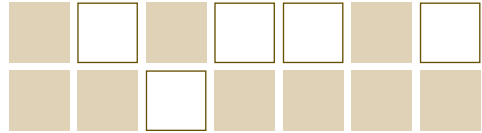


Australian Film Television and Radio School
Annual Report 2002–2003



Australian Film Television and Radio School

Annual Report

2002–2003



An Australian Government Initiative

Australian Film Television and Radio School

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Senator the Hon Rod Kemp
Minister for the Arts and Sport
Parliament House
Canberra ACT 2600



AFTRS

AUSTRALIAN FILM
TELEVISION AND
RADIO SCHOOL

Dear Minister

It is with great pleasure that I deliver to you my third annual report as Chair of the Australian Film Television and Radio School.

AFTRS continues to consolidate and extend its reputation as a centre of excellence in the provision of training and education services to the film and broadcast industries both nationally and internationally. It is a mark of the success of AFTRS' approach that a recent survey showed that 95 per cent of our graduates are employed in the industry within 12 months of graduation.

To meet the future needs of the industry and the broader Australian economy, AFTRS has revised its corporate plan to embrace the new technologies while retaining its focus on the core skills required of any artistic endeavour. Strategies address the key areas of curriculum review, relationships with industry and the development of leadership roles in international activities.

Under the banner *Celebrating 30 Years of Creative Excellence*, AFTRS marked this milestone in 2003 with a number of special activities including an Open Day, the production of a CD-ROM showcasing the talent developed over the last thirty years and a 30th Anniversary trailer which included film clips dating back to 1973. This year's Academy Awards® nominations included producing graduates Steve Pasvolsky and Joe Weatherstone in the Short Film (Live Action) category for the AFTRS short *Inja* (Dog) and 1990 Cinematography graduate Dion Beebe, for his work on *Chicago*. The nomination of *Inja* was particularly significant, as this was the first time an AFTRS short has been nominated for an Oscar®. It was also the first time an Australian short has been nominated in this category.

Following the resignation of Rod Bishop, AFTRS welcomed the appointment of Malcolm Long as Director. We thank Rod for his hard work and commitment to AFTRS over the last seven years and look forward to working with Malcolm who brings his considerable experience in the screen and broadcast industries.

The 2002–2003 Annual Report has been prepared in accordance with section 9 of the *Commonwealth Authorities and Companies Act 1997*.

Yours sincerely

D T Gilbert
Chair of Council

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Director's Perspective

The past year has seen a range of initiatives at AFTRS to ensure that the School will continue to lead in industry-relevant advanced education and training for the screen and broadcast industries.

A major survey of AFTRS' full-time students over the School's thirty-year history provided invaluable information on graduate employment patterns and career paths. Three out of four of all graduates were working in the industry at the time of the survey. They exhibit a very wide range of industry experience, with film and television production being the major employer. AFTRS also conducted the first of what will be a comprehensive annual exit survey of current graduating students. This survey showed that almost 70 per cent of the 2003 graduating class had already found work in the industry following completion of studies.

Initiatives to further develop relationships with the industry – focusing on TV networks, post-production houses and the distribution/exhibition sector – were aimed at strengthening the partnership approach whereby the School, its students and industry organisations could benefit from ongoing contact. Such initiatives will continue over the coming period.

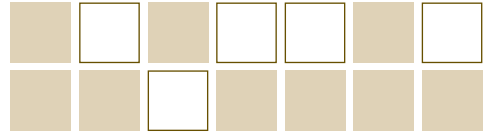
AFTRS together with the Australian Film Commission established the first Spark Script Development Program designed to provide intensive assistance to selected teams of writer/director/producers. This residential professional development workshop, and others planned, enhanced AFTRS' program providing high-end career development support to current industry professionals.

The new, digitally driven screen and broadcast environment has prompted AFTRS to explore other initiatives too. One venture – the Global Film School, undertaken with film schools in the United States and the United Kingdom – was discontinued during the year. However, the GFS provided a highly valuable opportunity to explore online learning strategies. AFTRS' own online courses in scriptwriting, screen studies and industry occupational health and safety were successfully delivered.

Important course development work in the areas of digital interactivity and screen business skills was undertaken. AFTRS' forward-looking strategies, developed during the year, will bear additional fruit as the industries we serve continue to undergo very significant change in this rapidly evolving Information Age.



Malcolm Long



Corporate Governance

AFTRS is a federal statutory authority established by the *Australian Film Television and Radio School Act 1973*. AFTRS is governed by a council, responsible to the Federal Parliament through the Minister for the Arts and Sport.

AFTRS Council structure

The operations and activities of AFTRS are overseen by the Director, who manages affairs according to general policy determined by the Council. The Council has nine members:

- Three members appointed by the Governor-General.
- Three members from convocation appointed by Council.
- One AFTRS member of staff elected by staff.
- One AFTRS student elected by students.
- The Director, ex officio.

Responsibilities of the Council

The principal functions of the Council are to:

- Develop and review policy about training programs and other AFTRS activities.
- Monitor the effectiveness of AFTRS' overall performance.
- Monitor financial matters including annual budget estimates.
- Oversee matters about the internal structure of AFTRS and senior staff appointments.
- Provide and maintain strong communication links with the film and broadcasting industries.
- Review AFTRS' strategic objectives.
- Ensure that systems are in place to monitor and control:
 - i. compliance with the law and ethical standards
 - ii. financial performance
 - iii. accountability to the Federal Government.

Council members

The Council held six meetings in the reporting period 1 July 2002 to 30 June 2003. Council members as at 30 June 2003 were:

Appointed by the Governor-General

Daniel Gilbert, Chair



LLB Solicitor

Managing Partner,
Gilbert & Tobin, NSW

Director of the Bangarra Dance Theatre
(current)

Former Chairman of the Law Foundation of
New South Wales, 1997–2000

Former Chairman, Public Interest Advocacy
Centre

*26 November 2000 to 25 November 2003,
first term*

Attended six meetings

Jo Lane



Film and Television Director,
1980–1998

Creative Director, Multimedia
Productions, 1995–2002

Director, Vixen Films Pty Ltd

Director, Film TV and Media Production
Company, Tribal Pty Ltd

Director, Web Company, Think Internet
Technology Pty Ltd trading as Design IT

*11 October 2000 to 10 October 2003,
first term*

Attended six meetings

Appointed from convocation

Mark Carnegie



BA (Hons), Oxford University

BSc (Hons), University of
Melbourne

Principal of Carnegie, Wylie & Company

*12 September 2002 to 11 September 2005,
first term*

Attended four meetings

David Elfick



BA, University of
New South Wales

Independent filmmaker

30 August 2002 to 29 August 2005, first term

Attended three meetings

Rachel Perkins



Specialist Extension Certificate,
Producing, AFTRS, 1995

Executive Producer, ABC
Television

Executive Producer, SBS Television

Director, Indigenous Screen Australia Inc

3 July 1998 to 2 July 2001, first term

3 July 2002 to 2 July 2004, second term

Attended four meetings

Ex officio

Malcolm Long



Director, AFTRS

3 March 2003 to

2 March 2006, first term

Attended two meetings

Staff-elected member

Peter Millynn

BBus, University of Technology,
Sydney

Manager, Productions and
Facilities, AFTRS

17 March 2003 to 16 March 2004, first term

Attended two meetings



Student-elected member

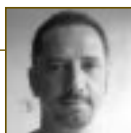
Habib Massad

BBus, University of Technology,
Sydney

Grad Dip (TV Producing), AFTRS (current)

15 March 2003 to 14 March 2004, first term

Attended two meetings



Immediate past members of Council

Appointed by the Governor-General

Andrew Myer, Deputy Chair

Certificate of Catering,
William Angliss College

Graduate Diploma Business Management,
Monash University

Managing Director, Sestriere Investments

Director, Andyinc Pty Ltd

Director, Andyinc Properties Pty Ltd

Director and Vice President, Myer Foundation
Chair, Melbourne International Film Festival

Member, AFTRS Finance and Audit
Committee

16 April 1997 to 15 April 2000, first term

21 June 2000 to 20 June 2003, second term

Attended four meetings



Appointed from convocation

Christopher Thomas

BComm (Hons) and MBA,
University of Melbourne

Fellow of the Australian Institute
of Company Directors

Managing Partner, Melbourne Egon Zehnder
International since 1986

Director, The Walter and Eliza Hall Institute
of Medical Research

Governor, Corps of Commissionaires (Vic) Ltd
30 August 1996 to 29 August 1999, first term

30 August 1999 to 29 August 2002, second term

Attended one meeting



Martin Paech

Former Managing Director,
DingoBlue, NSW

10 September 1999 to 9

September 2002, first term

Attended one meeting



Ex officio

Rod Bishop

Director, AFTRS

30 January 1996 to 29 January

2001, first term

31 January 2001 to 28 February 2003,

second term

Attended four meetings



Larry Eastwood

Head of Design, AFTRS

17 March 2002 to

16 March 2003, first term

Attended four meetings



Student-elected member

Ben Cunningham



Bachelor of Law (Hons),
University of Queensland

Bachelor of Commerce,
University of Queensland

Grad Dip (TV Producing), AFTRS

15 March 2002 to 14 April 2003, first term

Attended three meetings

Terms of Appointment

Members appointed by the Governor-General and those appointed from convocation hold office for a term of up to three years. They can be appointed for a maximum of 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 two terms.

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

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

Committees

Remuneration committee

AFTRS has no remuneration committee. The Federal Government Remuneration Tribunal determines the guidelines for sitting fees for Council members. Under the PEO scheme the Board, in consultation with the Minister, determines the salary for the Director in accordance with guidelines set by the Remuneration Tribunal. All other staff of the

School have salary levels in accordance with those outlined in AFTRS' Certified Agreement.

Finance and audit committee

Committee membership

The audit committee is a committee of AFTRS' Council, with membership made up of:

- Chair of Council
- Deputy Chair of Council
- Director of AFTRS
- Head of Corporate Services
- Deloitte Touche Tohmatsu (Internal Auditor).

In certain circumstances appropriate individuals from AFTRS and outside of AFTRS, in this case the Australian National Audit Office (ANAO), are invited to provide significant expertise to issues that the committee seeks to be clarified.

Meetings

The finance and audit committee has a regular schedule of meetings, four times per year. The meeting structure is based on an agenda and supporting papers. In addition to this AFTRS' audit plan is reviewed and updated. The internal auditors attend all meetings with the Australian National Audit Office attending two of the four meetings. Mr Danny Gilbert attended four meetings, Mr Andy Myer and Mr Malcolm Long attended two meetings, Mr Rod Bishop, Mr Mark Carnegie and Mr David Elfick attended one meeting.

Terms of reference of AFTRS' finance and audit committee

The objectives of the finance and audit committee are:

- Assisting the Council to discharge its responsibility to exercise due care, diligence and skill in the School's:

- Reporting of financial information to users of financial reports
 - Application of Commonwealth accounting policies
 - Financial management
 - Control systems and mechanisms
 - Risk management
 - Business policies and practices
 - Protection of the School's assets
 - With applicable laws, legislation, regulations and practice guidelines.
- Providing a formal forum for communication between the Council and senior financial management
 - Improving the effectiveness of the internal and external audit functions
 - Considering the internal audit program and ensuring that the internal audit function is adequately resourced and has appropriate standing with AFTRS
 - Promoting coordination between management and internal and external auditors
 - Reviewing any significant matters reported by the internal auditors and ascertaining whether management's response is adequate
- Ensuring that the internal auditors are independent of the activities that they audit
 - Fostering an ethical culture throughout the School
 - Endorsing the School's financial statements and annual budget before submission to the School Council for approval.

Corporate plan

Following a process of consultation, the senior executive reviewed and updated the Corporate Plan. The review produced the Corporate Plan 2002–03 which further refined the key performance indicators and strategies for achieving our objectives.

The only objective that was changed since our Corporate Plan for 2001–02 was objective number five (5): from *'to be efficient, productive and accountable'* to *'to ensure the resources of AFTRS are used in the most efficient and productive manner and that the School maintains its high level of corporate governance'*. It was felt that this change was needed to reflect the need to focus on corporate governance and efficiency as key business drivers.

Drama: Teratoma



The strategies outlined in this Corporate Plan were designed to implement plans for improving the delivery of our curriculum; develop strategic relationships with the film, broadcasting and radio industries to acquire increased sponsorship support for the School; and develop leadership roles in strategic relationships with internationally recognised film schools.

AFTRS has achieved over 75 per cent of the performance targets outlined in its 2001–02 Corporate Plan. With the ever-changing needs of the industry, the performance indicators were revised. The inability to achieve all the performance indicators can be attributed to these changing needs and the fact that some indicators were still being implemented.

During the life of this plan AFTRS looked to consolidate and extend its reputation as a centre of excellence in the provision of training and education services to the film and broadcast industries both nationally and internationally. The revised indicators of performance and strategies allowed the School to 'raise the bar' slightly higher in an effort to achieve excellence for the industry.

Management and Accountability

The operations and activities of AFTRS are broadly overseen by the Director who manages AFTRS' affairs according to general policy determined by the Council. Four senior managers covering the four broad management areas report to the Director:

They are:

- Head of Film and Television
- Head of Technology and Infrastructure
- Head of Corporate Services
- Head of Radio

- Head of Marketing and Community Relations.

Each manager is responsible for several related departments and sections.

Statutory office holder

Director

Malcolm Long

Senior executive staff

Head of Film and Television

Annabelle Sheehan

Head of Technology and Infrastructure

Derek Allsop

Head of Corporate Services

Reza Bilimoria

Head of Radio

Steve Ahern

Head of Marketing and Community Relations

Vacant

Management committees

Senior Management Group (SMG)

Chaired by the Director of AFTRS.

Members

Director, Head of Film and Television, Head of Technology and Infrastructure and Head of Corporate Services.

Academic board

Chaired by the Director of AFTRS.

Members

Nominated academic staff, two student and two staff representatives, the Head of Film and Television, National Curriculum Manager.

Postgraduate courses committee

Chaired by the Head of Film and Television.

Members

All heads of teaching, strand managers, the Head of Film and Television, the Library Manager, the National Curriculum Manager.

Indemnity and Insurance

No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer of AFTRS, with the following exception: AFTRS paid an insurance premium of \$18,770.40 GST exclusive to Comcover to indemnify the Council Members and Officers for any claims made against them while acting in their capacity as office holders.

Ministerial Directions

The Minister wrote to AFTRS on a new general policy regarding Foreign Exchange Risk Management on 17 July 2002 and again on 12 May 2003 regarding Cost Recovery.

Fraud Control

AFTRS has prepared fraud risk assessments and a Fraud Control Plan 2002–04, and has in place appropriate fraud prevention, detection, investigation, reporting and data collection procedures and processes that meet the specific needs of AFTRS and comply with the *Commonwealth Fraud Control Guidelines 2002*.

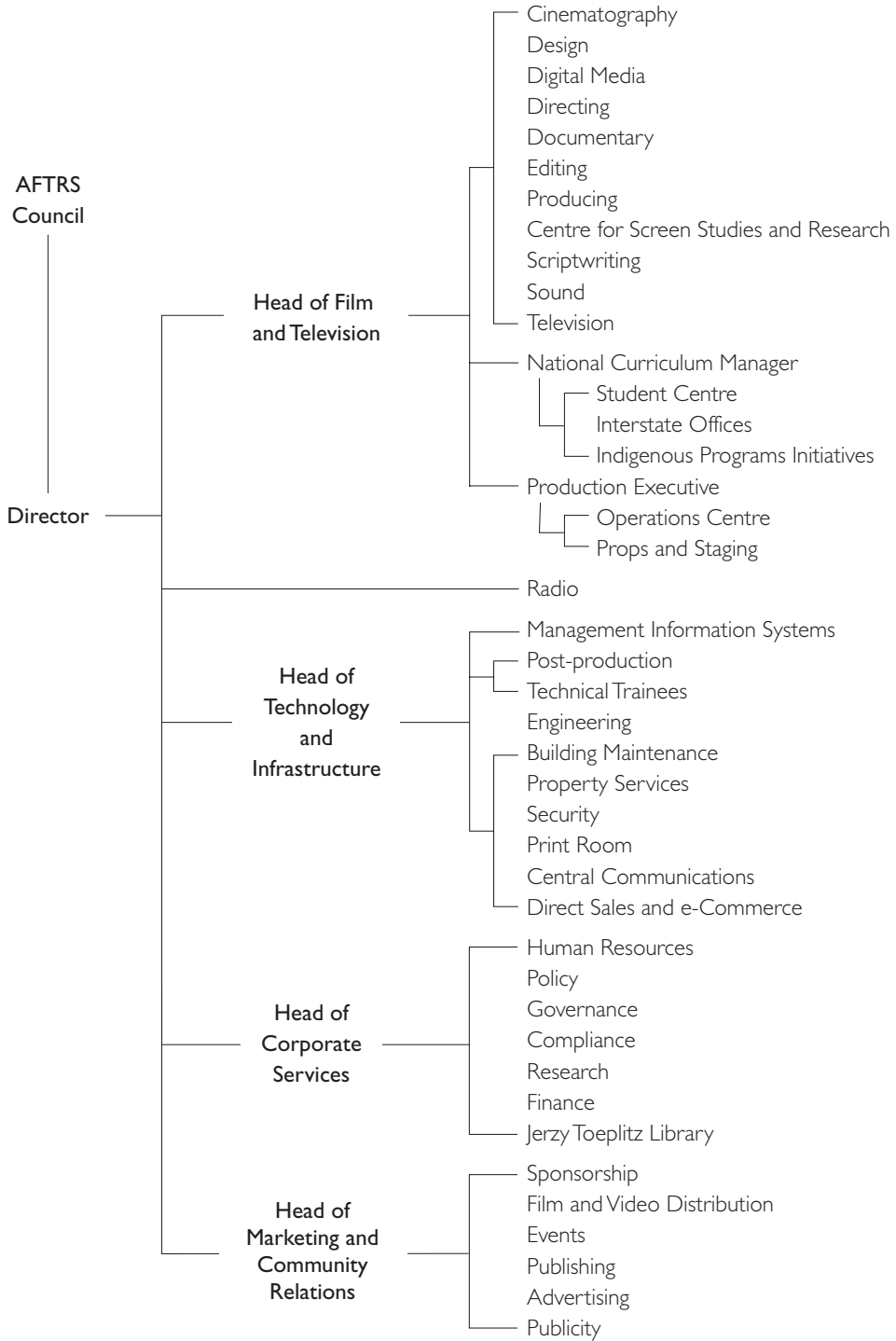
AFTRS Code of Conduct

All employees, contractors and volunteers will behave honestly and with integrity, and act with care and diligence.

In particular they will:

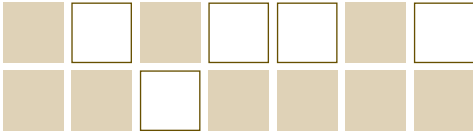
- a. treat everyone with respect and courtesy and without coercion or harassment of any kind;
- b. comply with all applicable laws and any instrument made under such laws;
- c. maintain appropriate confidentiality about dealings that the staff member has with any person during the course of their employment;
- d. not provide false or misleading information in response to a request for information that is made for official purposes;
- e. comply with any lawful and reasonable direction given by someone in AFTRS who has authority to give the direction;
- f. disclose and take reasonable steps to avoid any conflict of interest (real or apparent) in connection with their employment;
- g. use AFTRS resources in a proper manner;
- h. not make improper use of inside information, or their duties, status, power or authority in order to gain or seek to gain a benefit or advantage for themselves or another person;
- i. at all times behave in a way that upholds AFTRS' values and the integrity and good reputation of AFTRS (subject to Part 3 s16 *Public Service Act 1999 – Protection for Whistleblowers*); and
- j. not consume alcohol, legal drugs or other substances to the extent that they adversely affect performance during working hours.

Organisation Chart of AFTRS





Report of Operations



Introduction

AFTRS is a specialist centre of excellence providing elite training for talented filmmakers and broadcasters, both potential and existing. AFTRS courses and programs focus on the importance of locally developed storytelling in an Australian cultural context.

The strategies outlined in the Corporate Plan are designed to maintain AFTRS' unique identity. This report of operations is based on the objectives contained in the Corporate Plan.

Each AFTRS department reports regularly against these objectives to ensure that targets are being met. This process allows support to be given to strategies which are proving successful, and informs decisions to withdraw support from less successful strategies.

Vision statement

To be a world centre of excellence in professional education and training for the film, television, radio and new media industries.

Mission statement

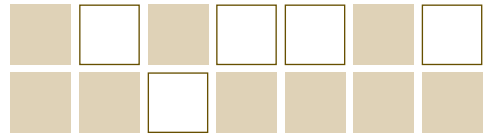
To develop the skills of students and industry practitioners to the highest creative and technical standards to promote innovation and excellence of production in Australia's film, television, radio and new media industries.

