n/a	n/a
Carrying amount of financial liabilities		-	1	-	-	5,092	5,845	5,092	5,846		
Total Liabilities								7,507	7,928		

(b) Net fair values of financial assets & liabilities

Financial assets

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

Financial liabilities

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

(c) Net income from financial assets / liabilities

	Notes	2012 \$000	2011 \$000
Interest income from bank deposits	3B	354	387
Net income from financial assets and liabilities		354	387

(d) Fee income and expense

There was no fee income or expense arising from financial instruments in the year ending 30 June 2012.

(e) Credit risk exposures

AFTRS has no past due nor impaired financial assets. Exposure to credit risk is minimal as the majority of financial assets are receivable from the Australian Government and bank deposits where potential of default is unlikely. Other receivables consists of student fees and trade receivable with adequate provision for foreseeable uncollectibility. The maximum exposure to such minor assets is their total values (2012: \$1,463,000; 2011: \$1,296,000)

(f) Liquidity risk

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

(g) Market risk exposures

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

2012
\$000

2011
\$000

16. ASSETS HELD IN TRUST

Purpose – Moneys provided by Kenneth & Andrew Myer to fund study activities including annual indigenous scholarship and advancement of the role of the creative producer.

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

Trust funds managed by AFTRS

Fund opening balance	1,466	1,423
Distribution received	113	55
Interest	1	-
Increase / (decrease) in value of investment	(217)	48
Imputation refund received	41	20
Scholarships	(80)	(80)
Fund closing balance	1,324	1,466

Represented by :

Cash management fund	28	1
Equities fund	1,296	1,465
Total funds managed by Merlyn Asset Management Pty Ltd	1,324	1,466

17. REPORTING OF OUTCOMES

17A. Outcomes of AFTRS

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

17B. Net cost of outcome delivery

	Outcome 1	
Expenses	29,144	28,296
Income from non-government sector		
Activities subject to cost recovery	4,599	4,104
Other		
Interest	354	387
Other	69	59
Total	423	446
Net cost	24,122	23,746

Outcome 12012
\$0002011
\$000**17C. Major classes of expenses, income, assets, and liabilities by outcome*****Operating expenses***

Employee benefits	16,175	14,549
Suppliers	10,964	11,741
Depreciation and amortisation	1,827	2,000
Write-down and impairment of assets	178	6
Total operating expenses	29,144	28,296

Funded by :

Revenue from government	24,140	23,746
Sale of goods and rendering of services	4,599	4,104
Interest	354	387
Other	69	59
Total operating revenues	29,162	28,296

Assets

Cash and cash equivalents	6,542	7,283
Trade and other receivables	1,604	1,573
Property, plant and equipment	9,572	9,193
Intangibles	365	244
Other non-financial assets	259	452
TOTAL ASSETS	18,342	18,745

Liabilities

Payables	5,092	5,845
Interest bearing liabilities	-	1
Provisions	2,415	2,082
TOTAL LIABILITIES	7,507	7,928

INDEX

A

- Academic Board, 15, 35–6
 - review, 15
- Academic Workload Model Committee, 42
- Academy Award for Short Animation,
 - shortlist, 18
- Academy of Motion Picture Arts and Sciences,
 - Student Academy Award, LA, 5, 18
- ACS Awards. *see* National Australian Cinematographers Society (ACS) Awards
- Ad News, 19
- The Advisor*, 56
- AFTRS Open, 5–6, 9, 20, 22, 24, 37. *see also* short courses
- Alumni survey, 27
- animation courses, 13
- animation workshops, 24
- applications, 16, 17
- appointments. *see* Academic Board; staff
- ASTRA. *see* Australian Subscription Television and Radio Association
- Auditor-General, 44
- auditor's report, 74
- audits, 49
- Australian Accounting Standards Board (AASB), 49
- Australian Centre of Moving Image (ACMI), 6, 27
- Australian Cinematographers Society (ACS), 18–19, 22
- Australian Directors Guild, 22
- Australian Film Television and Radio School Act 1973*, 8, 10, 32, 40, 44, 48, 50
- Australian Journal of Screen Arts and Business. *see* LUM:NA
- Australian National Audit Office (ANAO), 49
- Australian Qualification Framework (AQF), 11, 12, 15
- Australian Screen Editors Guild, 22
- Australian Screen Sound Guild annual awards, 19
- Australian Subscription Television and Radio Association (ASTRA) Graduate Program, 12, 21, 55
- Australian Teachers of Media Award for best Indigenous Resource, 19
- Australian University Quality Agency (AUQA), 29
- Australian Writer Guild Awards (AWGIE), 18
- Australian Writers' Guild, 22
- A.V. Myer Indigenous Award, 55
- award courses
 - applications, 17
 - Cinematography, 13
 - Cinematography Fundamentals, 13
 - Commercial Radio Broadcasting, 13
 - 3D Animation, 13
 - delivery, 11
 - Directing, 13
 - Directing Fundamentals, 13
 - Documentary, 13
 - Documentary Fundamentals, 13
 - Editing, 13
 - Editing Drama, 13
 - levels, 11, 17
 - masters, 5, 11, 12, 14–15, 26
 - Producing, 13
 - Producing Fundamentals, 13
 - Production Design, 13
 - Radio Broadcasting, 13, 14
 - Screen Business, 13
 - Screen Culture, 13
 - Screen Music, 13
 - Screenwriting, 13, 18

