



ANNUAL REPORT 2012 – 2013

SEE DIFFERENTLY



AFTRS

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL

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Australian Government

AFTRS

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LETTER FROM THE CHAIR

30 August 2013

Minister for the Arts
Parliament House
Canberra ACT 2600

Dear Minister

It is with great pleasure that I present the Annual Report for the Australian Film, Television and Radio School (AFTRS) for the financial year ended 30 June 2013.

The Annual Report 2012-13 has been prepared in line with Section 9 of the *Commonwealth Authorities and Companies Act 1997* and the *Commonwealth Authorities (Annual Reporting) Orders 2011*. The report was adopted by resolution of the Council of AFTRS on August 30, 2013.

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

Yours sincerely

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

Professor Julianne Schultz AM FAHA
Chair of Council

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CHAIR'S INTRODUCTION

CHAIR'S INTRODUCTION

The Australian Film, Television and Radio School (AFTRS) is like no other cultural institution in Australia. Its combination of education, capacity-building and industry engagement makes it a unique organisation which significantly enhances the cultural and creative capacity of this country.

Over its 40-year history AFTRS has provided an essential professional starting point for many of Australia's leading filmmakers and broadcasters. Its alumni include the winners, competitors and nominees of major film festivals and awards. Last year's survey of 2000 alumni found that more than 70 per cent of the School's graduates are currently working in their chosen fields in the screen and broadcast industries: as producers, directors, cinematographers, writers, editors and in other positions.

AFTRS teaches a full range of specialisations in screen and broadcast arts with excellent facilities. It provides undergraduate to master's level education and a comprehensive and growing range of short course and public programs. AFTRS' process of merit selection to its award courses ensures many of the most talented and motivated practitioners are supported and stimulated at a crucial stage in their career.

At every level of the organisation AFTRS connects, supports and works with industry. In addition to its training and education roles, it is a hub for learning and inquiry into the screen and broadcast sector. AFTRS commissions and publishes articles and research, and presents public and industry seminars, to stimulate inquiry and debate in the sector.

It collaborates with education and cultural bodies nationally and internationally to provide opportunities for students, industry professionals and members of the Australian public to engage with leaders in the creative screen and broadcast arts.

AFTRS' unique role was recognised in the National Cultural Policy. The School is designed to help ensure that creative and talented Australians achieve their potential as artists and creators, through training, skills and professional development. The policy recognised the particular role of specialist creative education provided by the elite national training organisations, which aim for excellence.

AFTRS operates in an increasingly complex and rapidly changing industry and regulatory environment. This year the School's educational, corporate and governance framework, processes and output were reviewed as part of the re-registration process required to operate as a higher education provider. This substantial inquiry was initiated under the new *Tertiary Education and Standards Agency Act*. It is a significant milestone that TEQSA notified the School in June 2013 that it would be re-registered for seven years, the maximum possible, without conditions.

As part of this review Council amended the terms of reference of the Academic Board, to ensure the School met the highest educational standards. The Council appointed an Independent Chair, Professor Cathryn McConaghy, and two independent members, Mr Graham Forsyth and Dr Graham Hendry, to the Board to ensure that it had appropriate experience and expertise in education in the creative arts. The Academic Board has made a major contribution, and on behalf of the Council I would like to thank the Chair and members for their contribution to the School.

The Council is also supported by the Finance, Audit and Risk Management (FARM) Committee, which includes Council members and independent member Paul Apps. I acknowledge the

important and diligent contribution of their work to ensuring the ongoing financial and operational stewardship of the School. I would like to especially note the contribution of Deputy Chair Peter Duncan who stepped down as Chair of FARM at the end of June 2013.

I was pleased to accept the role of Chair of AFTRS Council in late 2012, and to have the opportunity to work with the School to realise its potential as an education, training and cultural institution. I thank and acknowledge the former Chair, Michael Smellie, who led the Council for three years during a period of significant change. I also thank former Council member Jan Forrester and staff and student elected members, Dr Karen Pearlman and James Marshall (graduated MSA 2012), for their contributions.

Council is very pleased with the progress of School this year and is excited by the opportunities that the future will bring. AFTRS is led by the Chief Executive Officer Sandra Levy, and we thank and acknowledge her vision and commitment to developing the School as the unique institution it is today. We also thank the Executive team and staff of AFTRS for their outstanding commitment and efforts in developing and delivering this vision and providing opportunities for talented individuals, the screen and broadcasting industry and Australian cultural expression.