Values

The values of AFTRS guide the organisation in all areas of its operation. These values position AFTRS in pursuing its vision and achieving its objectives.

In pursuing our objectives AFTRS values:

- Creativity
- Courage
- Diversity
- Respect.



objective

Through national access to education and training, prepare students and industry practitioners to the highest creative, technical and professional standards for careers in the screen and radio industries.

National access to our educational programs is provided through a diverse suite of courses delivered through our full-time program and our extensive short course programs provided either through our Head Office in Sydney or our offices in other Australian capital cities. Education and training are organised by AFTRS' teaching departments.

Key achievements against this objective relate to maintaining the high quality of our education and training programs by regularly reviewing the curriculum, monitoring the success of our programs by way of exit surveys and maximising national access through the national short course program and the activities of the State offices and representatives. Initiatives in the area of online education have been designed to utilise the most relevant and up to date educational resources and increase national access.

Curriculum review

Following a comprehensive curriculum review and re-accreditation of AFTRS' Postgraduate Film and Television syllabus in 2002, adjustments were made in 2003 as part of the ongoing yearly review of curriculum that ensures an industry relevant program. Overall, 24 new units were developed, 45 units were amended and 21 deleted. The Academic Board approved the reviewed syllabus.

The changes were principally designed to build on the students' understanding of the collaborative nature of film and television work and to further integrate digital technology in the various specialist departments. Various timetable changes were made to assist in the optimum flow of syllabus delivery.

Exit survey

The Australian Film Television and Radio School commissioned AC Nielsen to undertake a survey of past graduates. The research was to explore the employment patterns and career paths of graduates since leaving the School. A total of 477 graduates were interviewed. The survey was conducted between 16 and 30 July 2002.

Graduates in profile

- 95 per cent of graduates had found paid work in the industry within 12 months of graduating.
- Three out of four graduates (72 per cent) were working in the industry at the time of the survey.
- This almost certainly under-represents employment levels, given the sporadic nature of employment in this industry.
- Incomes varied, but at least half (51 per cent) had an income over \$49,000.
- Nearly 10 per cent were earning over \$100,000 per annum.

Reports from Teaching Departments

Cinematography

Jan Kenny, Head of Department

Achievements for the year included a special class held for the MA students with Steve Windon on exterior lighting and the introduction of the use of HD as the capture mode for a core unit 'Visual Effects'.

In 2003, the Cinematography Department launched a new initiative, the Camera Assistants Volunteer Attachment Scheme. This program is designed to ease the problems associated with lack of experienced focus pullers on slate shoots. Two selected volunteer Camera Assistants commenced a five-month attachment in June. They will be trained by the Cinematography Department in the roles of clapper loader and focus puller, culminating in their participation in the Graduate Diploma Drama Slates in those roles.

Drama: Car Park



Design

Larry Eastwood, Head of Department

Three 2003 graduating designers have already secured production designer credits on TV and film projects for producers such as Bruce Best and John Eastway.

Congratulations go to Sam Wilde, the recipient of the FOX Award of \$5000.

Syllabus coursework has continued to evolve. Following on from the success of our collaborative unit 'Moving Pictures', Design is again joining up with Cinematography and Digital Media to combine our Moving Pictures and Visual EFX units into a single unit, 'Style and EFX'. This will allow for a continuity of design themes and better use of resources.

The Department has called upon the skills and crafts of more than 30 industry specialists as guest lecturers.

Attachments to industry have continued to form an important learning source with students being attached to international projects such as *Peter Pan* and *The Natalie Wood Story* for which Head of Design Larry Eastwood took leave to Production Design. Design Lecturer Diaan Wagon has continued to refine the already successful Art Direction short courses and attachment of participants to our student productions. This coming year will see the development of new and dynamic short courses in conjunction with specialty industry craft departments and Fox Studios, the first of which will be Special Effects.

Digital Media

Peter Giles, Head of Department

The Digital Media Department has completed a major upgrade of equipment over the past year and relocated to a new area within the

School. The Department is now equipped with state-of-the-art computer teaching laboratories and computer production facilities that include a high definition Flame compositing system.

Over the past year the Department has achieved a strong record of employment with graduates working on feature films including *The Matrix Reloaded*, *The Lord of the Rings*, *Ghost Ship*, *X Men 2*, *Scooby Doo* and *Garage Days*. They have worked for companies including Animal Logic, Beeps, Weta FX, Postmodern Sydney, Ambience Design, Photon, Plastic Wax and the ABC TV Graphics Department.

2002 graduate Peter Richards received a NSWFTO Visual Effects traineeship and is working in the Design Department at Animal Logic. Anna Tow's 2002 graduating film *Pending* was selected for the Venice film festival and won best student film at the 2002 Australian Effects and Animation Festival. 2002 MA Hons graduate Mike Daly completed video artwork for the prominent Sydney Dance Company show *Underland* and 1999 graduate Michaela French designed motion graphics for Melbourne Dance Company Chunky Move.

Our 3D Animation Certificate courses have enjoyed great success in partnership with children's TV channel *Nickelodeon*. Students from two courses have completed ID's for the channel that have been broadcast on high rotation.

The secret of the success of the Digital Media Department is attributable to the high calibre of the teaching staff. In the past year international guest lecturers have included: Paul Kirwan (ex-Weta FX, Industrial Light and Magic), Hael Kobayashi (ex-Industrial Light and Magic, Dreamworks) and Jeroen Lapre (Industrial Light and Magic). Many prominent Australian visual effects practitioners have

taught courses in the Department including Rob Nicol (Digital Pictures), Grant Everett (ex-Animal Logic), Ian Brown (ex-Animal Logic), Kit Devine (freelance) and Shoshana Fishbein (freelance).

Directing

Graham Thorburn, Head of Department

In 2002 the Directing Department commissioned an outside report into recruitment into the Department and began implementing the findings of that report. The object of the exercise was to attract a broader range of applicants to the Directing strand, in particular to attract more women. Directing has a very large number of applicants (112 for 2003) but the range seems to have narrowed recently.

The Directing Department has fairly extensively modified the syllabus, particularly in the first part of both years, to give the students a broader range of teaching and experience, in a few cases by developing new joint courses with other departments.

Documentary

Pat Fiske and Mitzi Goldman, Heads of Department

During the year 2002–03 the Documentary Department:

- Implemented a new short course called 'Narration for Documentary'.
- Delivered five short courses including 'Introduction to Documentary', 'Documentary Production Management', 'Art of Documentary', 'Art of Interview' and 'Narration for Documentary'.
- Worked with the 42 Graduate Diploma Drama students to produce Shooting the

Real films titled *Cat Fanciers*, *Blandville*, *Tattoo* and *Milk Men*, 4 x 6 minute microdox from workshops and classes to concept, production, post-production and screening.

- Worked with the Master of Arts Documentary students in producing two 15-minute documentaries, *Sentences* and *Roger*. The process was also from workshops and classes to concept, production and post-production.
- Supervised the production process for the MA Honours student Ben Davis and his documentary *Truckies Don't Eat Quiche*. He is at fine cut stage with David Cole as editor.
- Announced a postgraduate scholarship in documentary commencing this financial year.

Bob Connolly continues to work on his MA Honours, writing his book on the making of *Black Harvest*. Graduate Rebecca Barry worked with this year's producing student Marc Ianniello to complete the post-production on the documentary made for AFTRS on the Screen Composition Department.

Editing

Bill Russo, Head of Department

Since January 2003 the Editing Department has been refining its curriculum. We now also have two specialist TV Editing students that share their time between the TV and Editing Departments.

Further development of the curriculum has particularly focused on the digital tools of the editor that are now becoming a necessity for the complete editor to find employment. Further development has taken place in the popular short courses run for Final Cut Pro which has now established itself firmly in the

industry alongside Avid. New short courses have been developed for lower cost versions of Avid as well. Equipment in the Department now fully reflects these changes to digital technology in industry.

Further research into the theory and practice of editing has been completed culminating in the creation of a new course 'The Creative Art of Editing' for both full-time and short course students. This course has been very well attended and has been conducted in Melbourne, Hobart and Sydney by Head of Department Bill Russo.

Producing

Patricia Lovell, Head of Department

A real high for the Producing Department was the nomination in the short film section of this year's Academy Awards of two producing graduates, Steven Pasvolsky and Joe Weatherstone, for the short film *Inja*, which Steve developed, wrote, co-produced and directed and Joe produced without a hitch in Capetown, South Africa, while still students at

AFTRS. Steve brought a rough outline with him when he arrived as a Producing Graduate Diploma student and it was nurtured by this Department to script stage and through production. Joe was a Graduate Diploma student at the time of the shoot but the outstanding Producing student of both years – it is a great achievement for both.

Three 2002 MA Producing students, Nicholas Price, Sarah Warner and Tim Kreibig, together with Hugh Miller, MA Cinematography, initiated the first HD shoot for AFTRS (*Dojo*) with the aid of Panasonic who provided a camera for free for five days. Nicholas wrote and directed *Dojo*, it was produced by Sarah Warner and Tim Kreibig handled post-production. It was an outstanding learning experience.

2002 MA Producing student Paola Garofali produced two brave, imaginative and unique films. First *Teratoma*, a drama with highly sophisticated digital effects for director Rupert Glasson, and then a musical, *A Simple Song*, for director Adrian Wills for their 2002 Drama

Drama: Ash Wednesday



Slate. Both films are doing the rounds of festivals.

2003 MA producers Rosie Travers and Andrew Gregory together with MA Editing student Adrian Rostirolla volunteered to make the trailer reflecting 30 years of AFTRS. The result proved successful and again students gained an invaluable learning experience.

Radio

Steve Ahern, Head of Department

2002 was a record year for successful job placements for graduates from the Graduate Diploma in Commercial Radio with seven students accepting jobs by graduation day. Most of the other graduates were employed in the industry shortly afterwards.

The 2003 full-time course incorporated an additional station visit (to PowerFM in Nowra) and further developed the practical component of the digital radio work. The Digital Radio module was designed to integrate with the government's digital radio trials. The results of the students' work will be important to the evaluation of the official trial.

For the first time students were given the opportunity to broadcast the first week of programming live in Digital Radio Broadcasting (DRB) from the SMPTE exhibition.

The Radio Department developed a Music Directors course in conjunction with the industry's leading music software supplier RCS, which was taught in August 2002. The Department was commissioned by Riverview College to teach radio to their senior high students over a period of four weeks.

Centre for Screen Studies and Research

Jane Roscoe, Head of Department

Screen Studies has continued to present and teach courses designed to engage students and practitioners in the nexus of theory and practice. We have rewritten our curriculum with a view to making our courses more vibrant and of greater relevance to students preparing for careers in the industry. We have broadened the notion of the 'screen' to enable students to engage with the new media landscape in which they will be producing content for large and small screens. We have worked to better incorporate television, digital production and the Internet and to extend our analysis to multi-platform and event television. Our short course 'Faking It' explored the mock-documentary form, and proved to be popular with external as well as internal students.

The Centre for Screen Studies and Research has been initiated to undertake research activities that address the key issues that face the screen industry and training bodies. By bringing together industry partners and academics to tackle questions concerning the impact of digitisation, the challenges of interactive and multi-platform formats, and the implications of a rapidly changing policy and regulation, the Centre provides a unique and important contribution. It complements the work of industry bodies such as the AFC, SPAA and ASDA, as well as extending research activities of traditional academic centres such as CIRAC. Already connected to the Australian screen industry, no other educational institution is so well placed as AFTRS to take up this role.

Using the expertise available within the School research activities focus on the following areas:

- Multi-platform delivery of content

- Relationship between interactive and traditional media forms
- The relationship between the games industry and interactivity
- Emerging digital aesthetics
- Development of policy in this area, in particular monitoring of FTA/WTO talks
- Application to teaching the practitioners in this area.

Scriptwriting

John Lonie and John Emery, Heads of Department

We are constantly reviewing our national reach. In the past 12 months Scriptwriting Department staff and contract staff have run AFTRS writing programs in Hobart, Brisbane and Adelaide. We are currently in discussion with AFTRS Queensland to run a week-long course in Alice Springs to begin answering the need for courses in the Northern Territory.

We have redesigned the collaborative components of our courses with Producing and Directing Departments. We are in constant dialogue with the screen industry and use highly placed industry members as tutors. This works two ways for our students. It provides them with up-to-date modelling of how the industry functions and it gives them access to people who will be hiring them once they leave.

We are reviewing our own student selection procedures to both increase the pool of applicants and to establish a clearer view of the talents we are seeking in our full-time students.

Follow-up on recent graduates indicates that three of last year's four are now working at professional industry level, one in Adelaide as part of the SAFC 'Hothouse' scheme, another in Sydney as a key writer on a new television

series. A third is in development with SBS television with her program ideas. The fourth is pursuing her own features project at her own pace. We keep in touch with recent graduates and encourage them to do likewise. Quite a few use Department staff as script editors on their projects.

Two of our current MA students are working at professional industry standard. One has script-edited a low-budget feature that has been picked up by Miramax. Another is developing a miniseries with director Rob Marchant.

One of our Graduate Diploma students was commissioned for a script for *Home and Away* in the last 12 months as a direct result of our links with this program.

We are targeting specific short course programs to the perceived needs of industry. Recent short course participants have included ABC personnel and freelancers working with significant industry players. We are in dialogue with the AWG to ensure we support each other's needs. Staff members have spoken at industry forums and encouraged members to avail themselves of our services.

Sound

John Haeny, Head of Department

In the last twelve months the Sound Department has consolidated and refined the curriculum. We have had access to many wonderful practitioners who have encouraged and mentored the sound students through course work and production.

This year Location Sound students have taken part in a Drama Recording course with the award winning and Academy Award nominated Sound Recordist Guntis Sics. The Department

also implemented a new course for the Location Sound students taught by award winning Dialogue Editor Jenny Ward. This course was designed to enhance the Location Sound students' understanding of the editing process and where 'their' sound fits into the bigger sound picture. The Department also implemented a new Cine/Sound course for the Location Sound students. This course is designed to promote collaboration between the sound and cinematography crew on documentary shoots. The Location Sound students are currently on set recording the MA dramas; industry professionals Howard Spry and Leo Sullivan are acting as mentors on set. In the weeks that the students are not assigned to a shoot they will be gaining 'real life' experience completing attachments with Sound Recordists Ben Osmo and Paul Findlay.

The Graduate Diploma and MA Sound students recently combined to do a very successful and entertaining Mixing Basics course. The focus of this course was to go into the industry and talk to and observe professional mixers at work. Students gained valuable understanding and knowledge, not just of the technicalities involved in mixing but also in protocol and industry politics. MA Sound students have completed course work for this year and are about to embark on the production slate.

Many talented people have taught the Composing students this year – William Motzing, Christopher Gordon, Nigel Westlake and Jan Preston, to name a few. Their contribution has been not only in the craft area but also in connecting students to the industry. The composing students completed two orchestral scoring sessions towards the end of last year. These were sponsored by the Australasian Performing Rights Association (APRA). Our Composing Lecturer, Martin

Armiger, is currently planning another one of these sessions for later this year; also sponsored by APRA. The orchestral sessions were a fantastic learning experience for the composers who were brave enough to work outside their comfort zone and surprised themselves with the remarkable results. Directing and Producing students were also fully involved with these sessions and were very impressed with the process and the scores produced.

At the end of last year graduating MA Sound Student Michael McMenomy was awarded the Australian Screen Sound Guild (ASSG) Student Achievement Award. The Award was presented at the ASSG awards banquet. This is the third year in a row that the award has been given to an AFTRS student. Michael was also co-recipient of the Gilbert & Tolbin Award. At last year's Australian Screen Composers Guild Awards, Screen Composition graduate Clifford Bradley won the award for the Best Score for a Documentary for his work on the AFTRS film, *The Creepy Crawleys*. Cliff was also nominated for his work in the category of Best Score for a Short Film for the AFTRS film *Lightness*.

Our first short course in some time is currently being prepared with more short courses to follow. We're hoping to position these courses to maximise industry participation.

Television

Andy Nehl, Head of Department

From July to November 2002 Television Producing students completed their major television project, a 4 x 30 minute episode-weekly turn around magazine program titled *The Hard Word*. This comprised four location shooting days and one studio recording per week. The students gained further experience

in understanding the opportunities and limitations of working with an OB facility for their entire project, due to the digital upgrading of Studio 1 control room.

In the first semester of 2003, the six Television Producing students produced 1 x 26 minute current affairs program *Control Room* and 1 x 26 minute satirical news program *NFI*. Both these programs were edited by the two Television Editing students. In June, having gained necessary production skills, the Television Producing and Editing students spent four weeks on attachment with high profile production companies and broadcasters, forging important relationships with industry.

National Short Course Program

The National Short Course Program continues to deliver a wide range of courses at the highest creative and technical level. The statistics set out in Appendix 1 show that both the number of courses and the number of participants have increased again in the last 12 months.

AFTRS short courses are offered nationwide and are aimed primarily at people already working in the industry who wish to broaden their skills without undertaking full-time study. The short course program includes conferences, seminars, forums, workshops and master classes. Courses range from half-day seminars to three-week intensive hands-on workshops.

Reports from State Offices and Representatives

Queensland

Alex Daw, Manager

Our move to the Judith Wright Centre of Contemporary Arts last year continued to prove advantageous in terms of both increased market awareness and participation rates. We conducted a total of 44 events this year for 1851 clients and increased our income generation by 19 per cent.

New courses delivered in Queensland this year were: Scriptwriting courses – ‘From Information to Emotion’ and ‘The Drama of Screenwriting’. Directing courses – ‘Visualising the Story’ and ‘Screen Acting for the 21st Century’, and a Digital Media course in After Effects.

Radio courses continue to be very popular and we now run ‘Introduction to Radio’ three times per year in partnership with ARN 4KQ and New 97.3 FM. We conducted two ‘Voice Over’ courses and discovered an excellent training facility in the new Open Access facilities at Coorparoo. Our new Radio Desk was delivered in January and was operational by the commencement of our third ‘Introduction to Radio’ course.

We continued to foster relationships with other tertiary institutions. We entered into a co-venture with Griffith University’s Queensland College of Art (QCA), bringing out Alan Rosenthal to deliver Documentary master classes in Brisbane, Sydney and Melbourne. Queensland University of Technology (QUT) continues to support us by providing facilities for our Digital Media courses. In return we are delighted to be able to offer Heads of Teaching as guest lecturers

for both QCA and QUT students during the National Screenings Tour.

We have continued to maintain strong links with the industry through such associations as QDOX for whom we conducted 'The Art of the Interview with Robin Hughes'.

Our partnership with Palace Cinemas continues to provide our clients with sneak previews of the latest releases and exclusive Q&A sessions with filmmakers such as Rolf de Heer (*Tracker*), Bill Bennett (*Tempted*) and Andrew Mason (*Swimming Upstream*). Our partnership with the Brisbane International Film Festival continued this year and we delivered five 'Meet the Filmmaker' forums featuring 19 speakers.

New partnerships formed this year were with the inaugural Big Issue International Film Festival and WOW Film Festival where we negotiated discount rates for the Judith Wright Centre's theatre space and meeting rooms and promoted and hosted both festivals.

Hoyts Regent was the very successful new venue for the National Screening Tour in May

where we introduced our new Director, Malcolm Long, to the Queensland industry.

Two Queenslanders were accepted into the full-time program – Tahnee McGuire into Directing and Shing Feung Cheung into Cinematography.

The introduction of a North Queensland Regional Assistance scheme saw a marked increase in the number of regional participants in our courses – more than tripling last year's statistics. Participants came from areas as far flung as Yeppoon, Alice Springs, Cooktown, Brunswick Heads, Townsville, Byron Bay, Cairns, Mackay and Bundaberg.

We continue to be well served by a dedicated band of volunteers (David Entz, Julianne Deeb, Beverley Campbell, Peter Weedon, John Kubatov, Tamara English, Angeliqne Gellert, Jayne Herrmann and John Catania) who work in an administrative capacity performing a variety of functions eg, folding and stuffing, collecting and dispatching mail, disposing of rubbish, purchasing of course refreshments and

Drama: Eviction



stationery, assisting with course handouts preparation, filing, maintenance of noticeboards and research.

South Australia

Ann Walton, Manager

The South Australian short course program was well attended and supported by local industry; the feedback on all courses was excellent. The South Australian office was well supported by AFTRS Heads of Departments two of whom travelled to Adelaide to present training. John Lonie, Co-Head of Scriptwriting presented the short course 'Pitching for the Screen' and Andy Nehl, Head of Television, presented a seminar on 'Interactive Television'.

In conjunction with the Adelaide International Film Festival AFTRS presented a series of 'Meet the Filmmaker' seminars featuring filmmakers, local and international, whose work was screened at the AIFF.