award courses (*cont.*)
 selection criteria, 17
 Sound, 13, 18
 Sound Studio Practice, 13, 18
 Story Development and Screenwriting
 Fundamentals, 13
 Visual Effects, 13
awards
 to staff, 30
 to students, 5, 18–19, 55

B

Best Viral Video of 2011 Award, 19
biodiversity conservation, 45
Bories, Bernard, 19
The Box, 18
Breath of Fresh Air Film Festival, Launceston,
 23
Brian May Scholarship, 18
BrotherWin Media Corporation Design
 Competition, 6, 18
budget statements, 9
building, 45
business risk assessment plan, 30

C

Cannes Film Festival, 5, 19
Carriageworks, 21
Centre of Screen Business (CSB), 14
certificate courses. *see* graduate certificates
Chairman's letter, 2
Chief Executive Officer (CEO), 32, 36
 perspective, 5–7
children's programs, 23
Cinema des Antipodes, 5, 19
claims, 50
collaboration, 25–6
Comcover, 49
*Commonwealth Authorities and Companies
 Act 1997*, 2, 34, 75
*Commonwealth Authorities (Annual
 Reporting) Orders 2011*, 2, 45, 48
Commonwealth Procurement Guidelines, 50
complaints, 40
completions, 16, 17–18

compliance, 29
consultancies, 30, 32, 50
contractors, 51
Corporate Division, 36
Corporate Governance Handbook, 32
Corporate Plan, 10
counselling service, 17
courses. *see also* AFTRS Open; award courses;
 graduate certificates; graduate
 diplomas; masters program
 new, 5
 short, 8, 9, 20, 22, 24
 statistics, 9, 16, 21
Creative Enterprise (business program), 22
Culling, 56
Culture Survey, 30
Cupid, 58
Curriculum, 15
Curriculum Review Handbook, 15

D

Deadbeat Dads, 18
Deadly Award for Outstanding Achievement
 in Aboriginal and Islander Education, 19
Deloitte Australia, 30, 49
diploma courses. *see* graduate diplomas
directing courses, 13
Divisions, 36–7

E

Ecole nationale supérieure Louis-Lumière,
 Paris, 6–7
ecologically sustainable development, 45
editing course, 13
Education Division, 15, 36
educational compliance, 29
Edwards, John, 17
Emily, 5, 18, 19
enrolments, 16, 17
Enterprise Agreement 2011, 30, 42
*Environment Protection and Biodiversity
 Conservation Act 1999*, 46
environmental performance, 46
environmental protection, 45
equal employment opportunity (EEO), 40

establishment act, 48
European Union Travelling Scholarship, 55
executive team, 36
The Exit, 62
expressions of interest, 50
external audit, 49

F

Film Victoria, 22
Finance, Audit and Risk Management (FARM) Committee, 30, 34–5, 49
Finance and Audit Review Committee, 30
Finance Minister's Orders (FMOs), 49
financial performance, 49
financial statements, 49, 74–104
Five Films for an Alien, 21
40 year anniversary, 5, 7, 27
Foundation Diploma, 11, 12, 17, 21, 36
FOXTEL Scholarship for Exceptional Talent, 55
fraud control, 44–5
freedom of information, 44
Freedom of Information Act, 44
Friday on My Mind (FOMM), 6, 27–8, 63–7
functions, 8, 10
Future Review Committee (FRC), 37
The Future of Australia Comedy: Who's Laughing, 20–1

G

GetUp!, 19
Give Peace a Chance, 21
Gold Award for Best Student Short Film (ACS Awards), 18
Golden Tripod for Best Music Video, 18
The Gotham Group, 21, 22
Governing Council, 32–5
graduates, 52–4
graduate achievements, 18–19
graduate certificates, 11, 12, 13, 26
graduate diplomas, 11, 13–14, 26
graduate survey, 1972–2011, 5, 26, 27
graduation 2011, 17
The Great Gatsby, 21
guest lecturers, 24, 25