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

Professor Julianne Schultz AM FAHA
Chair of Council

CEO'S PERSPECTIVE

CEO'S PERSPECTIVE

There is much to celebrate this year at AFTRS.

We began this year uncertain of our future, as the School was subject to a comprehensive review by the newly legislated Tertiary Education Quality and Standards Agency (TEQSA). By the end of the year AFTRS had consolidated its position as both a registered self-accrediting higher education provider and one of the acknowledged top film schools in the world. By way of background, and to explain the relevance of TEQSA to the school, in 2005 the School became a higher education provider to enable it to offer FEE-HELP to its award course students. It was subject to regular audit by the Australian Universities Quality Agency (AUQA), and had its first audit in 2007. It was due to be audited again by AUQA in 2012.

Higher education was previously the responsibility of state and territory governments. However, Commonwealth legislation established a new national regulatory body to take over all responsibility from the states for higher education across Australia from January 2012. TEQSA is the body responsible for regulating against the standards for the delivery of higher education and ensuring all higher education providers in Australia—universities, private providers and self-accrediting institutions—meet those standards.

TEQSA advised AFTRS in November 2011 that the AUQA audit would no longer go ahead, and that it would be required to apply for re-registration by 1 October 2012. AFTRS would have to articulate and document a depth of evidence that it met the TEQSA prescribed standards, which were released in March 2012.

To meet this deadline, resources were diverted to establish a team to review and refine the processes and policies of the School. Over five months AFTRS compiled a 70,000 word application and produced 587 pieces of evidence to demonstrate how it met the 17 Threshold Standards (comprised 94 components). This had a significant cost implication for the School, both in terms of direct costs of staff and documentation, and the diversion of attention and focus of the Council and Executive team to the process.

Following the application, the School was also subject to a separate annual risk assessment by TEQSA. Further data and information was provided.

TEQSA undertook a site visit of the AFTRS building in March 2013, as part of the re-registration assessment process. Following a tour of the School and facilities, TEQSA representatives met with Chair of Council, CEO, Academic Board, senior management and teaching staff.

In June 2013, AFTRS was advised that it had been successful, and that it would be re-registered as a self-accrediting higher education provider, for seven years, which is the maximum period possible. The recommendation had been made without any conditions imposed, and is a robust endorsement of AFTRS education and corporate governance arrangements and processes for quality teaching and learning. This was the best possible outcome for the School.

We understand that TEQSA will review its own activities and processes. It would be expected that it will consider the compliance opportunity costs to the tertiary sector of the registration process against the benefit to the community.

AFTRS has delivered advanced training specifically for the screen arts and broadcast industry in Australia since 1972. In August 2012 it was voted as one of the top 20 film schools in the world by *The Hollywood Reporter* – and the only Australian institution to make the list.

The endorsement recognises the quality and diversity of the education opportunities at AFTRS, its comprehensive connection to industry across all teaching, and its strong track record in producing leading graduates who work in the highest level of the Australian and international screen and broadcast industries.

In 2012-13 the School focused on refining the curriculum and learning outcomes of its award courses, with the support of the newly constituted Academic Board. The continual development, refinement and improvement of the courses were also supported by the restructuring of the teaching divisions (creating one Screen Division) and introducing a new management level of Course Convenors.

Students and alumni continue to achieve great success in the screen and broadcast sector. The undergraduate Foundation Diploma produces students that are curious, creative and flexible, and in demand by industry. The Graduate Diplomas were revised to provide more opportunities for cross-disciplinary collaboration and the Master of Screen Arts, introduced in 2012, produced its first graduates.

This has also been a hugely successful year for AFTRS Open, the commercial and outreach program of the School. AFTRS has exceeded its participation targets by 40 per cent with more than 6000 people participating in short courses and programs.

In 2012-13, AFTRS generated additional income of \$5.6m over and above its appropriation. AFTRS has also reviewed overheads and restructured operations to maximise efficiency and sustain its activities in an environment of declining government appropriation.

AFTRS OPEN is a significant part of the recruitment strategy for the AFTRS award courses. In 2013, 22 per cent of students enrolling in award courses had completed an AFTRS OPEN short course. This is an increase of 19 per cent from the year before.