The Adelaide National Screening Tour was of particular importance this year as we had seven South Australian graduates, a record number; the program was selected to showcase their work. The evening was a triumph and broke the previous attendance records with 224 people attending. The event was attended by Annabelle Sheehan, AFTRS Head of Film and Television, the Premier and Minister for the Arts, the Hon Mike Rann, an impressive turnout from the film and broadcasting industry, and by the graduates, their friends and families.

Tasmania

We significantly expanded our profile and activities over the last financial year. We went from offering around six courses per year to running more than 100! Not all of these

courses were specifically in film and television as our 'niche' extends to graphic design, web design and multimedia development, but we delivered many more courses in film, television and digital media as well.

Last year we also ran a web conference in Hobart called W4C – The Creative Web. The conference featured more than 30 speakers from around Australia presenting on issues such as broadband delivery, online filmmaking and intellectual property management as well as technical issues such as the Extensible Markup Language (XML) and the Portable Document Format (PDF). AFTRS web master Natalie Spence featured on the program. We will be running the course again this year (2003) with Malcolm Long as a keynote presenter. The conference has already secured support from the AFC.

At the end of the financial year, we secured a lease on a new facility in Hobart's popular Salamanca Place district which we are now in the process of fitting out with a computer lab and offices for four staff. We believe the new Fearless Media Centre will solidify our position as Tasmania's only creative media training and consulting organisation and further raise the profile of AFTRS in our state.

Victoria

Simon Britton, Manager

In 2002–03, the Melbourne office of AFTRS delivered 40 short courses and seminars, enhancing our reputation for providing industrial-strength, timely learning opportunities for the Victorian film, TV and interactive media industries. It was a year in which the Melbourne office entered into high-level programs with other agencies – the AFC, NSWFTO, Film Victoria, ScreenWest and SAFC – a trend which indicates a more

interventionist and cohesive approach to industry development

Highlights for the year were:

- Spark, a week-long residential workshop, was delivered in partnership with the Australian Film Commission. The second stage of Spark 2003 is an online marketplace to promote the products of Spark to local and international distributors. Another Spark workshop and a national residential workshop for producers (Enterprise Australia) are being developed by the Melbourne office for delivery in late 2003–04.
- The 'Writing for TV Sketch Comedy' course, based on a big demand for sketch comedy in 2003, brought together a high-level group of industry professionals, representing the major sketch comedy shows, to train writers in the requirements of this specialised form.
- Following on the success of 'Introduction to Screenwriting (Online)' a new course, 'Storytelling for Film and TV (Online)' was added during 2002 to meet the demand for a course in the basic elements of commercial storytelling for film and TV.
- The Melbourne office offered short consultancies from our directing and producing specialist to assist our clients to fast-track career development.

The Melbourne office operates with a core staff of two: Simon Britton (Manager) and Despa Hondros (Administrative Coordinator), plus a part-time publicist (Annette Smith), a technical support person (Tim Patterson), and office assistant (Paula Kehoe). We employ part-time consultants in producing (Ann Darrouzet) and directing (Helen Gaynor) and over 50 guest lecturers from the Victorian industry.

Western Australia

The following report lists the main achievements for 2002–03 of AFTRS' representative in Western Australia.

There were 12 AFTRS courses/seminars and events in the second half of 2002 including a Kodak sponsored 'Assistant Camera Operator' course, 'Editing with Final Cut Pro', 'Screenwriting for Short Films' and 'Budgeting and Scheduling'. 'Budgeting and Scheduling' was delivered to coincide with a ScreenWest funding round. All four courses ran at full capacity, and a second session of 'Final Cut Editing' is being planned as soon as possible.

The SummerSkill program included a session with the lead motion capture puppeteer of *Lord of the Rings*, Ramon Rivero. He was of such interest that AFTRS WA facilitated a special presentation hosted by the Director General of the Department of Culture and the Arts. This was attended by 120 high profile industry and government professionals.

Meetings, consultations and initiatives to stimulate professional development have included expos, conferences and open houses. In May AFTRS WA had a very successful booth at the Small Screen Big Picture Conference which featured an array of AFTRS opportunities in the state, and at the School in Sydney.

AFTRS' National Screening Tour was planned to coincide with Small Screen Big Picture by screening on the last evening of the conference. On the following day Peter Giles, Head of Digital Media at AFTRS, presented a seminar on using digital visual effects as a pre-production tool for film and video, and an information seminar on how to apply for entry to AFTRS courses.

In June, to encourage more women to become involved in screen production, FTI (as the WA representative of AFTRS) also represented AFTRS at a booth at the nationally toured Every Woman Expo. FTI also ran four training information open houses where AFTRS programs were also highlighted.

FTI Training made six university visits to media classes, and had two consultations with all of the craft organisations in WA. There were also several consultations with the Department of Training and Education, the WA Curriculum Council, the West Australia Sports, Recreation, and Entertainment Industry Training Council, CREATE Australia, ScreenWest, the AFC, and numerous consultations with various high schools, students and parents. At all of these contacts AFTRS is represented.

FTI believes supporting applicants to AFTRS is a strategic component of assisting in the growth of the screen industry in WA providing they are encouraged to return on graduation. In April at the AFTRS graduation in Sydney (attended by Graeme Sward, Tom Lubin and Paula Lane), current AFTRS students were invited to a WA Lunch (sponsored by ScreenWest) where we discussed new programs and opportunities in WA, to encourage them to remain in contact with what's going on in WA, and to return on graduation.

FTI Training is now planning its short course/seminar schedule for the second half of the year (mid August to February 2004). In addition to special programs, AFTRS WA has scheduled a slate of courses which have become staples. This includes 'Editing in Final Cut Pro', '3D and Flash Animation', 'Scheduling and Budgeting', etc.

While professional development has traditionally been seen as for those who are

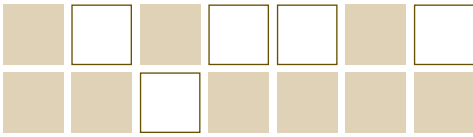
older or actively in the business, increasingly we are seeing highly motivated young people who wish to be involved in emerging production and training. From these highly motivated young people will come emerging screen content creators of the future.

A cornerstone of all the professional development opportunities is to bring together people with a driving interest in production to germinate ideas which can incubate, and form cores of production companies that will exist long after the conclusion of the course. Course participants are encouraged to become involved in the various grant and production support schemes, members' production groups, and to participate in mentoring programs. In a recent course participant survey, over 50 per cent of past students are in FTI once a week through involvement in some production or other, meeting people, or renting equipment and facilities.

Online Learning

Four online courses were delivered during the year: 'Introduction to Scriptwriting' and 'Hitchcock, Gender and Fashion' were repeats of successful courses developed last year; 'Safe Sets' (developed in collaboration with Macquarie University) and 'Storytelling for Film and TV' (developed by the Victorian Office) were offered for the first time.

After reviewing the success of these programs, a decision was made to scale back on the development of new complete online courses and concentrate resources in areas of known demand (such as storytelling) and in encouraging the use of online resources in existing courses.



objective 2

Encourage graduates and industry practitioners to develop a confident creative voice in order to express their ideas and to tell a diversity of stories from an Australian perspective.

AFTRS courses are designed to assist program-makers define Australian culture through their chosen area of expertise. To ensure that cultural and social diversity is incorporated into AFTRS' way of thinking and teaching, various programs and other measures have been implemented which manifest the 'cultural essence' of Australia.

AFTRS' success in encouraging creativity and cultural diversity is demonstrated in the range and scope of the student productions produced by the graduates of 2003 and in the key achievements of specialist programs such as the Indigenous Programs Initiatives. The Volunteer Program facilitates the input of different Australian perspectives into student productions as well as assisting those who volunteer to gain experience in developing a 'confident creative voice'.

Student Productions by the Graduates of 2003

A Modern Marriage (20 mins • DVCam • colour)

An arranged marriage is where religion, spirituality, culture, family and in the best-case scenario, love, all meet. But how does this ancient tradition translate into contemporary Australian society?

A Simple Song (17 mins • 35mm • colour)

The age-old struggle for understanding between generations is captured in this musical about finding the courage to be yourself.

Ash Wednesday (15 mins • 35mm • colour)

Three siblings are reunited as a family in crisis. They all need one another in dramatically different ways but are they willing to pay the price to call themselves family?

Behind the Plastic Bubble

(5 mins • digital betacam • colour)

This is the story of a man who has a love for Sydney and a true appreciation of the simple things in life.

Car Park (8 mins • digital betacam • colour)

Welcome to the world of *Car Park*...a multi-layered absurdist satire on the nature of relationships, communication and finding a @*\$?~! space when you need one.

Dojo (8 mins • high definition digital • colour)

Layne dreams of striking his opponent down but when the Sensei teaches him the killing blow he doesn't trust himself to demonstrate it. The Sensei becomes incensed by his lack of discipline and separates him from the class.

Eviction

(9 mins • 16mm/digital betacam • colour)

Eviction follows the haunting journey of a tormented man's desperate struggle to deny his new existence.

Ex (8 mins • digital betacam • colour)

Kath has just moved in and Rachel wants their first weekend together to be perfect. Everything is going according to plan until Kath's ex rings and spoils any ideas Rachel may have had.

Façade (5 mins • 16mm • colour)

Scots Church, opposite Sydney's Wynyard Park, has been home to the Presbyterian community since the 1820s and to various artistic communities for many years. The documentary looks at the upcoming redevelopment of the site and touches on the loss of community that results from such developments, and the changing face of Sydney.

The Hard Word

(4 x 26 mins • digital betacam • colour)

The Hard Word is hosted by Eric McCormack, former safecracker who has spent 19 years in gaol. Together with his dog Snappy, Eric interviews the crims, cops and ex-cons for a 'no holds barred' insight into Australia's criminal underworld.

Documentary: Life @ 24fps



The Hit (8 mins • 16mm • colour)

Eva Olivetti is a 23 year-old hit-woman whose latest job will be her toughest. She finds herself the victim of her venomous family when she discovers that her target is her manipulative mother.

Inasmuch (10 mins • digital betacam • colour)

A woman torments herself after losing her man through jealous rage.

Life @ 24fps

(6.5 mins • digital betacam • colour)

Cinema projection is a dying art. Five projectionists are interviewed about how film projection has changed and how this has affected our experience of going to the movies. Perhaps these are the last of the 'true' cinema projectionists.

Love's Labourer

(6 mins • digital betacam • colour)

Ern, council worker and hopeless romantic, tries to negotiate his way around the obstacles of modern dating.

The McDonagh Sisters

(26 mins • digital betacam • colour)

In the 1920s, Isabel, Phyllis and Paulette McDonagh were sisters, best friends and business partners. Together they were the first women to form their own film company. Amazing footage from their films that has survived and been preserved, archival photographs, interviews with film historians and colourful re-enactments describe a remarkable life of women making films more than seventy years ago.

Meet the Bloke (12 mins • 35mm • colour)

In 1919, Raymond Longford produced what has become one of the greatest Australian films

ever made – *The Sentimental Bloke*. When a brand new print was found in the USA, it gave rise to the opportunity for a whole new audience to appreciate it.

Painless (11 mins • 35mm • colour)

Painless is a film that explores sibling rivalry within the context of the grand curative ambitions of modern medicine.

The Passion of Her

(7 mins • digital betacam • colour)

The Passion of Her is a black comedy about what happens when you pursue your desires all the way. Anna lives at home with her mother. Her hobbies include soap operas, reading magazines, hockey and fantasising about the handsome Gab who lives over the road. When Gab's fiancée, Libby, confronts Gab on the lawn about his change in their honeymoon plans, Anna takes a stand that changes her life and Gab's.

Pickle My Grandmother

(2 x 26 mins • digital betacam • colour)

Lifting the lid on weird-arsed shit.

Press Any Button (10 mins • 35mm • colour)

For Sophie, every day is full of choices... Independent, mother, consumer, woman. What will it be today?

The Road Home

(26.5 mins • digital betacam • colour)

Roy Read was raised an orphan, and told he wasn't Aboriginal – just 'darker than others'. At Kinchela Boys' Home, he was subjected to the horrors of institutionalised life. Now 49 years later, he returns to face the demons of his past – and reconnect with the family he never knew he had.

Rose Petal Bath Club

(25 mins • digital betacam • colour)

Rose Petal Bath Club is a refreshingly new television concept, specifically designed for the female palate!

Smith (15 mins • 35mm • colour)

Smith is a modern film noir about a woman trying to save her younger brother after he kills a man named Smith.

The Space in Between

(15 mins • digital betacam • colour)

When a parent goes to prison the effects on their children are traumatic, infiltrating every part of their lives. *The Space in Between* explores the instability, alienation and social discrimination that families and children experience when a parent is incarcerated.

Supervention (6 mins • digital betacam • colour)

‘What is hypnosis and how can it help us?’ Many people may not be aware that we spend a large part of our lives in a state of self-hypnosis. If we understand what hypnosis is, and the

power it contains, maybe we can harness its power to contribute to our lives in a self-determined and positive way.

Teratoma (9 mins • 35mm • colour)

When an obsession becomes an addiction, anything can happen.

Time of Death (8 mins • 16mm • colour)

Time of Death follows a man obsessed with his past. Determined to get back what he once had but lost, he will risk all that he has – his job as a law enforcer and his loving wife – and all that he will ever have in order to achieve perfection.

Your Brother, My Tidda

(20 mins • mini-DV • colour)

What happens when an Aboriginal man comes out to family? Sam is lucky. The love of family has helped him through 10 years of living with HIV. Aaron is searching. He’s moved away from family to Sydney, looking for spiritual freedom and a different lifestyle. Using a contemporary

Drama: Ex



blend of semi-observational filming, photos and animation, this short documentary about race and sexuality describes two very different stories of being Aboriginal and gay.

Indigenous Programs Initiatives

The key achievements of the Indigenous Programs Initiatives (IPI) for 2002–03 include:

- Inaugural Myer One Year Indigenous Scholar, Dena Curtis, graduated in May and returned to work in the Northern Territory.
- Dena Curtis was invited to, and attended with IPI support, the Young Indigenous Women's Conference held in Auckland from 25 November to 2 December 2002.
- 2003 Myer One Year Indigenous Scholarship was awarded to documentary producer Penny Smallacombe.
- Kelrick Martin, the final scholar supported under the 1993–2002 AFTRS and Department of Employment and Workplace Relations (DEWR) Aboriginal and Torres Strait Islander Career Development Strategy, graduated in Documentary in May.
- *Indigenous Voice*, a publication celebrating the journeys of AFTRS Indigenous graduates, was produced.
- Cultural Awareness Workshops for staff were held in Sydney from 12 to 22 August 2002 and attracted 64 participants.
- The Indigenous Issues Committee, with staff, student, management and council representation, addressed a range of issues including:
 - Indigenous traineeships in Staging and Props;
 - identification of possible funding for future scholarships;
- support for the National Indigenous Documentary Fund Series 5 in collaboration with the Australian Film Commission's Indigenous Unit and Indigenous Screen Australia;
- support for Yaitya Makkitura's proposal to the Aboriginal and Torres Strait Islander Board of the Australia Council for its SA Indigenous Professional Production Initiative; and
- support for the Australian Film Commission's Indigenous Drama Initiative.
- Message Sticks Festival held at the Sydney Opera House on 27 May featured 2000 DEWR Directing Scholar Steven McGregor's first feature film, *Cold Turkey*. *Cold Turkey* had premiered at the Adelaide Film Festival on 3 March. The film was produced by 1998 DEWR Producing Scholar Priscilla Collins, shot by AFI award winning graduate Allan Collins and was edited by graduate Karen Johnson.
- Priscilla Collins is currently interim Chief Executive of the Central Australian Aboriginal Media Association.
- Steven McGregor was nominated for the 2002 NAIDOC Scholar of the Year and with IPI support attended the awards ceremony in Darwin in July.
- Initiated by Indigenous Screen Australia, and working in collaboration with the Indigenous Unit of the Australian Film Commission, IPI began work on the Indigenous Film and TV Training Strategy due for release at the end of 2003.
- Support in the form of access to equipment was provided to 2000 TV Producing Scholar Louise Glover for a documentary on Aboriginal Artist J C Renshaw.

- Successful IPI applicants were supported to attend a range of courses and some came from as far away as Nambour, Alice Springs, Inala and Acacia Ridge to attend:
 - Digital Betacam (Sydney, 28–29 September)
 - Cinematography Masterclass (Sydney, 15–16 October)
 - Visualising the Story (Brisbane, 14–19 October)
 - Production Management (Sydney, 18–29 November)
 - Focus on Scriptwriting (Sydney, 11 February–14 March)
 - Mini DV for Teachers (Sydney, 15–16 April).

Volunteer Programs

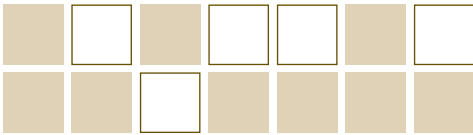
Volunteering on an AFTRS production provides an excellent opportunity for individuals to gain experience in the filmmaking process.

AFTRS Production Slate relies heavily on the contributions of volunteer crew members. Approximately half of the crew members on AFTRS productions are volunteers who make a great contribution to fostering a collaborative and productive working environment. AFTRS slates are treated as professional shoots, creating a unique learning experience for students and volunteers alike.

There are many crew and production roles that are filled by volunteers and the School highly regards their contribution. The film industry relies on recommendations and referrals, and an excellent way to 'break in' can be to work on projects as a volunteer. Volunteers make useful contacts and begin building relationships while learning on the job.

Documentary: The McDonagh Sisters





objective 3

Pursue a dynamic relationship with the film, broadcast and new media industries within Australia and overseas to promote creative leadership, relevance and innovation.

AFTRS is the nation's peak training organisation in film, television and radio and is committed to shaping the future of film, broadcast and new media in Australia.

With this in mind AFTRS ensures that, in addition to developing and maintaining close relationships with industry leaders, all teaching staff employed are leaders in their fields. This maximises networking opportunities and exposure to potential employers for both students and graduates.

The success of this strategy is illustrated not only in the profile of AFTRS teaching staff, whose contribution is regularly sought as key advisors in matters concerning the industry, but it is also evident in the high employment rate enjoyed by AFTRS graduates.

AFTRS staff take part in regular forums and discussion groups to ensure the relevance of

courses and programs. High profile industry professionals regularly visit the School to share their expertise with the students. Such visits also provide opportunities for students to meet with potential employers. Each of the teaching departments arranges a number of activities for staff and students each year.

AFTRS also encourages industry sponsorship in the form of grants and awards.

Head of Film and Television

In June 2003 Annabelle Sheehan, Head of Film and Television, and Dr Jane Roscoe, Head of Screen Studies, were invited to sit on the panel for a 2003 Sydney Film Festival Symposium. The Persistence of Vision surveyed and discussed the history, role and future of the Sydney Film Festival, as well as reflecting on festival culture within the film community and the community at large.

Annabelle Sheehan also finalised research on international changes in the producer, writer and director roles and presented her paper at the Australasian Film and History Conference in Adelaide.

Cinematography

Jan Kenny, Head of Department

AFTRS Graduate and Oscar-nominated Director of Photography Dion Beebe conducted a Q&A session at the end of a screening of *Chicago*. In April 2003 the Cinematography Department welcomed John Seale who spent a day with the Cinematography students. At the 2003 AFTRS graduation ceremony, John Seale was presented with an honorary degree. Peter James, internationally acclaimed Director of Photography, was another special guest speaker.

Jan Kenny has forged relationships with a number of key providers such as Atlab, Kodak, Panavision and The LAB who sponsor Cinematography grants. Jan actively encourages

interaction between students and sponsors and successfully organised a lunch at AFTRS in June 2003 as a networking opportunity.

Design

Larry Eastwood, Head of Department

Many AFTRS students enjoyed the opportunity to undertake professional industry attachments. From the Design Department examples include:

- Sam Wilde visited Alice Springs to work on *Wild Turkey*, directed by Indigenous director and AFTRS graduate Steve McGregor
- Lara Blomfield, Costume Designer, visited Queensland to work on *Peter Pan*
- Virginia Mesiti worked on *The Natalie Wood Story* which was shot in Sydney.

Larry Eastwood was the Production Designer on *The Natalie Wood Story* and three of his students had the opportunity to experience attachments on that production.

Drama: Painless



Digital Media

Peter Giles, Head of Department

Digital Media guest lecturers ranged from Paul Kirwan, senior compositor at Weta FX on *Lord of the Rings*, who mentored postgraduate visual effects students in December 2002, to Kit Devine, a highly respected 3D animator who joined the Department for five months to teach Maya to Graduate Diploma students and run a Certificate in 3D Animation course.

Directing

Graham Thorburn, Head of Department

In 2003 the Directing Department, in conjunction with Flickerfest, ran a short film festival of national and international shorts in the Main Theatre.

In May Rolf de Heer spent a morning lecturing on scriptwriting and an afternoon talking about directing.