H

Happenstance, 57

I

incident reports, 43
indemnities, 45
Indigenous Program, 23–4
industrial relations, 42
Industry and school holiday programs in 2011–2012, 24
industry connections, 22, 25. *see also* collaboration
industry events, 28, 68–72
Inferno (2011), 18, 19, 58
insurance premiums, 45
internal audit, 49
IPSOS Social Research Institute, 5, 26, 27
Ixon Corporation Pty Ltd, 32, 51

J

judicial decisions, 44

K

Kenneth B. Myer Scholarship for Exceptional Talent, 55

L

The Last Match (2011), 19, 57
Learning and Teaching Academic Standards for Creative and Performing Arts
Legends of the Guardians, 19
legislation (enabling), 48
Lego Star Wars: The Padawan Menace, 18
losses, 50
The Love Song of Iskra Prufrock (2009), 19
LUM:NA, 5, 26
Lovestory, 19

M

The Man with Wings, 59
Marketing and Promotions, and Public Relations, 37
Master of Arts Research (MAR), 12
Master of Screen Arts & Business (MSAB), 5, 11, 12, 14–15, 26

Master of Screen Arts (MSA), 5, 11, 12, 14, 15
masters program, 12, 14
Ministerial Directions, 44
Monte Miller Award for Best Unproduced
Screenplay, 18
Moth (2010), 19
My Place, 19
Myer, Andrew, 55

N

National Australian Cinematographers
Society (ACS) Awards, 18
NSW, 19
National Cultural Policy, 7
National Institute of Dramatic Art (NIDA), 21
Nationale Supérieure Louis-Lumière re, Paris,
21
New York University, Tisch School of Arts, 5,
21
Not Suitable for Children, 19

O

'Oasis of the Mind', 18
objectives, 37
occupational health and safety (OH & S). *see*
work health and safety (WHS)
online learning environment (OLE), 24
Open Day, 9
Open Learning Environment (OLE), 24
Open Program. *see* AFTRS Open
Optus/MTV One80 Awards, 18
organisation chart, 38

P

Parliamentary Appropriation, 49
part-time courses, 12. *see also* graduate
certificates
partnerships, 6, 21
philosophy, 11
Playground (2010), 19
principles, 8
privacy, 44
Privacy Act 1988, 44
procurement policy, 50
property use, 51

Protective Security Policy Framework (PSPF),
29–30
purchasing, 50
purpose, 8

Q

quality assurance. *see* Tertiary Education
Quality and Standards Agency (TEQSA)

R

radio courses, 13, 14
Radio Division, 36
Recon 6, 60
Reflections on Manly Pool, 59
regional activities, 22–3
regulatory environment, 7, 29
Remnants, 61
research courses. *see* Master of Arts Research
(MAR)
Research Program, 26–7
Rising Talent Award (IF Awards), 21
risk management, 49–50
Risk Management Benchmarking Survey,
2011/12, 49
Risk Management Standard AS/NZS 120
31000, 30
Robyn Anderson Awards, 21

S

salary (staff), 41
Schools and Children's Program, 23
Screen Australia, 21, 22
Screen Content Division, 36
Screen Producers Association Australia
(SPAA), 21, 22
Screen Production Division, 36
Screen Studies department, 26
Screen Tasmania, 22
ScreenWest, 22
Screenworks, 22
security, 29–30
Security Risk Review (AFP), 29–30
Selwyn Speight Scholarship for Radio
Reporting, 55
Shadow Valley, 60

Shark Island Foundation Documentary Prize, 55
short courses, 8, 9, 20, 22, 24
sound courses, 13, 18
staff
 appointments, 40
 consultancies, 7
 consultation, 43
 numbers, 40
 OH & S trained, 42–3
 private commitments policy, 41
 profile, 40–1
 training and development, 41–2
 women, 40
statutory reports, 40–6
strategic alliances, 20–2
strategic direction, 10
Student Academy Award, LA, 5, 18
students
 awards, 5, 18–19, 55
 productions, 56–62
 services, 16–17
Sydney Film Festival, 19, 20, 21
Sydney Writers' Festival, 20

T

Teaching Creative Practices Seminars, 15, 42
Technology and Infrastructure Division, 37
Television Unit, 6, 23
tendering, 50
Tertiary Education Quality and Standards Act 2011, 15
Tertiary Education Quality and Standards Agency (TEQSA), 7, 29
Tisch School of Arts (NYU), 5, 21
training and development, 41–3

U

UMI Arts (Qld)
Underbelly, 19
Unicorn, 61

V

Village Roadshow, 21
Vision, 8

W

women on staff, 40
work health and safety (WHS), 29, 42–3
Work Health and Safety (WHS) Act 2011, 29
workplace diversity, 40
Workplace Forum, 30
world ranking, 7
The World Today (SBS), 19

Y

YouTube, 'Your Film Festival', 19



Australian Government

AFTRS