AFTRS has undertaken a committed and sustained approach to support Indigenous screen and broadcast practitioners. Over the past three years AFTRS has delivered 46 workshops for Indigenous communities across Australia. More than 600 Aboriginal and Torres Strait Islanders from five states and two territories have attended these courses in metropolitan, regional and remote venues, or been subsidised to attend other AFTRS courses.

This commitment to developing creative practice by Indigenous Australians was highlighted this year in an issue of *LUMINA* (AFTRS journal) focused on *The Rise and Rise of Indigenous Filmmaking*. The issue was launched by honorary degree recipient and Council member, Darren Dale, co-director of Blackfella Films and producer of *Mabo*, *Redfern Now*, *First Australians* and *The Tall Man*.

AFTRS also partnered with the Sydney Writers' Festival to recognise National Sorry Day in May 2013. AFTRS produced and presented a special event on the adaptation of *The Tall Man*, with producer Darren Dale, director and co-writer Tony Krawitz and author of the original book, Chloe Hooper.

Throughout the year, AFTRS strengthened and developed its outreach to industry and its role as an open and engaged cultural institution. Its public program continued to develop, with Friday on My Mind, Sydney in its sixth year, and its second year in Melbourne through its continuing partnership with the Australian Centre for the Moving Image. AFTRS also introduced a new free event, TV Talks, on the first Tuesday of each month. These sessions have proved immensely popular with industry professionals, with active participation from leaders in nonfiction television programming and production.

The School continues to collaborate with many leading international and national cultural and educational institutions, with many relationships now in their second or third year. AFTRS continues to provide exchange opportunities with New York University (NYU) Tisch School of the Arts and the Louis Lumière School in Paris. It conducts an annual collaborative workshop with the National Institute of Dramatic Art and has a partnership with the Australian Subscription Television and Radio Association that provides paid internships for Foundation Diploma graduates.

AFTRS also continually engages with the screen and broadcast industry in Australia and overseas, through its teaching network and visiting lecturers, its research and publication, membership of international bodies like CILECT (the International Association of Film and Television Schools), the Australian Roundtable for Arts Training Excellence, and the Australian Council of Deans and Directors of Creative Arts.

Changes in the screen and broadcast industry and the new regulatory framework for higher education in Australia, present challenges and opportunities for the future of the School. In May 2013 the Council, Academic Board and members of Executive and teaching teams met to review these changes and to consider possible areas for development at the School.

With the certainty of re-registration as a self-accrediting higher education provider and the endorsement of our colleagues as a leader in its field, AFTRS is excited by the future and looks forward to continuing to educate and train the creative leaders of tomorrow.

Sandra Levy
Chief Executive Officer

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

Sandra Levy

THE AUSTRALIAN FILM, TELEVISION AND RADIO SCHOOL

The Australian Film, Television and Radio School (AFTRS) is a federal statutory authority established by the *Australian Film, Television and Radio School Act 1973* and its functions are described at Section 5, Appendix 1 (Enabling Legislation).

VISION STATEMENT

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

GUIDING PRINCIPLES

AFTRS encourages:

Creativity

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

Enterprise

By fostering career sustainability, collaboration and resourcefulness.

AFTRS activities are conducted in the spirit of:

Excellence

Aspiring to the highest standards of creative excellence.

Diversity

Nurturing and valuing difference and originality.

Respect

Encouraging mutual respect in all collaborations.

THE SCHOOL'S PURPOSE

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

PORTFOLIO BUDGET STATEMENTS

2012–2013

OUTCOME 1

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

CONTRIBUTIONS TO OUTCOME 1

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

DELIVERABLES

	2012-2013 Budget Target	2012-2013 AFTRS Actuals
Award courses offered	25	24
Open Program courses	280	383
Forums for industry practitioners to share their expertise	40	70
Use of School facilities by Industry for events and activities	120	181
Regular consultations on skill requirements of industry nationally	Annually	Annually

PROGRAM 1.1 KEY PERFORMANCE INDICATORS (KPIs)