Documentary

Pat Fiske and Mitzi Goldman, Heads of Department

Pat Fiske, Co-Head of Documentary, was invited to be involved in the 2002 Sydney Film Festival selection committee, and on the planning committee for the Australian International Documentary Conference. Michael Rabiger (US academic and filmmaker) was one of many guest lecturers in the Documentary Department when he presented a master class on documentary filmmaking, financing and audiences in a global age.

Editing

Bill Russo, Head of Department

All our tutors and guest lecturers are industry practitioners from a range of disciplines teaching a variety of skills including new editing systems, visual effects and titling software applications and sound editing systems. Our lecturers also teach a range of editing genres including drama and documentary editing, television/magazine editing, digital effects integration, and tape finishing and film finishing procedures.

During courses such as 'Industry Focus' we meet with editors in their workplaces to talk with them about work/industry-related issues, followed by meeting with the facility owner. In 'Rushes to Final Product' we visit a variety of facilities and speak with their technicians, including telecine operations, sound post houses, online facilities, visual effects production houses, laboratories and neg-matchers. 'Meet the Editor' involves editors talking to our students about their recent work and 'Trailers and Effects' has producers and trailer-makers talking to the students about constructing effective trailers.

A highlight for all of our students was a 'hands on' experience working alongside Bill Russo on the Channel Nine drama series *Young Lions*.

Producing

Patricia Lovell, Head of Department

Peter Sainsbury, Lecturer in Producing, produced a 52-minute drama written and directed by Miro Bilbrough, called *Floodhouse*. It was funded by the Australian Film Commission, SBS Independent and the New South Wales Film and Television Office, and was shot in Kangaroo Valley in March/April. It will have public screenings at the Vahallah cinema in mid

September and will be broadcast on SBS.

Producing coordinator, Michael Bates, has had accolades heaped on his head for his short film *The Projectionist*. It won the 2003 Dendy Animation award and over the last six months has been invited to many international festivals, including Tampere International Film Festival (Finland) where it won Grand Prix, Dresden International Film Festival (Honourable Mention) and the Message to Man Festival in St Petersburg in June 2003.

The Producing Department enjoyed lectures by Richard Sheffield from Hoyts Acquisitions; Gary Hamilton, an international sales agent; representatives from all the major government funding bodies and private funds; as well as experts on merchandising, entertainment law and Australia's top film music supervisor, Christine Woodruff.

Radio

Steve Ahern, Head of Department

Steve Ahern taught an 'Announcing and Presentation' course in Gove, Northern Territory, at the request of remote community station 8EAR-FM and conducted a plenary session at the 2002 Community Radio Conference in Canberra. In May 2003 the Department hosted a Residential Workshop for 28 commercial radio program directors from all over Australia. The Radio Department continues working with Commercial Radio Australia on the Digital Radio Trials.

Centre for Screen Studies and Research

Dr Jane Roscoe, Head of Department

Dr Jane Roscoe has given a number of talks over the course of the year. She spoke to students at VCA about New Factual Television

and gave a presentation on the media representation of pathologists at the International Pathology Conference in Sydney. Dr Roscoe has also been working with Southern Star Endemol to examine audience responses to the *Big Brother* web site and program. She has been extensively quoted in the media as an expert in this area.

Scriptwriting

John Lonie and John Emery, Heads of Department

Members of the Scriptwriting Department continue to work in the industry as advisors and script editors on various productions highlighting their role as leaders in their field. Achievements include:

- Co-Head of Scriptwriting, John Lonie, was one of the AFC panel of three that read the shortlist and selected the successful screenplays for the AFC Spark project
- Billy Marshall Stoneking continues as a script assessor for the NSWFTO
- Co-Head of Scriptwriting John Emery's term as a member of the Literature Board of the Australia Council was extended and he has been appointed Deputy Chair:

Highly successful theatre director Kate Gaul spent a week with Graduate Diploma Scriptwriting students working with them on dramatic monologues.

Sound

John Haeny, Head of Department

Students in many departments received the opportunity to go on attachments including Ben Smith, Graduate Diploma Location Recording student, who went on attachment with *Farscape*.

Television

Andy Nehl, Head of Department

In August, in order to give students real experience of dealing with a television network, the television students submitted eight individual program proposals to SBS TV for a 4 x 30 minute television series. This was followed by a face to face pitching session. Russell Beattie's proposal was chosen and a pilot was made.

Guest lecturers in the Television Department included: Martin Coombes, director of *Glass House*; Megan Brownlow, a former producer for *A Current Affairs*, *Sixty Minutes* and *eCorp*; Michelle Dado, production designer, and Philip Howe, editor.

The Television Department held its inaugural TV Networking night attended by television executives and students. Not only did this provide a valuable networking opportunity but it was also a platform to promote full-time and short courses to the industry. The evening proved so successful, another was held in November and the third is currently in planning for September 2003.

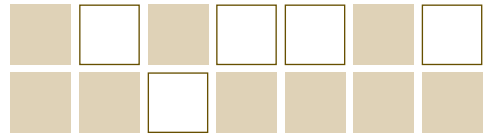
The Network

Industry links and networking opportunities are also cemented through the activities of AFTRS Network, the School's alumni association.

AFTRS Network provides its members with a lifelong social and professional network. With over 400 members across Australia and overseas, the Network has contacts in all specialisations of film, television and radio. The network hosts regular monthly events including screenings, script readings, workshops and information sessions to facilitate the sharing of knowledge and experience amongst members.

In 2003, the Network hosted screenings of *The Ring* with sound designer Peter Miller; *My Mother India* with director Safina Uberoi and producer Penny McDonald, *Australian Rules* with producer Mark Lazarus and *L'Idole* with director Samantha Lang. Other events included a session with Heng Tang on his recent Cinefoundation Director's Residency, a script reading of *Full Bloom* by Greg Woodland and a discussion panel on working in advertising with Karen Borger, Jane Keneally, Tony Davison, Kate Reidl, Daniella Ortega, Karla Urizar, Tristan Milani and Andy Canny.

AFTRS Network also offers a mentorship program to its alumni members whereby an experienced graduate can mentor a less experienced member. A members-only database is available on the Network web site where members can contact each other, promote themselves and their work and participate in forums. AFTRS Network is a vibrant organisation dedicated to its members and to the ongoing social and professional development of their careers.



objective 4

Promote and develop the reputation and reach of AFTRS as a leading film, television and radio school at both national and international levels.

AFTRS is established and recognised as Australia's leading training institution in the areas of film, television and radio and it is dedicated to continuing to build on this reputation on both a national and international level. The presence of AFTRS' films at major international film festivals is a clear indicator of their quality, and recognises that they are internationally competitive.

National Promotions

Celebration of the 30th anniversary of the establishment of AFTRS provided a number of opportunities for promotional activities. To mark the occasion, the School expanded its yearly events, incorporating a '30th year' branding, and sought collaborative ventures with other arts and cultural associations and events such as the Sydney Film Festival.

For this year, AFTRS has incorporated the tagline Celebrating 30 years of Creative Excellence on its letterhead, website, email signatures, brochures, media releases and publications including newsletters, the handbook and annual report, and application forms.

This message was also included in areas of design for AFTRS events and publications for events including Graduation, the National Screening Tour, and some of SummerSkill – particularly AFTRS: Behind the Scenes day.

To showcase the talent developed at AFTRS over the last 30 years, a CD was produced of film and music excerpts along with radio sound and photos, AFTRS Promo Reel was updated covering all aspects of AFTRS productions, and a special supplement was prepared for inclusion in the April edition of *Encore* magazine.

The School commissioned a freelance photographer to spend a few days capturing a typical day in the life of AFTRS. A 'Day in the Life' photography exhibition was displayed in the bottom hall of AFTRS. Photographs were also included on the 30th Anniversary CD-ROM, AFTRS web site and in annual publications. The brief was to provide a visually interesting piece that addressed the broad issue of making AFTRS more personable to potential students, staff and sponsors – including the local community.

On a national level, AFTRS continues to promote its product and graduates through the annual National Screening Tour. In 2003 the tour was extended to new regions: Bathurst, Bendigo, Launceston, Newcastle and Byron Bay.

There were a total of 17 screenings of the latest AFTRS film, television, digital media and documentary productions preceded by free AFTRS information seminars which were held as a lead-up to full-time applications opening.

As part of our 30th anniversary celebrations, AFTRS participated in the production of a retrospective of short films to be shown at the 50th Sydney Film Festival. Bright Sparks showcased Dendy Award winners and nominees since the inception of these prestigious awards. A high percentage were AFTRS productions and the sessions over the course of the Sydney Film Festival were well attended and highlighted the consistently high quality of AFTRS short films.

SummerSkill is a series of seminars hosted by AFTRS to promote national awareness of the School, the programs offered, and the role played in training the future leaders of the Australian film, television and radio industries. A total of 30 three-hour seminars were run in seven states over the January and February period with high profile industry speakers.

In July 2002 the Design Department started work on a CD-ROM to distribute to other design schools and technical colleges. This served to promote AFTRS' Design Department as a leader in its field and generate interest from up and coming talent.

AFTRS Queensland presented five seminars in conjunction with the Brisbane International Film Festival with speakers from various strands of the film industry. Screenings and Q&As were also held throughout the year, hosted by AFTRS' interstate offices.

National Festivals

In the 2002 AFI Awards, 23 AFTRS graduates were nominated, with four winners in the categories of Best Film, Best Director, Best Sound and Best Editing. A list of films which have received festival awards is included at Appendix 4.

International Festivals

2002 and 2003 have been significant years for AFTRS productions and graduates in terms of major international awards. In 2002 AFTRS graduate Andrew Lesnie won the Academy Award in the cinematography category for his work on *The Lord of the Rings*. 2003 saw another Cinematography graduate, Dion Beebe, nominated for the same award for his work on *Chicago*, and Producing graduates Joanne Weatherstone and Steve Pasvolsky nominated in the category of Best Live Action Short for AFTRS' production *Inja*. *Inja* won a number of other awards worldwide including Best Student Film at the Aspen Short Film Festival and Best Film Award at the 33rd Nashville Film Festival.

This year AFTRS graduate Michael Bates has won at Nashville and Dendy for his short film *The Projectionist*. Both these awards make him

eligible for nomination in the 2004 Academy Awards. Graduate Melanie Coombs produced the short film *Harvie Krumpet*, which recently received three awards at the Annecy International Film Festival, considered the most prestigious animation festival in the world.

Japanese Story, directed by graduate Sue Brooks, was selected for screening in the highly competitive Un Certain Regard category at Cannes Film Festival and was acquired for US distribution. *Alexandra's Project*, which was written, directed and produced by the highly acclaimed AFTRS graduate Rolf de Heer, was part of the Official Selection in Competition Berlin Film Festival 2003.

International Graduate Recognition

Graduate achievements, other than festival awards, include the selection of Digital Media graduate Mike Daly to take part in the Berlinale Talent Campus alongside the Berlin Film Festival, and Television graduate Ben Cunningham winning the Kenneth Myer Fellowship to research interactive television in the UK.

International Staff Visits

Annabelle Sheehan, Head of Film and Television, represented AFTRS as a jury member at the Taipei International Student Film Festival.

Jan Kenny, Head of Cinematography, visited Hanoi as part of her commitment to building close links with the Academy of Theatre and Cinema in Hanoi.

Peter Giles, Head of Digital Media, attended the 2002 SIGGRAPH Conference in San Antonio, Texas. He was appointed the SIGGRAPH Education representative for the Australasia region and AFTRS was chosen as a venue for the Australian premiere of the SIGGRAPH Electronic Theatre, which showcases the world's top achievement in Digital Media.

Chris McKeith, Audio Mixing Operator, travelled to Los Angeles to attend the Audio Engineering Society (AES) Convention where he also had access to some of America's best sound and post-production facilities. This

Documentary: The Road Home



exercise cemented his awareness of the world's most up to minute sound mixing techniques and equipment which he was sourcing for AFTRS' facility.

Closer to home, Dr Jane Roscoe represented AFTRS at the Screenage Media Conference in New Zealand.

Consultant to International Education Institutions

Further strategic relationships formed with other national schools include India's newly emerging film school, Whistling Woods. All teaching staff met representatives from the school to provide advice and information on AFTRS' academic program as part of an AFTRS consultancy.

Ann Skinner, the Co-Head of Producing at the National Film and Television School in the UK, visited the School in September. She requested a copy of AFTRS' production lines and she and Pat Lovell, Head of Producing, are in touch

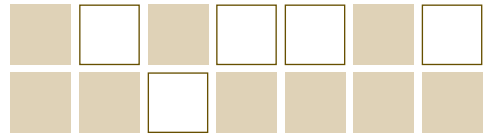
regarding the improvement of respective producing courses.

Global Film School

The partners in the Global Film School initiative have decided that in the current economic climate this project is not viable in either a for-profit or non-profit format despite enthusiastic responses to prototype courses from both students and staff. It is possible that the concept may be revived in one form or another in the future.

Drama: A Simple Song





objective 5

Ensure the resources of AFTRS are used in the most efficient and productive manner and that the School maintains a high standard of corporate governance.

AFTRS is cognisant of the need to ensure that public funds are applied in the most efficient manner. This is a key objective in ensuring the integrity and accountability of the organisation and the effective and efficient delivery of industry relevant training programs.

This section deals largely with the key achievements in the departments whose primary responsibility is to ensure high standards of corporate governance and efficient resource management.

Corporate Services

Distribution

The highlight of the year was the nomination of Steve Pasvolsky and Joe Weatherstone's 2001 film *Inja* for the 2003 Live Action Short Film Oscar. *Inja* became eligible when it won Best Short Film at both the Aspen Shortsfest and

the Nashville Film Festival and, for the first time, an AFTRS entry progressed to be one of the ten semi-finalists and then one of the five nominees. Sales agent Apollo Cinema has since included most of the nominated films in the Oscars Shorts theatrical program which has screened in 45 cities across the USA to date.

Apollo Cinema has also made a number of sales to ZeD TV in Canada and Korean Television and *Pending*, named Best Short Film at the Créteil Women's Film Festival in France, has sold to Canal+ in Belgium, Scandinavia and Poland. Jane Campion's short films were extras on the DVD release of *Sweetie* in France and *Harvey* was included in the first 'DVD Picturebook' to be released in Japan.

Top prize at the inaugural Shorts Festival in Adelaide went to *The Shot*, winning director Puven Pather a fully paid return trip to the Cannes Film Festival. Graduate Jon Kisch was

awarded AFTRS' internship place at Cannes where he assisted Bernard Bories with the annual Cinéma des Antipodes screening event and was attached to the Palace Films delegation.

This year AFTRS made 550 entries to film festivals resulting in 155 screenings at 50 festivals worldwide and gaining 29 awards. A list of festival awards appears in Appendix 4.

Educational Media programs continue to sell direct to the public through AFTRS Shop Online and to libraries and universities. Popular titles include 'Video Toolbox' and the 'Basic Video Skills' series, especially the title 'Editing Techniques: Reducing Time'.

Library

The Jerzy Toeplitz Library is a unique collection in Australia specialising in the 'how to' of filmmaking, broadcasting and related industries. National access to the collection is provided by a comprehensive web site with a range of library services including the online catalogue. The library is a net lender in the national ILRS (Inter-Library Resources Sharing) Scheme. Over 40 universities, specialist institutions and organisations from the Northern Territory to Tasmania have requested resources in the past year from our Library. Key achievements for this year:

- Increased online database resources which include FLI (Film Literature International), FIAF and AUSTROM. In January 2003 hardcopy newspaper clipping files were replaced by a digital resource – Lexis-Nexis.
- The scope of the video/DVD collection has been enhanced by the release and acquisition of a wealth of film titles previously unavailable.
- Loan statistics have increased.

Selected Library statistics appear in Appendix I.

Human Resources

Equal Employment Opportunity (EEO)

A number of informal complaints were received and resolved with the assistance of members of the EEO Committee. One formal complaint unresolved at the beginning of the year has now been resolved. There were no new formal complaints received.

EEO Committee

The EEO Committee consists of the Human Resources Manager, the National Curriculum Manager, and both a student and staff elected representative.

Members of the Committee met formally and informally to consider strategy, policy, procedures and complaints. Members of the Committee were approached by staff and students on an ad hoc basis to provide advice on discrimination related matters.

During the year the following EEO related policies and programs were reviewed or initiated.

- A new EEO Action Program was developed and approved by the Committee and AFTRS Executive and disseminated.
- Harassment Contact Officer training was offered.
- Indigenous Cross-Cultural Workshops were held.
- All EEO related policies, plans and procedures were placed on the Internet.
- The EEO related content for the staff induction program was reviewed and expanded.
- A Workplace Bullying policy was approved by the Committee and AFTRS Executive

- and disseminated.
- A new Staff Exit Policy was approved by AFTRS Executive and a survey and reporting procedure was implemented.
 - Baseline information on targeted groups applying for staff vacancies has been collected as a basis for developing more targeted advertising.
 - The use of carer's leave has increased.
 - More flexible external study leave provisions have been adopted through a new policy and process.
 - A new Enterprise Bargaining Agreement was certified and included the following EEO related matters:
 - confirmation of the principles of anti-discrimination in all areas of School life
 - reviewed Code of Conduct including 'respect' for other staff etc
 - paid maternity leave provisions have been extended to allow staff to be absent for 24 weeks on reduced salary
 - access to paid leave for religious or cultural purposes was confirmed.

Staffing, establishments and appointments (see tables in Appendix 1)

Representation of women within AFTRS increased slightly to 48 per cent of staff. Representation of women remained stable at the senior management level (25 per cent) and the head of department level (31 per cent). Representation of women within technical areas increased slightly.

As of 30 June 2003 there were 110 staff at AFTRS, 17 of whom worked part time. Staff from non-English speaking backgrounds occupied 17 positions (to the head of department level). One was occupied by a person identifying as an Aborigine or Torres

Strait Islander, and two were occupied by people with disabilities.

Of the 27 appointments made by AFTRS during the year 15 were women and three indicated they were from a non-English speaking background. All EEO related policies are available on the Internet.

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, recreation leave at half pay and leave without pay. During 2002–03 there was an increase in the use of flexible working hours, recreation leave at half pay, home based work and job sharing including at senior levels.

Disability Strategy

In terms of the Commonwealth's Disability Strategy AFTRS is a Provider, a Purchaser and an Employer. AFTRS has a well established Disability Policy and a Disability Action Plan. Both are available on the Internet.

Assessment Against Performance Indicators

Provider – AFTRS is a provider of educational services on a national basis.

- Quality improvement and assurance systems include the formal evaluation of full-time course components and short courses. The details are compiled by an independent department and referred to the Executive and reviewed at annual curriculum review meetings.
- The current AFTRS Service Charter, available on the Internet, specifically refers to Disability Access Plans and to the provision of appropriate facilities and

support for staff and students identifying with a disability.

- The Internet site specifies methods of lodging complaints and grievances.

Purchaser – AFTRS is a purchaser of goods and services.

- All tender documents and calls for expression of interest are available electronically either through the Internet or on request. These are generally available at the same time the tender documents are made available in hard copy. There have been no requests for other formats.
- For general purchasing and tendering Australian standards are consulted. All leases ensure compliance. Where specific equipment or services are obtained for an individual, that individual, and any person or organisation they recommend, are consulted.
- Purchase and tender documents specify standards to be met in terms of access, where relevant.

Employer – AFTRS is an employer of ongoing, fixed term, temporary and casual staff.

- The requirements of the *Disability Discrimination Act 1992* are considered in the development of employment policies, procedures and practices. The EEO Committee reviews policies and plans prior to them being forwarded to the Executive for consideration.
- All advertisements and vacancy information is available electronically on the date the position is advertised. No other formats have been requested.
- Information on 'reasonable adjustment' is available on the Internet and forwarded to

all selection panel members. Human Resources representatives are on all staff selection panels.

- All internal training and development programs ask staff to nominate if they have special needs.
- The inclusion in training of disability issues is as required.

Complaints and Grievance Mechanisms

- AFTRS Service Charter (on Internet) gives contact details for complaints.
- The Disability Policy (on Internet) gives external complaint details eg Human Rights and Equal Opportunity Commission.
- Internal grievance and complaint mechanisms are available to staff and students on the Internet.
- The induction of staff and students includes details of grievance and complaint mechanisms.

Action undertaken in 2002–03

- Tender documents specify standards to be met in terms of access, where relevant.
- Service charter currently under review.
- Student Handbook, application forms and induction process reviewed and now include an expanded range of disability related matters.
- Internet site redesigned and accessibility increased.
- Guidelines on 'reasonable adjustment' finalised and available on the Internet.
- Library of disability related information and training tools established.
- Some extension of marketing through the Internet.
- Information on the Internet about complaints and grievance mechanisms expanded.

Plans for 2003–04

- Contracts for Service to specify compliance with the *Disability Discrimination Act 1992*.
- Review of the Service Charter to be completed.
- Library of disability related information and training tools to be expanded.
- Extend marketing through the Internet and radio.
- Continue to improve the accessibility of the Internet.
- Ongoing review of staff and student related policies and procedures.

Staff Training and Development

Internal training during 2002–03 continued to offer staff basic skills in information technology (eg Lotus Notes, Excel, Powerpoint) and more general development opportunities such as assertiveness and stress reduction training. Consultants were engaged to offer onsite courses including budgets for non-financial managers and cultural awareness. A program to ensure teaching staff have Certificate IV qualifications was commenced. Staff attended a wide variety of external training which included legal, advanced information technology, marketing, security, industry skills, and even truck driving. Staff were also actively encouraged to attend industry-related classes and short courses within AFTRS.

A number of staff accessed professional development leave or were granted leave without pay to enhance their industry based skills. Staff also attended events including the Society of Motion Picture and Television Engineers' Exhibition, ABA Conference, SIGGRAPH conference, documentary conference, SPAA Conference, and the Australian University Quality Forum. Staff

attended conferences both overseas and in Australia.

In 2002–03 AFTRS provided studies assistance to support staff undertaking external studies including computing science, law, marketing, psychology and folklore. AFTRS also employed five technical trainees who were supported through their TAFE training, and are looking to expand this program. A new, more flexible policy which recognises the changing nature of external training was developed and adopted.

Human Resources undertook a Training Needs Analysis and has based the internal training program for 2003–04 on the data collected. The process of identifying and electronically storing information centrally concerning staff skills, qualifications, training and needs continued.

The Enterprise Bargaining Agreement identified training and development as a priority and the current policy and procedures are in the process of being reviewed.

Cost of Staff Training

Value of staff time involved in training

203 days internal training	\$41,099*
158 days external training	\$41,324
100 days attending conferences	\$26,639
58 days approved study bank leave	\$9,649
15 days professional development leave	\$4,299

Direct expenditure staff training

Internal Training	\$27,381
External Training	\$57,639
Financial support for Approved Students	\$1,584
Financial support for Trainees	\$1,587
Conferences	\$23,324
Overseas conference related travel	\$36,827

Total cost of staff training \$271,352**

* Excludes staff attendance at AFTRS industry related classes and short courses.

** This is more than double the amount expended in 2001–02.

Occupational Health and Safety (OH&S)

The OH&S Committee held regular scheduled meetings and a number of special purpose meetings in 2002–2003. Staff and student input was actively sought from all offices and the minutes were circulated by email and made available on the OH&S noticeboard.

During this time AFTRS concentrated on developing systems to assess and reduce risks and on updating some aspects of the Sydney campus which, while legal, would not have satisfied new building standards. There was also an emphasis on issues relating to personal security.

OH&S training remained part of the student curriculum with new students receiving training in 'Safety on the Set' and 'Office Ergonomics' during Orientation Week. The OH&S component of staff induction was reviewed and expanded as part of the quality assurance process. An appropriate version of this has been extended to casual staff.

AFTRS continued regular testing in accordance with legislative requirements and national standards.

Other OH&S related matters in 2002–2003 included:

- reviewing the emergency evacuation procedures;
- on-site training of emergency wardens;
- implementation of the emergency lighting review;
- on-site first aid training;
- establishment of a Protective Security Committee and subsequent training;
- implementation of a new security system;
- installation of new building maintenance software;
- purchase requisition amended to require risk assessments;
- security issues relating to transporting cash in interstate offices addressed;
- development and approval of a workplace bullying policy;

- individual position risk assessments developed;
- use of equipment by students and volunteers reviewed;
- a number of workstation assessments undertaken and recommendations implemented;
- SARS policy developed;
- number of staff accessing the Employee Assistance Program increased, and
- 'Burn out' Committee established to review and address staff workload issues.

Health and safety representatives

The number of HSRs agreed upon in the AFTRS OH&S workplace agreement is 6. At present there are only 5 HSRs. At the OH&S Committee meeting on the 30th of April 2003, the union representative to the committee was asked to address the short fall in staff representation as soon as possible.

Accidents or dangerous occurrences that require reporting

Falling object

On the 7th of August, 2002, an incident occurred where an attachment to a light was dislodged and fell two metres onto a camera. This incident was reported as a dangerous occurrence on the 8th of August, 2002, and a detailed report and action plan was submitted to Comcare on the 17th of September, 2003. Comcare acknowledged that the action plan would adequately address the situation and no additional action would be required.

There were no other reportable incidents.

Investigation

As the cause of the incident of 7th of August, 2003, was apparent, detailed or accredited investigation was not required.

No other investigations were required.

Freedom of Information

AFTRS maintains personal information under the four broad categories of personnel records, specialist contractor records, student records and mailing lists. Along with information relating to administrative decisions, personal information may be available through Freedom of Information requests made in accordance with the *Freedom of Information Act 1982*. Any requests are referred to the Freedom of Information Contact Officer on (02) 9805 6616 or 1300 366 464 (toll free). AFTRS received no formal requests for information under the Act during 2002–03.

Privacy

AFTRS continued to adhere to the *Privacy Act 1988* and to the Privacy Commissioner's guidelines in relation to the collection, maintenance, storage and release of personal information. During 2002–03 there was an emphasis on ongoing training in relation to privacy, reviewing policies to ensure compliance, and reviewing the record-keeping within the interstate offices. Advice was sought from the Privacy Contact Officer in relation to mailing lists on a number of occasions.

Industrial

AFTRS continued its commitment to involve staff and students in decision-making processes. The primary expression of this is the inclusion of a staff-elected and a student-elected member in the governing Council. Staff and/or student representatives also have input through the Occupational Health and Safety, Equal Opportunity, Indigenous Issues and Postgraduate Curriculum committees.

Information is available to staff and students primarily through email, AFTRS' web site and regular staff newsletters. Staff are consulted on a wide range of policies, procedures and in advance of organisational change.

Enterprise Bargaining

The current Enterprise Bargaining Agreement was certified in November 2002. It is an agreement that consolidates a number of previous documents, increases the flexibility of conditions, as well as establishing the means to move forward. It was only possible through the good faith negotiations of all staff and management representatives.

Technology and Infrastructure

Technical equipment and systems

As indicated last year, the major project in this area has been the upgrade of digital media, television and sound facilities. The project is being undertaken in stages over two years. Progress to date includes:

Video facilities

- System design and planning of digital video facilities.
- Evaluation and purchase of all video equipment for digital television studios.
- Implementation including the decommissioning of existing facilities and the installation and commissioning of new digital facilities.

Audio facilities

- Upgrade of the 5 existing ProTools systems.
- Installation of a new ProTools system in the Television Audio Control Room.
- Completion of the planning phase of the Mixing Theatre and the Television Audio Control Room upgrade.
- The Radio Studio upgraded with the installation of two RCS Master Control automation systems.

Digital Media facilities

- Installation of an SGI 'Octane 2' supercomputer running Discreet 'Flame' software, an SGI Origin file/protocol server for interchange of media files and a Tanberg SDLT media back-up system in the Digital Media Department.

- Installation of new G4 Macintosh computers, a suite of nine plus two student machines in the Digital Media Department and a suite of eight in the Design Department.

The Post-production Department has been undergoing a review of its structure and of the services offered.

Information technology systems

The ongoing project to upgrade the internal administrative network continues. As part of this project in the last year the MIS Department has:

- Installed a new web server.
- Installed a new network server (Novell6).
- Standardised on TCP-IP communication protocol so that Apple Macintosh and IBM-compatible desktop computers can access the same network drives and resources.
- Proposal for the upgrade of AFTRS' IT Network (Stage 4) has been approved. This will:
 - Increase the security
 - Improve the quality of service (better network performance)
 - Provide external access to the interstate offices (centralised access)
 - Resolve OH&S issues.

Building and property

Major projects completed during the year included the implementation of the new security system, upgrade of the emergency lighting and signage system, planning and assessment of proposals for the upgrade to the fire protection systems. AFTRS participated in an audit of its property service/building maintenance activities conducted by the Australian National Audit Office (ANAO) during May 2003.

The Engineering Department installed a new in-house distribution system which provides

high-quality distribution of free-to-air TV channels including the new digital TV services offered by the two national and three commercial networks. There are also two spare channels that can be used to distribute the output from the three studios or post-production on a request basis.

The Space Utilisation Task Group (SUTG) continued its work in rationalising the use of space throughout the North Ryde building. Projects completed during the year included:

- Creation of new storage areas for Archives and the Library
- Consolidation of dedicated areas for the Digital Media, Documentary and Television Departments which had previously been distributed throughout the building
- Refurbishment of the Print Room.

Further work is anticipated in creating an area for the new Marketing and Community Relations Department.

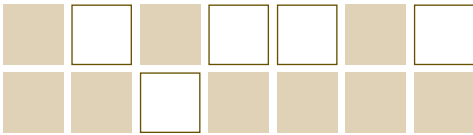
Economically sustainable development and environmental performance

As part of its Environmental Management System AFTRS is in the process of developing specific programs and policies for the monitoring, recovery and recycling of environmental resources in the following ways:

- recycling of paper, cardboard, PET and glass products;
- regularly monitoring international best practice in chemical and environmental management, for example, the replacement of ozone depleting substances within specialist environmental control equipment;
- energy consumption auditing and the implementation of recommendations for the reduction of energy use and associated greenhouse gas production
- adoption of green purchasing practices as appropriate.



Appendixes



appendix

Statistics

Staffing Information

Breakdown of staff by gender, part-time/full-time status and level as at 30 June 2003

	<i>Male Full-time</i>	<i>Male Part-time</i>	<i>Female Full-time</i>	<i>Female Part-time</i>	<i>Total</i>
New South Wales					
a) Principal Executive Officer	1				1
b) SES equivalent	2		1		3
c) Below SES	49	3	34	11	97
d) Temporary			1		1
Total	52	3	36	11	102
Victoria					
a) Below SES	1		1	1	3
b) Temporary					
Total	1		1	1	3
Queensland					
a) Below SES			2		2
b) Temporary	1				1
Total	1		2		3
South Australia					
a) Below SES				1	1
b) Temporary				1	1
Total				2	2
TOTAL	54	3	39	14	110

Staff are employed at AFTRS under the Australian Film, Television and Radio School Act 1973 (as amended). All staff are covered by the AFTRS Certified Agreement 2002. SES equivalent staff are employed on a contract basis.

Breakdown of staff by gender, level and NESB as at 30 June 2003

	Male	Female	Total	NESB
Senior Management	3	1	4	
Management/Heads of Department	15	7	22	3
Teaching/Training	5	4	9	2
Teaching/Training Support	8	20	28	4
Administration	5	20	25	4
Technical	19	1	20	3
Support	2		2	1
Total	57	53	110	17

The Senior Management category includes a holder of a Principal Executive Office. The management/heads of department and teaching/training categories include women who teach in technical disciplines. The teaching/training support category covers staff who provide administrative or production support to teaching/training staff. 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 \$30,300	1		2	
\$30,301 – \$34,404				3
\$34,405 – \$38,140	2	1		12
\$38,141 – \$42,766	3			11
\$42,767 – \$46,582	2			7
\$46,583 – \$54,504	4			6
\$54,505 – \$65,548	2			9
\$65,549 – \$79,344	3			4
Over \$79,344				1
Total	17	1	2	53

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) on the AFTRS staff. The data is drawn from information provided voluntarily.

Student Information

Full-time Program

Full-time students by discipline and level of enrolment as at 30 June 2003

<i>Department</i>	<i>Graduate Diploma</i>	<i>MA</i>	<i>MA (Hons)</i>
Cinematography	4	4	
Design	6	4	1
Digital Media	4	4	
Directing	4	4	
Documentary		4	2
Editing	4	6	
Producing	4	4	
Scriptwriting	4	4	
Sound	4	4	1
Screen Studies			1
Screen Composition	4		
Location Sound	4		
TV Production	8		
Radio	12		

National Short Course Program

National Short Course Program statistics 2002–03 by state

<i>State</i>	<i>No of courses</i>	<i>No of participants</i>	<i>%</i>	<i>Male</i>	<i>Female</i>	<i>Student days¹ 2002–03</i>
NSW	128	2,508	43	1,316	1,192	5,686
QLD	33	1,426	25	816	610	1,108
VIC	48	953	16	471	482	1,327
TAS	10	119	2	62	57	117
ACT	2	74	1	37	37	37
SA	10	456	8	223	233	570
WA	11	286	5	165	121	203
Total	242	5,822	100	3090	2732	9,048

¹ Student days = Number of course students x number of course days.

National Short Course Program statistics 2002–03 by department

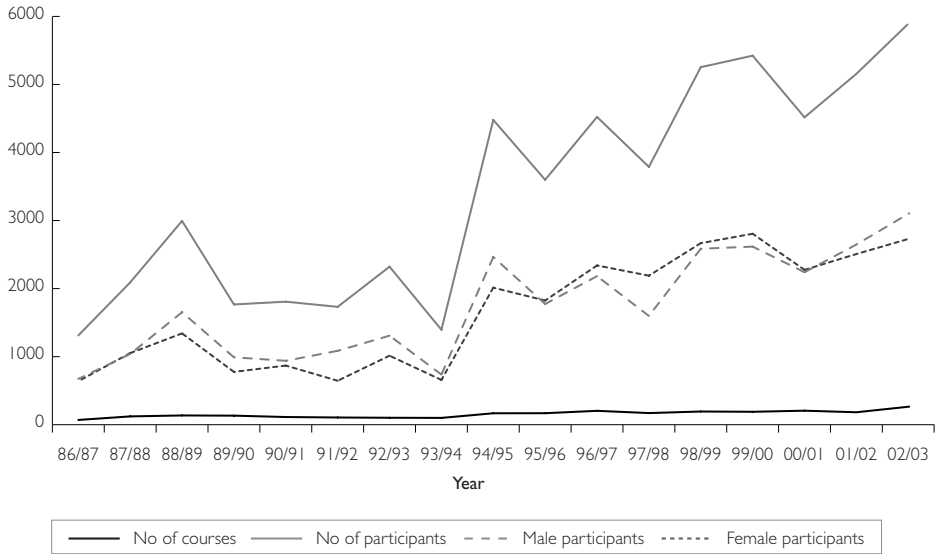
<i>Department</i>	<i>Course participants</i>	<i>Student days</i>
Cinematography	123	421
Design	50	158
Digital Media	213	583
Directing	208	838
Documentary	209	704
Editing	270	679
Producing	360	1,054
Radio	408	1,463
Screen Studies	11	22
Scriptwriting	277	1,030
Sound	0	0
Television	158	143
SummerSkill	1,710	1,005
Other ²	1,825	948
Total	5,822	9,048

² Includes workshops, seminars and special programs.

Drama: Smith



Short Course National Access Statistics



	86/87	87/88	88/89	89/90	90/91	91/92	92/93	93/94	94/95	95/96	96/97	97/98	98/99	99/00	00/01	01/02	02/03
No. of courses	70	122	136	133	113	103	102	100	168	169	204	171	194	190	206	183	242
No. of students	1312	2091	2995	1767	1808	1732	2322	1395	4479	3599	4523	3789	5254	5423	4517	5156	5822
Male	673	1039	1653	991	939	1086	1308	737	2465	1774	2183	1599	2586	2617	2241	2648	3090
Female	639	1052	1342	776	869	646	1014	658	2014	1825	2340	2190	2668	2806	2276	2508	2732

Drama: Time of Death



Library Statistics

	2002	2001	2000
LOANS BY CATEGORY OF MATERIAL	30,264	28,625	25,546
Video and Laserdisc Loans	16,217	17,007	16,026
Film Loans	256	278	290
DVDS	4,171	2,292	0
Books	9,169	8,588	8,563
Other	451	460	259
LOANS BY BORROWER TYPE			
(automated only)	29,804	28,255	25,019
Staff (teaching and non teaching)	11,786	11,262	8,856
AFTRS Students Full-time	14,157	13,643	13,064
Short course (includes Radio)	145	348	314
Ex-students	0	5	13
Paying Members	2,470	2,045	1,612
Reciprocal (UNILINC and MacQ)	589	568	738
Other-Undefined/Lib Maint/III/Special	657	356	417
ILL REQUESTS – Other Libraries	124	106	83
Fulfilled	71	76	60
Unfulfilled	53	24	23
Fast Track	3	3	6
ILL REQUESTS – JTL	23	10	14
Fulfilled	21	6	13
Unfulfilled	2	4	1
Fast Track	1	2	0
Membership	356	353	351
Paying	188	198	167
Library Visitors	2,407	1,587	1,698



appendix 2

Graduates

2003 Graduates – Master of Arts (Honours) (Film and Television)

Mike Daly – Digital Media

2003 Graduates – Master of Arts (Film and Television)

Timothy Alewood – Cinematography

Helen Carter – Cinematography

Peter Holland – Cinematography

Hugh Miller – Cinematography

Lara Blomfield – Design

Pablo Donnan – Design

Sharyn Fulton – Design

Sophie Nash – Design

Samuel Wilde – Design

Anna Fraser – Digital Media

Rupert Glasson – Directing

Justin Schneider – Directing

Jason Tolsher – Directing

Adrian Wills – Directing

David Cole – Documentary Editing

Jahan Tyson – Documentary Editing

Robert Nugent – Documentary Producing

Kathy Sport – Documentary Producing

Rebecca Barry – Documentary –
Writer/Director

Kelrick Martin – Documentary –
Writer/Director

Amanda Barton – Editing

Rani Chaleyer – Editing

Ian Montgomery – Editing

Andrew Soo – Editing

Paola Garofali – Producing

Tim Kreibig – Producing

Nicholas Price – Producing

Sarah Warner – Producing

Matthew Hawkins – Scriptwriting

Julie Kalceff – Scriptwriting

Gregory Waters – Scriptwriting

Louise Woodruff-Sanz – Scriptwriting

Jasmine Guffond – Sound

Manuel Holihan – Sound

Philip Jeffers – Sound

Michael McMenemy – Sound

Brendan Woithe – Sound

2003 Graduates – Graduate Diploma (Film and Television)

Dena Curtis – TV Editing

2002 Graduates – Graduate Diploma in Commercial Radio Broadcasting

Greg Allan
Michaela Boyd
Brendan Englebrecht
David Gillies
Josh King
Aaron Kirby
Lisa Lloyd
Nicole McCracken
Richard Palmer
Andrew Park
Kristie Sommers
Rachael Stevens
Kristy Warner

2003 Graduates – Graduate Diploma in Location Sound

Tull Kidron
Daniel Miao
Will Sheridan
Benjamin Smith

2003 Graduates – Graduate Diploma in Screen Composition

Scott Cameron
John Gray
Christopher O'Young
Caitlin Yeo

2003 Graduates – Graduate Diploma in Scriptwriting

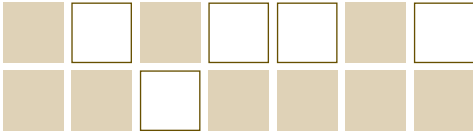
Michael Kamieniak
Gypsy Rose Tucker

2003 Graduates – Graduate Diploma in Sound

Michael Holihan
Chris Nelius

2003 Graduates – Graduate Diploma in TV Producing (Non-Drama)

Russell Beattie
Skye Cassidy
Ben Cunningham
Cable Daniel-Dreyfus
Maira Kan
Danielle Lauren
Claire Leach
Kym Smithies



appendix 3

Guest Lecturers

Cinematography

Steve Arnold – Director of Photography
Russell Bacon – Director of Photography
Ian Baseby – Director of Photography
Kim Batterham – Director of Photography
Dion Beebe – Director of Photography
Russell Boyd – Director of Photography
David Burr – Director of Photography
Alison Croft – Editor
Pieter de Vries – Director of Photography
Julian Ellis – Director of Photography
Grant Everett – Special Effects Supervisor
Peter Grace – Sound Designer
Rob Humphris – Director of Photography
Lou Irving – Director of Photography
Peter James – Director of Photography
Nino Martinetti – Director of Photography
Mike Molloy – Director of Photography
Steve Newman – Director of Photography
Grant Page – Stunt Coordinator
John Seale – Director of Photography

Paul Warren – Director of Photography
Tony Wilson – Director of Photography
Steven Windon – Director of Photography
Lisa Zanderigo – Stills Photographer

Design

Matthew Aberline – Costume Designer
Russell Bacon – Director of Photography
Annie Beauchamp – Art Director
Shareene Beringer – Costume Designer
Aaron Crothers – Art Director
Stephen Curtis – Production Designer
Michelle Dado – Production Designer
Melinda Doring – Costume Designer
Deborah Eastwood – Art Department
Manager
Jack Elliott – Greens Designer
Robyn Elliott – Costume Designer
Grant Everett – VFX Supervisor
Tim Ferrier – Production Designer
Trish Foreman – Art Department
Coordinator