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

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

KPIs	2012-2013 Budget Target	2012-2013 AFTRS Actuals
Visitor interactions:		
Number of visits to the organisations' website	250,000	250,684
Number of page views on the organisations' website	750,000	767,555
Number of attendances at AFTRS fora: events, activities and Open Days	7,000	10,400
Share of funding by source:		
Operational funding from government (as a % of total funds)	74.2%	75.4%
Capital funding from Government (as a % of total funds)	7.0%	5.9%
Other income (as a % of total funds)	18.7%	18.7%
Expenditure mix:		
Expenditure on programs/projects (as a % of total expenditure)	84.0%	83.3%
Expenditure on capital items (as a % of total expenditure)	7.0%	7.5%
Expenditure on other labour costs (as a % of total expenditure)	7.0%	7.4%
Other expenses (as a % of total expenditure)	2.0%	1.8%

AFTRS-specific KPIs

Number of new student applications (with creative portfolios)	750	654
Number of new and ongoing student enrolments	350	287 ¹
Percentage of eligible completions	90%	87% ²
Number of student completions	315	251 ²
Number of Open Program enrolments	4,500	6,262

¹ AFTRS has a merit selection process. Offers are made to students on the basis of their creative portfolios. In 2013, 316 places were offered to new students, in addition to the School's 17 ongoing students. The differential is accounted for by the non-offer of three courses which did not attract sufficient numbers (subsequently under review), as well as decline of offers or withdrawals from courses of study by the census date of 31 March 2013.

² Variation between target and actual numbers reflects the aggregate number of students who are either continuing students enrolled in the Graduate Diploma Screen Business and Master of Arts & Screen Business which are run over two years, or those students who have not completed their course of study due to withdrawing or being on leave of absence.

STRATEGIC DIRECTION

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

EDUCATE AND CREATE

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

ENGAGEMENT AND PARTICIPATION

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

LEADERSHIP, COLLABORATION AND SUPPORT

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

PERFORMANCE AND ACCOUNTABILITY

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

EDUCATE AND CREATE

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

AFTRS was named one of the top 20 film schools by *The Hollywood Reporter* in 2012 and was the only Australian institution to make the list of ranked film schools internationally. The accolade recognises the School as a world leader in educating and training creative individuals, across a range of disciplines.

AFTRS provides a range of pathways for individuals to pursue lifelong learning and professional development in screen arts and broadcast industries. This includes undergraduate and post-graduate award courses and non-award short courses and training.

AWARD COURSE PROGRAM

The AFTRS award course program was established in 2009, following a major strategic review. It consists of three levels, undergraduate, postgraduate specialisation and master's level education.

Undergraduate

- **Foundation Diploma** – an **introduction to concepts and skills** underpinning screen arts and broadcasting production

Postgraduate

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

Masters

- **Master of Screen Arts (MSA): mastery and innovation** for outstanding screen arts practitioners
- **Master of Screen Arts and Business (MSAB): mastery and leadership** for executives and entrepreneurs and screen arts and business

The AFTRS award courses provide collaborative and practice-oriented teaching and learning. The education experience is distinctive in its quality, links with industry and development of creativity, capacity for problem solving, critical thinking and enquiry.

Central to the School's philosophy is the development of conceptual thinking followed by practice.

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

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

FOUNDATION DIPLOMA: INTRODUCTION TO CONCEPTS AND SKILLS

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

The Foundation Diploma comprises nine workshops:

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

All students taking the Foundation Diploma successfully graduated in December 2012 and ten students were accepted into the Australian Subscription Television and Radio Association (ASTRA) Graduate Program, the third year this program has run.

The ten selected Foundation Diploma graduates undertook three-month paid internships with the following subscription channels or platforms: Fox Sports Australia, Foxtel, BBC Worldwide Australia, SBS Subscription TV (STUDIO and World Movies), TVSN/Expo Channel, TV1 and SF Channel, Disney Channel and Aurora Community Channel. Since it began, 29 Foundation Diploma graduates have received internships with subscription channels or platforms and out of that more than 15 were offered continuing employment.

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

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

GRADUATE CERTIFICATE: FUNDAMENTALS IN SPECIALIST SKILLS

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

The full range of Graduate Certificates offered for 2013 were:

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

* These courses did not proceed in 2013 due to lack of qualified applicants.

GRADUATE DIPLOMA: INTENSIVE PROFESSIONAL CREATIVE PRACTICE

The Graduate Diploma is aimed at industry-experienced, promising practitioners advanced in their specialist discipline. The training provided at this level is through conceptual and intensive, practice-oriented program and aims to develop, challenge and extend students' skills. The principles of storytelling, skills development, collaboration and screen business characterise the suite of Graduate Diploma courses.