Maude Heath – Location Manager
Glen Johnson – Set Decorator
Steven Jones Evans – Production Designer
Ben Jorgensen – Scenic Artist
Devi Mallal – Graphic Designer/
Photoshop Lecturer
Peter Neufeld – Lighting Designer/
Vectorworks Lecturer
Michael O’Kane – Scenic Artist
Faith Robinson – Set Decorator
Rob Robinson – Art Director
Phillip Roope – Location Designer
Peter Sheehan – Concept Illustration
Megan Simpson-Huberman – Writer/Director
Sarah Stollman – Production Designer
Katerina Stratos – Production Designer/
Photoshop Lecturer
Jenny Tate – Costume Designer
Robyn Williams – Production Designer

Digital Media

Warren Bones – Combustion Artist, Discreet
Andy Brown – VFX Designer/Animal Logic
Martin Crouch – Motion Graphics Designer,
PXL
Mike Daly – Designer, Graphics Department,
ABC TV
Kit Devine – 3D Artist, Freelance
Trish Dixon – Designer, Graphics Department,
ABC TV
Sarah Dowland – VFX Producer, Animal Logic
David Dozoretz – Previsualisation Director,
Lucas Film
Grant Everett – VFX Supervisor
Sue Ferrier – Designer, freelance
Shoshana Fishbein – Composer, freelance
Xavier Ghazi – Artist
Alex Goodwin – 3D Artist, Iris Animations
Philip Howe – Editor, freelance
Paul Kirwan – Senior Composer, ILM/Weta
Hael Kobayashi – Formerly Head of Digital
Artists, Industrial Light and Magic

Rob Nicol – VFX Supervisor, Digital Pictures
Lee Pregnel – Compositor, freelance
Russell Tagg – Animation Director
Rachel Turk – Formerly Head of
Communications, Animal Logic
Matt Urmenyhazi – Graphic Designer/
Matte Painter, freelance
Dylan Yeo – Digital Artist, freelance

Directing

Ray Argall – Director
Marcus Cole – Director
Rolf de Heer – Director
Josef Demian – Director of Photography
Rivka Hartman – Director
Robin Hughes – Producer
Louis Irving – Director of Photography
Bronwyn Kidd – Flickerfest Festival Director
Daphne Paris – Director
Craig Scott – Musician
Wendy Thompson – Casting
Mike Thornhill – Producer/Director
Stephen Wallace – Director
Rowan Woods – Director

Documentary

Erika Addis – Director of Photography
Martha Ansara – Documentary Filmmaker
Phillip Bull – Director of Photography
Helen Carter – Director of Photography
Susan Castrique – Script Editor
Ian Collie – Producer
Bob Connolly – Documentary Director
Michael Cordell – Documentary Director
Jessica Douglas Henry – Writer/Director
Greg Duffy – Lawyer
Sandy Edwards – Photographer
Paul Finlay – Sound Recordist
Trevor Graham – Documentary Director
Denise Haslem – Documentary Editor
Robin Hughes – Interviewer/Journalist
Bridget Ikin – Producer

Susan Lambert – Writer/Director
Alison Lyssa – Script Editor
Chris Masters – Investigative Journalist
Penny McDonald – Producer
Hugh Miller – Director of Photography
Philip Myers – Sound Engineer
Chris Pip – Researcher
Jan Preston – Screen Composer
Penny Robins – Producer
Christopher Tuckfield – Writer/Director
Ian Walker – Producer
Liz Watt – Producer
John Whitteron – Director of Photography
Aviva Ziegler – Director
Tom Zubrycki – Director

Editing

Suresh Ayyar – Editor
Simon Baid – Nine Network
Amanda Barton – Editing Graduate 2003
James Bradley – Editor
Hart Cohen – Editor
Peter Cramer – SBS
Sean Farington – Zelot
Dave Forsyth – Dark Sun Media
Emma Hay – Editor
Philip Howe – Final Cut Pro Lecturer
Simon Klaebe – Avid
Belinda Mason – Editor
Ian Montgomery – Editing Graduate 2003
Nick Myers – Editor
Karen Pearlman – Editor
Milena Romanin – Editor
Mike Selwyn – UPI
Ray Thomas – Editor
Anna Tow – Digital Media Graduate 2002
Frans Vandenburg – Editor

Producing

Sandra Alexander – Production Manager
David Barda – Chairman, *If Media*
Ron Blair – Writer

Andrew Blaxland – Television Producer
Sonia Borella – Lawyer, Holding Redlich
Tait Brady – General Manager, Palace Films
Martin Brown – Producer
Sally Browning – Manager, Development and Finance, NSWFTO
Roger Buckingham – Director of Photography
Penny Carl – Moneypenny Services
John Carroll – Production Designer
Belinda Chayko – Script Consultant
Della Churchill – Location Manager
Robert Connolly – Director
Christopher Coote – Film Company Accountant
Jane Corden – Moneypenny Services
Jamie Crooks – First Assistant Director
Gary Doust – Organiser, Popcorn Taxi
Sarah Dowland – VFX Producer, Animal Logic
Augustus Dulgaro – Director, Sales, Film Australia
Amanda Duthie – Acting Manager, Film Development, NSWFTO
Sabina Finnern – Manager, Market Development, AFC
Laurie Flesker – AFC Representative
Grant Frekelton – VFX Designer, Animal Logic
Sandy George – Journalist, Screen International
Posie Graeme-Evans – Head of Drama, Nine Network
Trevor Graham – Documentary Maker
Guy Gross – Guy Gross Music
Gary Hamilton – Sales Agent, Arclight
Mark Hamlyn – Executive Producer, Film Australia
David Heidtman – Lawyer, Heidtman and Co
Jill Hewitt – Moneypenny Services
Steve Jacobs – Director
Mark Lazarus – Producer
Bevan Lee – Seven Network
Joe Losurdo – FIUA Insurance
Helen Lovelock – Post Production Supervisor

Andrew Mackie – Becker Entertainment
Susan Mackinnon – Documentary Investment
Manager, FFC Aust Ltd
Sue Maslin – Producer
John Maynard – Producer
Sue Milliken – Completion Guarantor
Anna-Maria Monticelli – Writer/Producer
Sue Murray – Distributor, Fandango Australia
Fiona Nix – Publicist
Chris Oliver – Investment Manager,
FFC Aust Ltd
Julia Overton – Project Manager, Film
Development Branch, AFC
Richard Payten – Becker Entertainment
Ian Robertson – Lawyer, Holding Redlich
Nikki Roller – Philmsound
Glenys Rowe – General Manager, SBSI
Mike Selwyn – Managing Director,
UIP Australia
Richard Sheffield – Hoyts Film Distribution
John Thornhill – Marketing Manager,
Beyond Films
Andrew Traucki – Producer, Broadband
Jackie Turnure – Script Editor
Andrew Urban – Australian Representative,
Moving Pictures
David Whealy – Lawyer, Holding Redlich
Shauna Wolfson – Mullinars Casting
Tom Zubrycki – Documentary Maker

Radio

Bill Barrington – Syndication
Chris Bean – RCS
Kevin Best – Copywriting
Chris Brammel – Sales
Phil Brandel – Programming
Ewan Campbell – Theatresports
Phil Charley – Announcing
Glenn Daniel – News
John Dickson – Copywriting
Pat Drummond – Country Music

Huw Drury – Program Manager
Bianca Dye – Announcing
Bruce Ferrier – Syndication
Mike Hammond – Announcing
Greg Henricks – News editor
Bob Hughes – Voice Over
Andy Huxton – Music
Steve James – CRA
Moses Kakaire – CRA
Graham Knowles – Sales
Jann Livingston – Zomba Music
Alexandra Lyall – Compliance
Cate Madill – Voice Over
Richard Mallett – Copywriting
Nic McClure – Producing
Corryn McKay – News
Jason Morrison – News Editing
Rob Neill – Announcing
Jen Oldershaw – Airchecking
Russell Powell – News
Sammy Power – Announcing
Bridie Read – Production
Joel Rheinberger – Copywriting
David Rogerson – Programming
Tim Rosso – Announcing
Nicole Salisbury – Promotions
Peter Saxon – Features
Dita Sharples – Research
Graham Smith – Consultant
Steve St John – Announcing
Brad Storey – Airchecking
Blair Sullivan – RCS
Roger Summerill – Management
Anne Thompson – News
Jane Ubrihen – Copywriting
Jo Van Es – Voice Over
Peter Watson – General Manager
Merrick Watts – Announcing
Dave Wright – Announcing

Centre for Screen Studies and Research

Peter Abbott – Executive Producer
Dr Craig Hight – University of Waikato, NZ
Dr Jason Jacobs – Griffith University

Scriptwriting

Ron Blair – Playwright/Scriptwriter
Lizzy Bryant – Producer
Dean Carey – Actor/Consultant
Anna Cater – Documentary Filmmaker
Rolf de Heer – Writer/Director
Peter Duncan – Scriptwriter/Film Director
Kate Gaul – Theatre Director
Kym Goldsworthy – Scriptwriter
Kate Grenville – Novelist
Simon Hopkinson – Scriptwriter
James Judge – Media Lawyer/Producer
Andrew Kelly – Scriptwriter
Ray Kolle – Scriptwriter
Mark Lazarus – Producer
Rob Marchand – Film/Television Director
Tristram Miall – Producer
Barbara Mobbs – Writers' Agent
Peter Neale – Scriptwriter/Script Editor
Christine Olsen – Scriptwriter/
Documentary Filmmaker
Chris Pip – Documentary Filmmaker
Andy Ryan – Scriptwriter
Jacqueline Schulz – Film Director
Jackie Turnure – Scriptwriter/Director
Lynne Vincent McCarthy – Scriptwriter
Brett Wood – Actor/Consultant

Sound

Christian Bass – Sound Design
Andrew Beck – Screen Composition
Andrew Belletty – Location Sound Recordist
Phil Brophy – Screen Composition
Scott Cameron – Screen Composition
John Charles – Screen Composition

Al Clark – Screen Composition
Peter Dasent – Screen Composition
Rainier Davenport – Location Sound
Recordist
Jon Drummond – Screen Composition
James Eccles – Screen Composition
Bruce Emery – Sound Technology
Christopher Gordon – Composer
Peter Grace – Location Sound Recordist
John Gray – Screen Composition
Phillip Hartl – Screen Composition
Phil Haywood – Sound Mixer
Brett Heath – Location Sound Recordist
Mauricio Hernandez – Sound Design
Paul Huntingford – Foley Effects
Phil Judd – Sound Mixer
John Lasher – Screen Composition
Simon Leadley – Screen Composition
Sven Libaek – Screen Composition
William Motzing – Screen Composition
Kim Moyes – Screen Composition
Anthony Murtagh – Sound Design
Braedy Neal – Screen Composition
Rod Pascoe – Location Sound Recordist
Jan Preston – Screen Composition
Chris Ransome – Screen Composition
Guntis Sics – Location Sound Recordist
Howard Spry – Location Sound Recordist
Leo Sullivan – Location Sound Recordist
Jenny Ward – Sound Design
Nigel Westlake – Screen Composition
Tony Wilson – Location Sound Recordist
Caitlin Yeo – Screen Composition

Television

Martin Armiger – Screen Composer
Andrew Backwell – Executive Producer,
Seven Network
Michael Bates – Film Director
Sue Brant – Production Manager, ABC TV
Megan Brownlow – Producer
Amanda Collinge – Producer/Reporter

Martin Coombes – Director, ABC TV
Michelle Dado – Production Designer, Seven
Network
Damian Davis – Producer/Director, ABC TV
Ross Duncan – Legal Officer, ABC TV
John Eastway – Eastway Communications
Stephen Feneley – Producer/Presenter
Philip Howe – Editor
Bob Hughes – Voice Over Trainer
Chris Matthies – Senior Lawyer, ABA

Paul Melville – Development Executive,
Southern Star
Joanne Parker – Camera Operation
Deborah Sass – OzTam
Sandy Sharp – Network Censor, ABC TV
Ian Simmons – Head Writer, The Glass House,
ABC TV
Leo Sullivan – Sound Recordist
Matt Urmahazi – Broadcast Titles Designer
Jon Vidler – Producer
Paul Warren – Cinematographer

Documentary: The Space in Between





appendix 4

Film Festival Awards and Recognition

Palm Springs International Festival of Short Films, USA, 2002

Pending Anna Tow 2nd Prize, Student Animation category

Chicago International Film Festival, USA, 2002

Into the Night Tony Krawitz Gold Hugo, Best Student Narrative over 15'
Placement Bill Chen Certificate of Merit, Student Narrative under 15'

Auburn International Film and Video Festival for Children and Young Adults, Sydney, Australia, 2002

The Shot Puven Pather Tadgell's Bluebell Honour Award for Best Film or Video made by Adults about/for Youth

Asia-Pacific Film Festival, Seoul, Korea, 2002

Harvey Peter McDonald Best Short Film Director

Celluloid Soup Jewish Film Festival, Melbourne, Australia, 2002

Afterwards Peter Carstairs Best Short Film

Cinéma des Antipodes Film Festival, St Tropez, France, 2002

Into the Night Tony Krawitz Nicholas Baudin Prize for Best Short Film

Australian Screen Composers Guild Awards, Australia, 2002

The Creepy Crawleys Clifford Bradley Best Score for a Documentary

LA Shorts Fest, Los Angeles, USA, 2002

Inja Steve Pasvolsky Best Foreign Short

Australian Screen Sound Awards, Australia, 2002

Placement Michael McMenemy Student Achievement Award

ACS (NSW) Awards, Australia, 2002

The Shot Timothy Alewood Gold Award, Student category
The Creepy Crawleys Kerri-Lee Hammelswang Gold Award, Student category
Lillian and I Kerri-Lee Hammelswang Silver Award, Student category
Weeping Willow Hugh Miller Highly Commended, Student category
He Recounts Her Jules O'Loughlin Highly Commended, Student category

AFI Awards, Australia, 2002

Into the Night Cath Moore Best Screenplay in a Short Fiction Film

Australian Effects and Animation Festival, Sydney, Australia, 2002

Pending Anna Tow Winner (joint), Student category

Bondi Film Festival, Sydney, Australia, 2002

Placement Sophie Nash Best Production Design

AIDC Student Documentary Awards, Australian International Documentary Conference, Australia, 2003

The Space in Between Rebecca Barry Student Documentary Award for production over 15'
Life at 24fps Harrison J Chadd Runner-up, Student Documentary Awards

Shorts Film Festival, Adelaide, Australia, 2003

The Shot Puvén Pather First Prize (fully paid trip to Cannes 2003)

International Festival Henri Langlois, Poitiers Student Film Festival, France, 2003

Binary Mike Daly Special Jury Prize

'Films de Femmes' International Women's Film Festival, Créteil, France, 2003

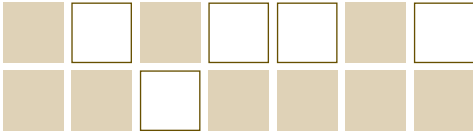
Pending Anna Tow Canal Plus Prize for Best Short Film

ACS National Awards, Australia, 2003

The Shot Timothy Alewood Student Cinematography Award

St Kilda Film Festival, Melbourne, Australia, 2003

The Shot Puvén Pather Best New Director
Lightness Oliver Lawrance Best Achievement in Cinematography
Lightness Cath Moore Best Achievement for Writing in a Student Film
Pending Lee Pregnall Best Achievement in Special Effects
The Amateur Antonia Fredman Best Use of Digital Technology
Developer's Handbook Peter Richards



appendix 5

Sponsored Awards, Grants and Scholarships

Student Scholarships

2003 ONE YEAR MYER INDIGENOUS SCHOLARSHIP

Sponsored by Andrew V Myer

Awarded to Penny Smallacombe

Sponsored Awards and Grants

AFTRS HIGH ACHIEVEMENT IN CINEMATOGRAPHY 2002 AWARD

Helen Carter, *A Simple Song*

ATLAB Master of Arts and Master of Arts (Hons) CINEMATOGRAPHY GRANT

Peter Holland, *Painless*

ATLAB Graduate Diploma CINEMATOGRAPHY GRANT

John Radel, *Time of Death*

AUDIO SOUND CENTRE (ASC) ENCOURAGEMENT AWARD

Ben Smith

AUSTRALIAN SCREEN DIRECTORS ASSOCIATION AWARD

Jason Tolsher

COMMUNITY RELATIONS COMMISSION AWARD

Leesa Kahn, Alistair Grierson, James Walker, *Behind the Plastic Bubble*

CURRENCY PRESS SCREEN STUDIES AWARD

Kathy Sport

EUROPEAN UNION FILM AWARD

Mike Daly

FFC CREATIVE PRODUCER AWARD

Tim Kreibig

FILM AUSTRALIA DOCUMENTARY AWARD (3)

Rebecca Barry, David Cole and Kathy Sport

FOX STUDIOS AUSTRALIA AWARD FOR DESIGN EXCELLENCE

Samuel Wilde

FRAMEWORKS AWARD FOR EXCELLENCE IN EDITING

Andrew Soo

GILBERT & TOBIN AWARD

Mike McMenemy and Louise Woodruff-Sanz

GRANADA TV AWARD (2)

Russell Beattie and Moira Kan, *The Hard Word* Episode 1

HOLDING REDLICH AWARD (4)

Paola Garofali, Tim Kreibig, Nicholas Price and Sarah Warner

2003 KENNETH MYER FELLOWSHIP

Ben Cunningham

2002 KODAK/ATLAB MA DOCUMENTARY GRANT

Kathy Sport and Rebecca Barry, *The McDonagh Sisters*

KODAK Master of Arts and Master of Arts (Hons) CINEMATOGRAPHY GRANT

Helen Carter, *A Simple Song*

KODAK Graduate Diploma CINEMATOGRAPHY GRANT

Judd Overton, *The Hit*

NSW FILM AND TELEVISION OFFICE SCRIPTWRITING AWARD

Louise Woodruff-Sanz

PANAVISION Master of Arts and Master of Arts (Hons) CINEMATOGRAPHY GRANT

Timothy Alewood, *Smith*

PANAVISION Graduate Diploma CINEMATOGRAPHY GRANT

Gareth Tillson, *Love's Labourer*

SCREENSOUND AUSTRALIA AWARD FOR EXCELLENCE IN DRAMA DIRECTION (2)

Rupert Glasson and Jason Tolsher

SMPTE CREATIVE TECHNOLOGY AWARD

Anna Fraser, *Press Any Button*

SOUNDFIRM AWARD

Manuel Holihan, *Teratoma*

SOUTHERN STAR AWARD FOR SCREENWRITING

Greg Waters

THE SENNHEISER AWARD

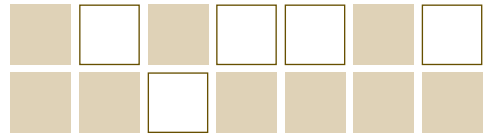
Michael McMenemy

VISUALEYES COMPLETE EDITOR AWARD (6)

Amanda Barton, Rani Chaleyer, Ian Montgomery, Andrew Soo, David Cole and Jahan Tyson

ZSPACE AWARD FOR VISUAL EFFECTS AND TITLES DESIGN EXCELLENCE

Jakub Zaremba



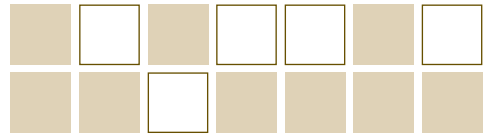
appendix **6**

Corporate Sponsors

- 2EC/POWER FM, Bega, NSW
- 2MG Mudgee, NSW
- 2MO Gunnedah, NSW
- 3RRR-FM, Vic
- 3TR Traralgon, Vic
- 3YB Warrnambool, Vic
- 4BU Bundaberg, Qld
- AAV Australia
- ABCTV
- Apple Australia
- APRA (Australasian Performing Rights Association)
- Atlab Australia
- Audio Sound Centre
- Australian Cinematographers Society
- Australian Film Finance Corporation
- Australian Radio Network Pty Ltd
- Australian Screen Directors Association
- Australian Screen Editors
- Autodesk Australia
- Avid Technology (Australia) Pty Ltd
- C91.3 Campbelltown, NSW
- Cameraquip (Australia) Pty Ltd
- Cinevex
- Columbia Tristar
- Community Relations Commission
- Compaq
- Complete Post
- Currency Press Pty Ltd
- Delegation of the European Commission to Australia
- Digiline
- Digital Pictures
- DMG Radio
- Dolby Laboratories Inc
- Encore* magazine
- Expressions Dance Company
- Federation of Australian Radio Broadcasters
- Film Australia Limited
- Film Finance Corporation
- Film Victoria
- Final Draft

Fox Studios Australia
Frameworks Films
Future Reality
Gilbert & Tobin Lawyers
Gordon, Tony
Granada Productions
Gyngell, estate of the late Bruce
Hart, Foster
Heidtman & Co
Holding Redlich, Lawyers & Consultants
HSV7, Melbourne
If (Independent Filmmakers) magazine
Innovative Sound and Media Technologies
Kennedy Miller
Kodak (Australasia) Pty Ltd
Lemac
Mad One Generators
Myer, Andrew V
Myer, estate of the late Kenneth
New Dawn 3D
NSW Film and Television Office
Oasis Post Production
Pacific Film and Television Commission

Panavision Australia Pty Ltd
Panavision Lighting Asia Pacific Pty Ltd
Qantas
Radio 96.5FM
Rexel Australia Video Systems
SBS TV
ScreenSound Australia
Society of Motion Picture and Television
Engineers
Sony Australia Ltd
Sound Devices Pty Ltd
Soundfirm
South Australian Film Corporation
Southern Star Entertainment
Spider Eye Studios
Syntec International Pty Ltd
Telecine Lighting
The LAB
TTT-FM Hobart, Tas
Victorian College of the Arts
Village Roadshow Pictures
Visualeyes Productions
zSPACE



appendix **7**

AFTRS Legislation

The Australian Film Television and Radio School is a federal statutory authority established in 1973 by enactment of the *Australian Film Television and Radio School Act 1973* (as amended).

Several subsections of the Act refer to the ministerial powers to direct AFTRS in matters concerning Council (subsections 9.2 and 12.1), finances (subsections 36.2 and 37.1) and fees payable by students (subsection 50.1). However, no ministerial directives were issued during the year.

Functions and powers of AFTRS

Extract from the *Australian Film Television and Radio School Act 1973*, Part 1.1

Functions of the School

5. (i) the functions of the School are:
 - (a) to provide advanced education and

training by way of the development of the knowledge and skills required in connection with the production of programs;

- (b) to conduct and encourage research in connection with the production of programs;
- (c) to conduct such seminars and courses of education or training for persons engaged, or to be engaged, directly or indirectly, in connection with the production of programs as are approved by council;
- (d) to cooperate and make arrangements with other institutions and persons for purposes in connection with the production of programs or the provision of education or training of the kind referred to in paragraph (a);

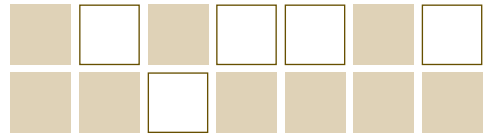
- (e) for the purposes in connection with the production of programs or the provision of education or training of the kind referred to in paragraph (a), to provide facilities for; and to offer the services of the staff of the School to, such other institutions or persons as are approved by the council;
 - (f) to make grants of financial assistance to persons to enable or assist those persons to receive education or undergo training of the kind referred to in paragraph (a);
 - (g) to award such degrees, diplomas and certificates in relation to the passing of examinations or otherwise in relation to the education and training provided by the School as are provided for by the regulations; and
 - (h) to do anything incidental or conducive to the performance of the foregoing functions.
5. (ii) 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 artistic standards.

the Commonwealth and made available for the purposes of the School;

- (d) to acquire, hold and dispose of real or personal property; and
- (e) to accept gifts, devices and bequests made to the School, whether on trust or otherwise, and to act as trustee of moneys or other property vested in the School upon trust.

Powers of the School

6. Subject to this Act, the School has the power to do all things that are necessary or convenient to be done for or in connection with the performance of its functions and, in particular, has power:
- (a) to enter into contracts;
 - (b) to erect buildings;
 - (c) to occupy, use and control any land or building owned or held under lease by

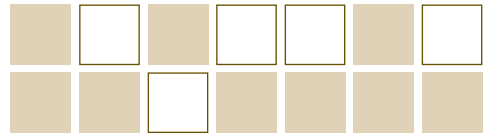


appendix 8

Glossary

ABA	Australian Broadcasting Authority
ACS	Australian Cinematographers Society
AES	Audio Engineering Society
AFC	Australian Film Commission
AFI	Australian Film Institute
AFTRS	Australian Film Television and Radio School
AIFF	Adelaide International Film Festival
ANAO	Australian National Audit Office
APRA	Australasian Performing Rights Association
ASDA	Australian Screen Directors Association
ASSG	Australian Screen Sound Guild
ATSI	Aboriginal and Torres Strait Islander
AWG	Australian Writers' Guild
CIRAC	Creative Industries Research and Applications Centre
DEWR	Department of Employment and Workplace Relations
DRB	Digital Radio Broadcasting
DVD	Digital Video Disk
EEO	Equal Employment Opportunity
FFC	Film Finance Corporation
FIAF	French Institute Alliance Française
FLI	Film Literature International

FTA	Free Trade Agreement
FTI	Film and Television Institute
GFS	Global Film School
HD	High Definition
ILL	Inter-Library Loan
IPI	Indigenous Programs Initiatives
IT	Information Technology
JTL	Jerzy Toeplitz Library
MIS	Management Information Systems
NAIDOC	National Aboriginal and Islander Day of Celebration
NESB	Non-English Speaking Background
NSWFTO	New South Wales Film and Television Office
OB	Outside Broadcast
OH&S	Occupational Health and Safety
PDF	Portable Document Format
PEO	Public Employment Office
PWD	People With a Disability
QCA	Queensland College of Art
QDOX	Queensland Documentary Association
QUT	Queensland University of Technology
SAFC	South Australian Film Corporation
SDLT	Super Digital Linear Tape
SES	Senior Executive Service
SIGGRAPH	Special Interest Group Graphics
SMG	Senior Management Group
SMPTE	Society of Motion Picture and Television Engineers
SPAA	Screen Producers Association of Australia
SUTG	Space Utilisation Task Group
TAFE	Technical and Further Education
TCP-IP	Transmission Control Protocol-Internet Protocol
VCA	Victoria College of the Arts
WTO	World Trade Organisation
XML	Extensible Markup Language



appendix 9

Sales of Student Productions

Broadcast sales

<i>Absolution</i>	ZeD, Canada
<i>The Adventures of Handyman</i>	ZeD, Canada
<i>Ben</i>	SBS Television, Australia
<i>Ben</i>	ZeD, Canada
<i>The Big Bang</i>	ZeD, Canada
<i>The Creepy Crawleys</i>	ABC Television, Australia
<i>¿Cuantos Colores?</i>	Documentary Channel, Canada
<i>The Exploding Woman</i>	ZeD, Canada
<i>Famed</i>	SBS Television, Australia
<i>Harvey</i>	FilmFour, UK
<i>Inja</i>	KBS, South Korea
<i>Inja</i>	ZeD, Canada
<i>Melancholy</i>	ZeD, Canada
<i>Palace Café</i>	ZeD, Canada
<i>Pending</i>	Canal+ Belgium
<i>Pending</i>	Canal+ Poland
<i>Pending</i>	Canal+ Sweden
<i>Placement</i>	KQED, San Francisco, USA
<i>Sunday</i>	ZeD, Canada
<i>Together in the Middle of Nowhere</i>	ZeD, Canada

Turn Me On
Weeping Willow
Whispers

SBS Television, Australia
ABC Television, Australia
ZeD, Canada

Cinema exhibition

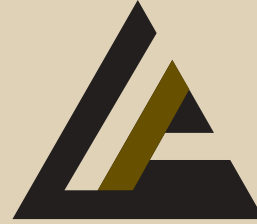
Inja

Oscar Shorts Program, USA

DVD release

Harvey
Passionless Moments
Peel

DVD Picture Book, Japan
Carlotta Films, France
Carlotta Films, France



Australian National Audit Office

INDEPENDENT AUDIT REPORT

To the Minister for the Arts and Sport

Scope

I have audited the financial statements of the Australian Film Television and Radio School for the year ended 30 June 2003. The financial statements comprise:

- *Statement by Directors;*
- *Statements of Financial Performance, Financial Position and Cash Flows;*
- *Schedules of Commitments and Contingencies; and*
- *Notes to and forming part of the Financial Statements.*

The members of the Australian Film Television and Radio School Council are responsible for the preparation and presentation of the financial statements and the information they contain. I have conducted an independent audit of the financial statements in order to express an opinion on them to you.

The audit has been conducted in accordance with Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards, to provide reasonable assurance as to whether the financial statements are free of material misstatement. Audit procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements in Australia and statutory requirements so as to present a view which is consistent with my understanding of the Australian Film Television and Radio School's financial position, its financial performance and its cash flows.

The audit opinion expressed in this report has been formed on the above basis.

PO Box A456 Sydney South NSW 1235
130 Elizabeth Street
SYDNEY NSW
Phone (02) 9367 7100 Fax (02) 9367 7102

Audit Opinion

In my opinion the financial statements:

- (i) have been prepared in accordance with Finance Minister's Orders made under the Commonwealth Authorities and Companies Act 1997; and*
- (ii) give a true and fair view, in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia and the Finance Minister's Orders, of the financial position of the Australian Film Television and Radio School as at 30 June 2003, and its financial performance and cash flows for the year then ended.*



P Hinchey

Senior Director
Delegate of the Auditor-General

Sydney
11 September 2003

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2003

STATEMENT BY COUNCIL

In our opinion, the attached financial statements for the year ended 30 June 2003 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.

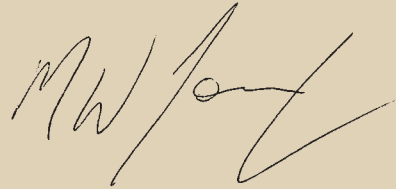
In our opinion, at the date of this statement, there are reasonable grounds to believe that the Australian Film Television and Radio School (AFTRS) will be able to pay its debts as and when they become due and payable.



D T Gilbert

Chair

10 September 2003



Malcolm Long

Director

10 September 2003

STATEMENT OF FINANCIAL PERFORMANCE

FOR THE YEAR ENDED 30 JUNE 2003

	Notes	2003 \$000	2002 \$000
Revenues from ordinary activities			
Revenues from government	4A	18,872	18,144
Goods and services	4B	1,868	1,569
Interest	4C	263	254
Revenue from sales of assets	4D	101	7
Other	4E	73	154
Revenues from ordinary activities		21,177	20,128
Expenses from ordinary activities (excluding borrowing costs expense)			
Employees	5A	10,179	9,074
Suppliers	5B	5,616	5,356
Depreciation and amortisation	5C	1,995	2,064
Write-down of assets	5D	25	-
Value of assets sold	4D	82	-
Expenses from ordinary activities (excluding borrowing costs expense)		17,897	16,494
Borrowing costs expense	6	4	5
Operating surplus from ordinary activities		3,276	3,629
Net credit (debit) to asset revaluation reserve	13	8,282	-
Total revenues, expenses and valuation adjustments recognised directly in equity		8,282	-
Total changes in equity other than those resulting from transactions with owners as owners		11,558	3,629

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

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2003

	Notes	2003 \$000	2002 \$000
ASSETS			
Financial assets			
Cash	7A	4,301	5,452
Receivables	7B	468	375
Total financial assets		4,769	5,827
Non-financial assets			
Land and buildings	8A, F	31,350	23,458
Infrastructure, plant and equipment	8B, C, F	4,348	3,315
Intangibles	8D, F	146	44
Inventories	8G	103	88
Other	8H	48	209
Total non-financial assets		35,995	27,114
Total assets		40,764	32,941
LIABILITIES			
Interest bearing liabilities			
Student Bonds		56	64
Leases	9	-	23
Total interest bearing liabilities		56	87
Provisions			
Employees	10A	1,651	1,651
Capital Use Charge	10B	-	230
Total Provisions		1,651	1,881
Payables			
Suppliers	11	700	899
Other	12	268	275
Total payables		968	1,174
Total liabilities		2,675	3,142
NET ASSETS		38,089	29,799

EQUITY

Parent entity interest

Reserves	13	18,601	10,319
Accumulated surplus	13	19,488	19,480
Total equity		38,089	29,799

Current assets		4,920	6,124
Non-current assets		35,844	26,817
Current liabilities		2,099	2,624
Non-current liabilities		576	518

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

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2003

	Notes	2003 \$000	2002 \$000
OPERATING ACTIVITIES			
Cash received			
Appropriations		18,872	18,144
Goods and services		1,915	1,585
Interest		267	252
GST recovered from ATO		514	361
Other		38	128
Total cash received		21,606	20,470
Cash used			
Employees		(10,180)	(8,868)
Suppliers		(6,172)	(5,045)
Borrowing costs		(4)	-
Others		-	(599)
Total cash used		(16,356)	(14,512)
Net cash from operating activities	14	5,250	5,958
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of infrastructure, plant and equipment		111	7
Total cash received		111	7
Cash used			
Purchase of infrastructure, plant and equipment		(3,052)	(1,158)
Total cash used		(3,052)	(1,158)
Net cash used by investing activities		(2,941)	(1,151)
FINANCING ACTIVITIES			
Cash used			
Capital usage charge paid		(3,437)	(3,212)
Repayments of debt		(23)	(15)
Total cash used		(3,460)	(3,227)
Net cash used by financing activities		(3,460)	(3,227)
Net increase / (decrease) in cash held		(1,151)	1,580
Cash at the beginning of the reporting period		5,452	3,872
Cash at the end of the reporting period		4,301	5,452

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2003

	2003 \$000	2002 \$000
BY TYPE		
CAPITAL COMMITMENTS		
Equipment ¹	75	16
Total capital commitments	75	16
OTHER COMMITMENTS		
Operating leases ²	279	286
Student production funding ⁴	291	291
Other commitments ³	136	322
Total other commitments	706	899
Net Commitments	781	915

BY MATURITY

CAPITAL COMMITMENTS		
One year or less	75	16
From one to five years	-	-
Total capital commitments	75	16
OTHER COMMITMENTS		
One year or less	557	672
From one to five years	149	227
Total other commitments	706	899
Net commitments	781	915

NB: All commitments are GST inclusive where relevant.

¹ Equipment commitments are estimates for upgrading emergency lighting.

² Operating leases included are non-cancellable and comprise of leases for office accommodation and computer equipment.

³ Other commitments primarily comprise of contracts for state representation, security and cleaning services.

⁴ Funding commitments by the AFTRS on scheduled student projects in the next 12 months.

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

SCHEDULE OF CONTINGENCIES

AS AT 30 JUNE 2003

There are no known contingencies.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2003

Contents

Note	Description
1	Summary of significant accounting policies
2	Economic dependency
3	Events occurring after reporting date
4	Operating revenues
5	Operating expenses
6	Borrowing cost
7	Financial assets
8	Non-financial assets
9	Interest bearing liabilities
10	Provisions
11	Payables
12	Other payables
13	Equity
14	Cash flow reconciliation
15	Contingent liabilities and assets
16	Remuneration of council members
17	Related party disclosures
18	Remuneration of officers
19	Remuneration of auditors
20	Average staffing levels
21	Financial instruments
22	Appropriations
23	Trust money
24	Reporting of outcomes

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2003

I. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

I.1 Basis of Accounting

The financial statements 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 statements have been prepared in accordance with:

- Finance Minister's Orders (being the Commonwealth Authorities and Companies (Financial Statements for reporting periods ending on or after 30 June 2003) Orders);
- Australian Accounting Standards and Accounting Interpretations issued by the Australian Accounting Standards Board; and
- Consensus Views of the Urgent Issues Group.

The AFTRS Statements of Financial Performance and Financial Position have been prepared on an accrual basis and are in accordance with historical cost convention, except for certain assets which, as noted, are at valuation. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

Assets and liabilities are recognised in the AFTRS Statement of Financial Position when and only when it is probable that future economic benefits will flow and the amounts of the assets or liabilities can be reliably measured. Assets and liabilities arising under agreements equally proportionately unperformed are however not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the Schedule of Commitments and the Schedule of Contingencies.

Revenues and expenses are recognised in the AFTRS Statement of Financial Performance when and only when the flow or consumption or loss of economic benefits has occurred and can be reliably measured.

I.2 Changes in Accounting Policy

The accounting policies used in the preparation of these financial statements are consistent with those used in 2001-2002, except for:

- measurement of certain employee benefits at nominal amounts (refer to Note 1.5);
- revaluation of property plant and equipment on a fair value basis (refer to Note 1.11); and
- imposition of an impairment test for non-current assets carried at cost (refer to Note 1.11).

I.3 Revenue

The revenues described in this Note are revenues relating to the core operating activities of the AFTRS.

Revenue from the sale of goods is recognised upon the delivery of goods to customers.

Interest revenue is recognised on a proportional basis taking into account the interest rates

applicable to the financial assets.

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

Revenue from the rendering of service is recognised by reference to the stage of contract completion based on proportion of time lapsed to duration of the transaction.

Revenues from Government - Output Appropriations

The full amount of the appropriations for departmental outputs for the year is recognised as revenue.

1.4 Transactions with the Government as Owner

Capital Use Charge

A Capital Use Charge was imposed by the Government on the net assets of AFTRS. The charge is accounted for as a dividend to Government.

In accordance with the recommendations of a review of budget estimates and framework, the Government has decided that the charge will not operate after 30 June 2003. Therefore, the amount of the charge payable in respect of 2003 is the amount appropriated (2002: 11% of adjusted net assets).

1.5 Employee Benefits

Benefits

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for wages and salaries (including non-monetary benefits) and annual leave are measured at their nominal amounts. Other employee benefits expected to be settled within 12 months of their reporting date are also to be measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability. This is a change in accounting policy from last year required by initial application of a new Accounting Standard AASB 1028 from 1 July 2002. AFTRS' certified agreement raises pay rates on 1 July each year; the financial effect of this change is not material.

All other employee benefit liabilities are measured as the present value of the 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 provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of AFTRS is estimated to be less than the annual entitlement for sick leave.

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

Superannuation

Employees of AFTRS contribute to the Commonwealth Superannuation Scheme, the Public Sector Superannuation Scheme, and other private schemes. The liability for their superannuation benefits is recognised in the financial statements of those funds.

AFTRS makes employer contributions to those funds at the requested rates.

The liability for superannuation recognised as at 30 June represents outstanding contributions for the final fortnight of the year.

1.6 Leases

A distinction is made between finance leases, which effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of leased non-current assets, and operating leases, under which the lessor effectively retains substantially all such risks and benefits.

Where a non-current asset is acquired by means of a finance lease, the asset is capitalised at the present value of minimum lease payments at the inception of the lease and a liability recognised for the same amount. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and interest expense.

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

AFTRS entered into a sale and operating leaseback of certain IT assets in April 2002. Those assets were sold at cost.

1.7 Borrowing costs

All borrowing costs are expensed as incurred except to the extent that they are directly attributable to qualifying assets, in which case they are capitalised. No amount was capitalised during the reporting periods.

1.8 Cash

Cash means notes and coins held and any deposits held at call with a bank or financial institution.

1.9 Financial instruments

Accounting policies for financial instruments are stated at Note 21.

1.10 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.

1.11 Property, Plant and Equipment

Asset recognition threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

Revaluations

Property, plant and equipment are revalued progressively in successive 3-year cycles, so that no asset has a value more than three years old.

Property, plant and equipment are carried at cost and valuation. Revaluations undertaken up to 30 June 2002 were done on a deprival basis. Land and buildings were revalued on 30 June 2003 at fair value. This change in accounting policy is required by Australian Accounting Standard AASB 1041 Revaluation of Non-Current Assets. Management believes that this change in valuation basis would not have a material effect on the asset values as at 1 July 2002.

Equipment, including assets under finance leases, were revalued at directors valuation at 1 July 2000 and are due to be revalued in the 2003-2004 financial year. Those acquired after 1 July 2000 are valued at cost until captured by the next revaluation cycle.

Motor vehicles are all valued at cost.

Fair and deprival values for each class of assets are determined as shown below.

Asset Class	Fair values measured at	Deprival values measured at
Land	Market selling price	Market buying price
Building	Market selling price	Depreciated replacement cost
Leasehold improvements	Depreciated replacement cost	Depreciated replacement cost
Equipment		Depreciated replacement cost

Under both deprival and fair value, assets which are surplus to requirement are measured at their net realisable value. At 30 June 2003 AFTRS held no surplus assets. (30 June 2002: \$0)

Accounting Standard AAS 6 Accounting Policies requires, where practicable, presentation of the information that would have been disclosed in the 2001-02 Statements had the new accounting policy always been applied. It is impracticable to present this information.

Recoverable Amount Test

From 1 July 2002, Schedule 1 no longer requires the application of the recoverable amount test in AAS 10 Recoverable Amount of Non-Current Assets to the assets of authorities when the primary purpose of the asset is not the generation of net cash inflows.

No property plant and equipment assets have been written to recoverable amount per AAS 10. Accordingly the change in policy has had no financial effect.

Depreciation and Amortisation

Depreciable property, equipment and motor vehicles are written-off to their estimated residual values 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 balance date and necessary adjustments are recognised in the current, or current and future reporting periods, as

appropriate. Residual values are re-estimated for a change in prices only when assets are revalued.