The Graduate Diploma has been refined, to provide students with more learning time to achieve outcomes appropriate to the level at which they were studying. A series of exercises and workshops 'approach' has been introduced to increase cross-disciplinary work. The intention is to encourage greater experimentation and risk-taking through these exercises, as well as supporting cross-disciplinary collaboration.

The full range of Graduate Diplomas offered for 2013 were:

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

* This course did not proceed in 2013 due to lack of qualified applicants.

RADIO

In 2012 AFTRS reviewed its award course offerings in Radio and established the new Graduate Diploma in Radio course, which is being delivered for the first time in 2013.

This highly-practical and intensive one-year full-time course addresses the needs of the commercial and public broadcasting sectors, covering all key aspects of radio broadcasting.

It focuses on development of individual potential to create and deliver compelling, innovative content for radio and other digital platforms.

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

Most students who graduated from the 2012 Radio Division award courses are employed in the commercial and public broadcasting sectors of the industry, with offers coming from metropolitan and regional centres across Australia.

MASTER'S PROGRAMS: LEADERSHIP AND INNOVATION

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

Master of Screen Arts

This year, AFTRS opened the Master of Screen Arts (MSA) to applicants beyond graduates of the School. The number of applications for the MSA increased from 28 for the 2012 academic year to 48 for the 2013 academic year.

Offers were made to 16 applicants who demonstrated either a high degree of originality or strong narrative voice, technical virtuosity and assured craft skills, and ten students took up places in the MSA for 2013.

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

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

Students may specialise in directing (drama or documentary), screenwriting, producing, production design, cinematography, sound design, screen music, editing, digital media, factual television or a cross-disciplinary field.

Master of Screen Arts and Business

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

The course takes students through the various disciplines required to become a leader in the media and screen content industries. They study some of the great texts of politics, economics,

and philosophy, learn how to make a persuasive case in business, finance and the public arena, and gain deep insights into leadership and senior management. Working in teams, students formulate an industry brief on public policy and act as a consultant on a 'live' case study for a media company. Students also complete an individual project supervised by the School's expert staff.

ACADEMIC BOARD

The Academic Board structure and terms of reference were reviewed in 2012 to provide the necessary level of independent and expert scrutiny to ensure the School operates at the highest academic and qualification standards.

The restructure of the Board excluded all teaching staff from reviewing course materials. An independent Chair was appointed, who is an education specialist, as well as two or more external members from the higher education sector to ensure arms-length evaluation of the School's academic standards.

In September 2012, Council appointed independent Chair (Professor Cathryn McConaghy) and two independent members (Mr Graham Hendry and Dr Graham Forsyth), The balance of membership includes the Chief Executive Officer, Director of Education and Head of Policy and Governance.

The Academic Board has met twice in 2012-13, as well as participating in Council Strategy Day.

TEACHING DIVISIONS

The management structure of the School was reviewed and a new structure brought in at the end of 2012. The structure brought the screen award course teaching (with the exception of the Graduate Diploma in Radio) into one division called Screen.

The Director Screen is supported by a Deputy Director and four course Convenors. The new Convenor roles were established to emphasise the importance of educational levels across award courses. This new layer of management supports the School in managing educational levels, rather than discipline specific areas. Convenors review consistency across the levels and ensure appropriate allocation of resources to enable the achievement of learning outcomes and to meet curriculum requirements. They liaise with production staff to develop guidelines and manage course budgets.

EDUCATION DIVISION

The Education Division is responsible for quality assurance of academic processes, including the development and review of curriculum and the professional development of teachers; the administration, management, academic and welfare support of students; and meeting the regulatory and compliance requirements of the tertiary education sector.

The AFTRS Curriculum is aligned with the Australian Qualifications Framework (AQF) and meets the highest education standards as expressed in the *Tertiary Education Quality Standards Act 2011*. It is developed by the Directors of the Teaching Divisions in consultation with their Heads of Discipline. It is endorsed by the Academic Board and approved by the AFTRS Council. The AFTRS Curriculum Policy (introduced in 2012) and the Curriculum Review Handbook (which TEQSA described as 'exemplary') guide the development of syllabus documents for each degree course.