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

	2003	2002
Leasehold land	76 years	76 years
Buildings on leasehold land	40 years	40 years
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

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 5.

1.12 Inventories

Inventories held for resale are valued at the lower of cost and net realisable value.

1.13 Taxation

The AFTRS is exempt from all forms of taxation except fringe benefits tax and the goods and services tax.

Revenues, expenses and assets are recognized net of GST:

- except where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- except for receivables and payables.

1.14 Foreign Currency

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

1.15 Insurance

The Authority has insured for risks through Comcover (Government's insurable risk managed fund). Workers compensation is insured through Comcare Australia

1.16 Comparative Figures

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

1.17 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.

2. ECONOMIC DEPENDENCY

The AFTRS is a Commonwealth Statutory Authority established by the Australian Film, Television and Radio School Act 1973, Act No. 95 of 1973 as amended, and is controlled by the Government of the Commonwealth of Australia.

The AFTRS is dependent on appropriations from the Parliament of the Commonwealth for its continued existence and ability to carry out its normal activities

3. EVENTS OCCURRING AFTER REPORTING DATE

There are no significant events to report.

	2003 \$000	2002 \$000
4. OPERATING REVENUES		
4A. Revenues from Government		
Appropriations for outputs	18,872	18,144
4B. Sale of Goods and Services		
Goods	342	374
Services	1,526	1,195
Total sales of goods and services to external parties	1,868	1,569
Cost of sales of goods	251	274
4C. Interest		
Bank deposits	263	254
4D. Net Gain from sale of Infrastructure, Plant and Equipment		
Proceeds from disposal	101	7
Net book value of assets disposed	(82)	-
<i>Total net gain from disposals</i>	19	7
4E. Other Revenues		
Sponsorship and bequests	72	143
Bad debts recovered	1	1
Insurance recoveries	-	10
Total	73	154

	2003 \$000	2002 \$000
5. OPERATING EXPENSES		
5A. Employee Expenses		
Wages and salaries	8,221	7,507
Superannuation	956	793
Leave and other benefits	810	626
Separation and redundancy	71	18
Other employee benefits	29	32
Total employee benefits expenses	10,087	8,976
Workers compensation premiums	92	98
Total employee expenses	10,179	9,074
5B. Supplier Expenses (non-related entities)		
Supply of goods and services	5,262	5,163
Operating lease rentals	354	193
	5,616	5,356
5C. Depreciation and Amortisation		
Depreciation / amortisation of property, plant, equipment and intangibles	1,899	1,969
Amortisation of leased assets	96	95
Total depreciation and amortisation	1,995	2,064
The aggregate amounts of depreciation and amortisation expensed during the reporting period for each class of depreciable assets are as follows :		
Amortisation of leasehold land	96	95
Depreciation of buildings on leasehold land	667	665
Depreciation of equipment	1,146	1,119
Depreciation of plant	40	46
Amortisation of intangibles	46	139
Total depreciation and amortisation	1,995	2,064
5D. Writedown of Assets		
Doubtful debts expense	25	-

	2003 \$000	2002 \$000
6. BORROWING COST		
Finance charges on lease liabilities	1	2
Interest payable on student bonds	3	3
Total	4	5

7. FINANCIAL ASSETS

7A. Cash

Cash at bank	4,289	5,442
Cash on hand	12	10
Total cash	4,301	5,452
Balance of cash as at 30 June shown in the Statement of Cash Flows	4,301	5,452

7B. Receivables

Goods and services	46	49
Less : Provision for doubtful debts	(27)	(2)
	19	47
Other debtors	309	77
	328	124
CUC refundable	-	61
Interest receivable	23	25
Income receivable	33	8
GST receivable	84	157
Total receivables (net)	468	375
Receivables (gross) are aged as follows :		
Not overdue	440	242
Overdue by :		
Less than 30 days	25	66
30 to 60 days	4	-
60 to 90 days	-	-
more than 90 days	26	69
	55	135
Total receivables (gross)	495	377
Provision for doubtful debts is aged as follows :		
Not overdue	-	-
Overdue by :		
Less than 30 days	-	-
30 to 60 days	-	-
60 to 90 days	-	-
more than 90 days	(27)	(2)
Total provision for doubtful debts	(27)	(2)

	2003 \$000	2002 \$000
8. NON-FINANCIAL ASSETS		
8A. Land and Buildings		
<i>Leasehold land</i>		
– 2003 valuation (fair value)	8,725	-
– 2000 valuation (deprival)	-	6,300
Accumulated amortisation		
– 2000 valuation (deprival)	-	(349)
Leasehold land	8,725	5,951
<i>Buildings on leasehold land</i>		
– 2003 valuation (fair value)	22,625	
– 2000 valuation (deprival)	-	20,203
Accumulated amortisation		
– 2000 valuation (deprival)	-	(2,696)
Buildings	22,625	17,507
Total land and buildings at independent valuation	31,350	26,503
Accumulated amortisation	-	(3,045)
Total land and buildings	31,350	23,458
8B. Equipment		
At 2000 valuation (deprival)	16,357	17,433
Accumulated depreciation (deprival)	(15,385)	(15,960)
	972	1,473
At cost	4,302	2,040
Accumulated depreciation	(1,073)	(349)
	3,229	1,691
Under finance lease at valuation (deprival)	-	68
Accumulated depreciation (deprival)	-	(68)
	-	-
Total equipment	4,201	3,164
8C. Plant		
At cost	271	289
Accumulated depreciation	(124)	(138)
Total plant	147	151

An internal valuation of equipment was carried out on 1 July 2000, with the assistance of internal technical staff. The Council of the AFTRS reviewed the valuation and approved its adoption.

An independent valuation of leasehold land and buildings was carried out on 30 June 2003 by Mr. G Nelson AAPI (Val) of the Australian Valuation Office. This valuation was based upon the fair value of the land and buildings in accordance with AASB 1041 which implies the amount for which an asset could be exchanged between knowledgeable, willing parties in an arms length transaction. While the AFTRS

is the occupier of the premises this basis of valuation is appropriate.

Revaluations undertaken up to 30 June 2002 were done on a deprival basis. Land and buildings were revalued on 30 June 2003 at fair value.

	2003	2002
	\$000	\$000
8D. Intangibles		
At 2000 valuation (deprival)	678	678
Accumulated depreciation (deprival)	(676)	(674)
	2	4
At cost	323	175
Accumulated depreciation	(179)	(135)
	144	40
Total intangibles	146	44

8E. Movement in Asset Revaluation Reserve

Increment for leasehold land	2,870	-
Increment for buildings on leasehold land	5,412	-
	8,282	-

8F. Analysis of Property, Plant, Equipment & Intangibles

Table A – Reconciliation of the opening and closing balances

	Land \$000	Buildings on leasehold land \$000	Total Land & Buildings \$000	Equipment \$000	Plant \$000	Intangibles \$000	TOTAL \$000
As at 1 July 2002							
Gross book value	6,300	20,203	26,503	19,541	289	853	47,186
Accumulated depreciation / amortisation	(349)	(2,696)	(3,045)	(16,377)	(138)	(809)	(20,369)
Net book value	5,951	17,507	23,458	3,164	151	44	26,817
Additions by purchase	-	352	352	2,208	114	148	2,822
Net revaluation increment / decrement	2,870	5,433	8,303	(21)	-	-	8,282
Depreciation / amortisation expense	(96)	(667)	(763)	(1,146)	(40)	(46)	(1,995)
Disposals							
Other disposals	-	-	-	(4)	(78)	-	(82)
	2,774	5,118	7,892	1,037	(4)	102	9,027
As at 30 June 2003							
Gross book value	8,725	22,625	31,350	20,659	271	1,001	53,281
Accumulated depreciation / amortisation	-	-	-	(16,458)	(124)	(855)	(17,437)
Net book value	8,725	22,625	31,350	4,201	147	146	35,844

Table B – Assets at valuation

	Land \$000	Buildings on leasehold land \$000	Total Land & Buildings \$000	Equipment \$000	Plant \$000	Intangibles \$000	TOTAL \$000
As at 30 June 2003							
Gross book value	8,725	22,625	31,350	16,357	-	678	48,385
Accumulated depreciation / amortisation		-	-	(15,385)	(676)	(16,061)	
Net book value	8,725	22,625	31,350	972	-	2	32,324
As at 1 July 2002							
Gross book value	6,300	20,203	26,503	17,433	-	678	44,614
Accumulated depreciation / amortisation	(349)	(2,696)	(3,045)	(15,960)	-	(674)	(19,679)
Net book value	5,951	17,507	23,458	1,473	-	4	24,935

Table C – Assets held under finance lease

As at 30 June 2003							
Gross book value	-	-	-	-	-	-	-
Accumulated depreciation / amortisation	-	-	-	-	-	-	-
Net book value	-	-	-	-	-	-	-
As at 1 July 2002							
Gross book value	-	-	-	68	-	-	68
Accumulated depreciation / amortisation	-	-	-	(68)	-	-	(68)
Net book value	-	-	-	-	-	-	-

	2003 \$000	2002 \$000
8G. Inventories		
Inventories held for sale	103	88
All inventories are current assets.		

8H. Other non-financial assets

Prepayments	48	209
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9. INTEREST BEARING LIABILITIES

Finance Lease Commitments

Payable within 1 year	-	24
Minimum lease payments	-	24
Deduct : future finance charges	-	(1)
Lease Liability	-	23
Lease liability is categorised as follows :		
Current	-	23
Non-current	-	-
	-	23

10. PROVISIONS

10A. Employee Provisions

Annual leave	621	522
Long service leave	654	681
Accrued expenses - employees	376	448
Aggregate employee benefit liability and related on costs	1,651	1,651
Employee provisions are categorised as follows:		
Current	1,075	1,133
Non-current	576	518
	1,651	1,651

10B. Capital Use Charge

Capital Use Charge	-	230
Balance owing 1 July	230	-
Capital use charge provided for during the period	3,267	3,529
Capital use charge paid	(3,497)	(3,299)
Balance owing 30 June	-	230

The Capital Use Charge provision is a current liability

	2003 \$000	2002 \$000
11. PAYABLES		
Trade creditors	648	788
Accrued trade payables	52	111
	700	899

All supplier payables are current

12. OTHER PAYABLES

Deferred income	244	224
Accruals and sundry payables	24	51
	268	275

All other payables are current

13. EQUITY

Item	Accumulated results		Asset revaluation reserve		TOTAL EQUITY	
	2003 \$000	2002 \$000	2003 \$000	2002 \$000	2003 \$000	2002 \$000
Opening balance 1 July	19,480	19,380	10,319	10,319	29,799	29,699
Net surplus / (deficit)	3,276	3,629	-	-	3,276	3,629
Net revaluation increment / (decrement)	-	-	8,282	-	8,282	-
Transactions with owner						
Capital Use Charge	(3,268)	(3,529)	-	-	(3,268)	(3,529)
Closing balance as at 30 June	19,488	19,480	18,601	10,319	38,089	29,799

	2003 \$000	2002 \$000
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14. CASH FLOW RECONCILIATION

Operating surplus	3,276	3,629
Non-cash items		
Depreciation & amortisation	1,995	2,064
Gain on disposal of assets	(19)	(7)
Increase in doubtful debt provision	25	-
Changes in assets and liabilities		
(Increase) / decrease in receivables	49	(46)
(Increase) / decrease in inventories	(15)	71
(Increase) / decrease in other assets	161	(119)
Increase / (decrease) in employee provisions	0	206
Increase / (decrease) in supplier payables	(251)	136
Increase / (decrease) in other payables	29	24
Net cash from operating activities	5,250	5,958

2003	2002
\$000	\$000

15. CONTINGENT LIABILITIES AND ASSETS

There are no contingent liabilities nor assets to report.

16. REMUNERATION OF COUNCIL MEMBERS

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

\$Nil – \$9,999	2	2
\$10,000 – \$19,999	5	5
\$30,000 – \$39,999	1	1
\$50,000 – \$59,999	1	-
\$120,000 – \$129,999	1	-
\$160,000 – \$169,999	-	1
Total number of the AFTRS council members	10	9

	\$	\$
Aggregate amount of superannuation payments in connection with the retirement of councillors	25,091	24,406
Other remuneration received or due and receivable by the AFTRS councillors	258,740	247,792
Total remuneration received or due and receivable by the AFTRS councillors	283,830	272,198

The councillors of the AFTRS consist of the Director of the School as well as staff and student representatives and persons independent of the School. The Director and staff representative no additional remuneration for these duties. The total remuneration of the councillors is shown above.

17. RELATED PARTY DISCLOSURES

Council members of the AFTRS

Council members during the year were:

D Gilbert (*Chair*)

M Long (*AFTRS Director, appointed 3/3/2003*)

M Carnegie (*appointed 12/9/2002*)

D Elfick (*appointed 30/8/2002*)

J Lane

H Massad (*student representative elected 15/3/2003*)

P Millynn (*staff representative elected 17/3/2003*)

R Perkins

R Bishop (*resigned 28/2/2003*)

B Cunningham (*student representative term expired 14/3/2003*)

L Eastwood (*staff representative term expired 16/3/2003*)

A Myer (*term expired 20/6/2003*)

M Paech (*term expired 9/9/2002*)

C Thomas (*term expired 28/8/02*)

The aggregate remuneration of Council members is disclosed in Note 16.

Other transactions with Council Members or Council related entities

The AFTRS Chair, D Gilbert, is a partner of Messrs Gilbert & Tobin, Solicitors. There was no payment to Messrs Gilbert & Tobin during the year for services (2002: \$612).

18. REMUNERATION OF OFFICERS

The number of officers who received or were to receive total remuneration of \$100,000 or more:

	2003	2002
\$110,000 – \$119,999	2	3
\$120,000 – \$129,999	1	-
	\$	\$
The aggregate amount of total remuneration of officers shown above	354,647	345,289

19. REMUNERATION OF AUDITORS

	\$	\$
Remuneration to the Auditor General for auditing financial statements for the reporting periods	33,000	31,000

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

20. AVERAGE STAFFING LEVELS

Average effective staffing levels for the AFTRS during the years were

148	135
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21. FINANCIAL INSTRUMENTS

(a) Terms, conditions and accounting policies

Financial Instrument	Notes	Accounting Policies and Methods (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms & conditions affecting the amount, timing and certainty of cash flows)
Financial assets		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Cash	7A	Deposits are recognised at their nominal amounts. Interest is credited to revenue as it accrues.	Temporarily surplus funds, mainly from monthly drawdowns of appropriations, are placed on deposit at call with the AFTRS's banker. Interest is earned on the daily balance at the prevailing daily rate for money on call and is paid on the first business day of the following month.
Receivables for goods & services	7B	These receivables are recognised at the nominal amounts due less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged unlikely.	Credit terms are net 30 days (2002: 30 days)
Interest & Income receivables	7B	Interest and other incomes are recognised at the nominal amounts due	Temporarily surplus funds, mainly from monthly drawdowns of appropriations, are placed on deposit at call with the AFTRS's banker. Interest is earned on the daily balance at the prevailing daily rate for money on call and is paid on the first business day of the following month.
Financial liabilities		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Financial lease liabilities	9	Liabilities are recognised at the present value of the minimum lease payments at the beginning of the lease. The discount rates used are estimates of the interest rates implicit in the leases.	AFTRS had paid out its finance lease during the year
Capital Use Charge payable	10B	The amount payable at 30 June 2003 is nil. Department of Finance and Administration has required settlement of the charge for 2003 to be made before 30 June in the amount of funding received for this charge.	The charge is a return on capital required under the Budget Framework in place since 1 July 1999. In prior years, the Charge has been calculated as a percentage of adjusted net assets. (2002: 11%) The charge is being discontinued after 30 June 2003.
Trade creditors	11	Creditors and accruals are recognised at their nominal 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, irrespective of having been invoiced.	Settlement is made as per agreed trade terms but never in excess of 30 days.

(b) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Non-Interest Bearing		Total		Effective Interest Rate	
		2003	2002	2003	2002	2003	2002	2003	2002
		\$000	\$000	\$000	\$000	\$000	\$000	%	%
Financial Assets									
Cash at bank	7A	4,289	5,442	-	-	4,289	5,442	4.27	4.03
Cash on hand	7A	-	-	12	10	12	10	n/a	n/a
Receivables for goods and services	7B	-	-	54	47	54	47	n/a	n/a
Other receivables	7B	-	-	414	328	414	328	-	-
Total		4,289	5,442	480	385	4,769	5,827		
Total Assets						40,764	32,941		

Financial Instrument	Notes	1 year or less		1 to 2 years		2 to 5 years		Non-Interest Bearing		Total		Weighted Av. Effective		
		2003	2002	2003	2002	2003	2002	2003	2002	2003	2002	2003	2002	
		\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	%
Financial Liabilities														
Finance lease liabilities	9	-	23	-	-	-	-	-	-	-	23	-	6.87	
Capital use charge	10B	-	-	-	-	-	-	-	230	-	230	-	-	
Trade creditors	11	-	-	-	-	-	-	648	899	648	899	n/a	n/a	
Other payables	12	-	-	-	-	-	-	376	339	376	339	n/a	n/a	
Total Financial Liabilities		-	23	-	-	-	-	648	1,129	1,024	1,491	-	-	
Total Liabilities										2,675	3,142			

(c) 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 to their carrying amounts.

Financial liabilities

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

(d) Credit risk exposures

The net fair values of finance lease liabilities are based on discounted cash flow using implicit interest rate of the lease.

The AFTRS maximum exposures to credit risk at reporting date in relation to each class of recognised financial assets are the carrying amounts of those assets as indicated in the Statement of Financial Position. The AFTRS has no significant exposure to any concentration of credit risk.

	2003 \$000	2002 \$000
22. APPROPRIATIONS		
The AFTRS received the following appropriations during the year out of the Consolidated Revenue Fund (CRF):		
Balance carried forward from previous year	-	-
Appropriation Act No. 1 – basic appropriation for departmental outputs	18,872	18,144
Available for payment of CRF	18,872	18,144
Payment made out of CRF	18,872	18,144
Balance carried forward to next year	-	-

When received, the appropriations are legally money of AFTRS and do not represent balance remaining in the CRF.

23. TRUST MONEY

Trust funds managed by the AFTRS

Fund opening balance	813	833
Dividends	28	27
Interest	2	2
Increase / (decrease) in value of investment	(42)	(59)
Imputation refund received	9	16
Management fees	(9)	(6)
Scholarships	(34)	-
Fund closing balance	767	813

Represented by :

Cash management funds managed by MF Management P/L	38	102
Share portfolio managed by MF Management P/L	729	711
Total funds managed by MF Management P/L	767	813

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

24. REPORTING OF OUTCOMES

24A. Outcomes of AFTRS

The AFTRS is structured to meet one outcome:

- enhanced cultural identity

through:

- advanced education and training in program making for the Australian broadcast media industries and;
- training industry professionals to have appropriate industry skills for making film, television and radio programs for the Australian and international community which articulate the Australian cultural identity.

The three outputs identified with this outcome are detailed in note 24C.

24B. Net cost of Outcome delivery

	Outcome I	
	2003 \$000	2002 \$000
Departmental expenses	14,659	12,764
External revenues		
Goods and services	1,868	1,569
Interest	263	254
Revenue from sales of assets	101	7
Other	73	154
Total external revenues	2,305	1,984
Net Cost of outcome	12,354	10,780

24C. Departmental Revenues and Expenses by Output Groups and Outputs

	Outcome I							
	Output 1		Output 2		Output 3		Total	
	2003 \$,000	2,002 \$,000	2003 \$,000	2,002 \$,000	2003 \$,000	2,002 \$,000	2003 \$,000	2,002 \$,000
Operating expenses								
Employees	8,729	7,345	281	587	1,169	1,142	10,179	9,074
Suppliers	5,123	4,679	310	478	183	199	5,616	5,356
Depreciation and amortisation	700	740	-	-	1,295	1,324	1,995	2,064
Write-down of assets	25	-	-	-	-	-	25	-
Value of assets sold	82	-	-	-	-	-	82	-
Borrowing costs expense	-	-	-	-	4	5	4	5
Total operating expenses	14,659	12,764	591	1,065	2,651	2,670	17,901	16,499
Funded by:								
Revenues from government	15,361	12,873	269	2,153	3,242	3,118	18,872	18,144
Sale of goods and services	1,636	1,349	232	220	-	-	1,868	1,569
Interest	263	254	-	-	-	-	263	254
Revenue from sales of assets	101	7	-	-	-	-	101	7
Other	73	154	-	-	-	-	73	154
Total operating revenues	17,434	14,637	501	2,373	3,242	3,118	21,177	20,128

The Capital Usage Charge is not included in any of the net cost of outcomes as it is not an operating expense.

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