A priority in 2012–13 was to review the professional development needs of AFTRS teaching staff and develop sustainable programs to assure the quality of educational delivery and the learning outcomes of its students. In February 2013, a one-day professional development workshop was delivered to all teaching staff, covering trends in higher education, contemporary perspectives on the development of teaching and understanding reflective practice in teaching. It was followed in mid-semester with a workshop focused on assessment, and in June, with a professional development workshop focused on student management, equity and diversity.

EDUCATIONAL COMPLIANCE

Over the 2012–2013 year, AFTRS engaged with the new higher education regulator, the Tertiary Education Quality Standards Agency (TEQSA) through the School's re-registration process. On 1 October 2012, it delivered to TEQSA its application for re-registration. This included the 70,000-word application that contained the analysis of the 530 pieces of evidence provided to demonstrate how AFTRS meets the TEQSA Threshold Standards.

In March 2013, AFTRS welcomed TEQSA staff to the School for a site visit. TEQSA staff were given a tour of the School's facilities and met with Council members, members of the Academic Board, senior management and staff members.

In June 2013, TEQSA granted AFTRS the full unconditional seven-year registration period.

STUDENT CENTRE

The Education Division's Student Centre is the focus for the administration of all student-related matters including applications, enrolment, orientation, and graduation. The Student Centre coordinates support services for students, including academic and welfare support, provides information and advice to students, administers the Student Management System, and is responsible for the integrity and security of academic transcripts and testamurs.

APPLICATIONS, ENROLMENTS AND COMPLETIONS

Applications for award courses for the following academic year open 1st September and close on the 1st November. The application period follows an extensive period of recruitment activities including Open Days, attendance at career Eexpos in several states, and the distribution of a promotional publication through national newspapers and street press. The School advertises on specialist industry websites and newsletters, to reach the widest pool of potential applicants.

On September 10 and 11, 2012 over 1200 people visited the School Open Days. Potential applicants to the School were able to get relevant information about the courses they were interested in applying for, as well as an overview of the School and its facilities from teaching staff and current students.

Offers for places in AFTRS award courses is based on merit selection.

The merit selection process is set out in the *AFTRS Application and Selection Policy* available on the AFTRS website. The process generally requires applicants to meet the specific entry requirements for each AFTRS award course and to complete specific tasks as part of the application process. Applicants are required to prepare a Creative Portfolio and may also be required to participate in an interview with a selection panel.

APPLICATION, ENROLMENT & COMPLETION DATA

COURSE (LEVEL) 2013 ACADEMIC YEAR	APPLICATIONS (WITH CREATIVE PORTFOLIOS)	ENROLMENTS
Foundation Diploma	147	55
Graduate Certificate	178	97
Graduate Diploma	267	98
Master's Degree	62	20
Total new		270
Total continuing		17
TOTAL	654	287

GRADUATION 2012

The 2012 Graduation ceremony, held at Carriageworks in Eveleigh was attended by more than 730 people who watched the conferring of degrees for 251 graduands from Foundation Diploma, Graduate Certificate, Graduate Diploma and Master's level programs. Professor Julianne Schultz, newly appointed Chair of Council, gave the keynote address. For a list of 2012 graduates, see Appendix 3.

An honorary degree from the School was awarded to producer and Council Member, Darren Dale. Darren Dale is a company director of Blackfella Films, Australia's premiere Indigenous production company. Production credits include *First Australians*, broadcast on SBS in October 2008 to over 2.3 million viewers, the television movie *Mabo*, the acclaimed feature documentary *The Tall Man*, and the Logie-winning six-part drama series *Redfern Now* which screened on ABC Television.

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

The 2012 Graduate Screening program ran over the weekend of December 8 and 9, 2012, showing 69 films including 27 Foundation Diploma films, 33 Graduate Diploma films and nine Master of Screen Arts films. Student films were also made available online on the School website (with password access only), allowing the industry to view the student work at their convenience, assisting with career opportunities.

GRADUATE ACHIEVEMENTS

Graduates of the School continue to make their mark on national and international arenas. AFTRS supports students by profiling and promoting their films to national and international film festivals and other opportunities to publicly screen their films.

This includes the opportunity to work with government and other agencies promoting Australian screen production and culture overseas. As an example, last year, following a request from the Department of Foreign Affairs and Trade (DFAT), AFTRS supplied Australian embassies across South East Asia with DVDs of short films that would be suitable (with regard to language and sexual content) for screening in the region.

Australians In Film, the organisation supporting Australians working in the Los Angeles film industry, has regular screenings of Australian feature films and television throughout the year. In 2013 they screened a number of AFTRS shorts before selected features at screenings for audiences of Australian artists and industry guests. AFTRS alumni have been recognised at the following major festivals and awards.

- *Emily* directed by Ben Mathews (Graduate Diploma, Directing, 2010) won the Camério Award for Best Short Film at the Carrousel International du Film de Rimouski in Canada.
- *Emily* also won the Jury Prize for Best Narrative Short Film at the Newport Beach Film Festival, USA.
- Ben Mathews was named Best Director at the King Bonn New Media Shorts Film Festival in China.
- *Emily* was also invited to screen at Worldwide Short Film Festival, Canada.
- At the 2013 Adelaide Shorts Film Festival, *Emily* won the Gold Shorts prize. Awarded to the best film, this prize gave Ben Mathews a fully paid trip to a major festival of his choice in 2014.
- *Inferno* (Stephen McCallum, Graduate Diploma, Directing, 2011) won the Nicolas Baudin Prize for Best Short Film at Rencontres Internationales du Cinéma des Antipodes, the St Tropez Film Festival in France.
- *Inferno* was also a finalist in the Student Competition of the Plus Camerimage International Festival of the Art of Cinematography in Poland and cinematographer Tim Barnsley (Graduate Diploma, Cinematography, 2011) attended the festival in November 2012.
- *Inferno* cinematographer Tim Barnsley won the Gold Award for Student Cinematography at the 2012 ACS (NSW/ACT) Awards and went on to win the Gold Award for Best Student Cinematography at the ACS National Awards in 2013.
- *Inferno* sound team of Peter Mulheron, Mick Boraso, Rob Parish, Damian Lane and Rocky Amarato was nominated for Best Sound for a Short Fiction Film at the 2012 Australian Screen Sound Guild Awards.
- *Kiss* (Alex Murawski, Graduate Diploma, Directing, 2010, Myer Scholarship for Exceptional Talent 2010) screened at the 28th FESTROIA International Portugal Film Festival.
- *Heck* (Tanya Goldberg, Graduate Diploma, Producing, 2010) was selected to screen at the LASHorts Fest.
- *Moth* (Meryl Tankard, Graduate Diploma, Directing, 2010) was invited to tour with the Czech short film festival iShorts and screened in the towns of Uherske Hradiste and Olomouc in 2012.
- *Slut-the Musical* (Tonnette Stanford, Graduate Diploma, Directing, 2009) screened by invitation at the Thai Short Film and Video Festival.
- Three films were invited to the Kalpanirjhar Short Film Festival in India - *Connection* (Jennifer Leacey, Graduate Diploma, Directing, 2010), *Heck* (Tanya Goldberg) and *The Love Song of Iskra Prufrock* (Lucy Gaffy, Graduate Diploma, Directing, 2010).
- Patrick Brown (Graduate Diploma, Screen Music, 2011), screen music composer on *Culling*, was finalist for the Peer Rabin Music Award at the SoundTrack Festival in Germany.

- Mat Govoni's (Graduate Diploma, Directing, 2012) short film *The Misfortune of Others* was selected for the Melbourne International Film Festival. Mat Govoni was also selected for the MIFF Accelerator program.
- Dave Edwardz' (MSA 2012) short film *Compulsion* and Laura Scrivano's (Graduate Diploma, Directing, 2012) short film *Ricochet* were selected for St Kilda Film Festival. Laura Scrivano was nominated for Best Director and Best Screenplay.
- Dendy Awards for Australian Short Film at the Sydney Film Festival included two AFTRS alumni in the finalists. They were *All God's Creatures* (Brendon McDonall Graduate Diploma, Directing, 2012) and *Heaven* (Maziar Lahooti, MSA, 2012).
- Logan Mucha (Graduate Diploma, Documentary, 2012) was awarded Honourable Mention, Queer Perspective Award at Mardi Gras Film Festival for *Into the Streets*.
- Two student films were finalists in the 2012 ATOM (Australian Teachers of Media) Awards – *Kiss* (Alex Murawski) was nominated for Best Short Fiction and *Thinking Out Loud* (Nathan Tomsic, Foundation Diploma, 2011) was nominated for Best Tertiary Experimental.
- *Connection* (Jennifer Leacey), *Kiss* (Alex Murawski), *Emily* (Ben Mathews) and *Moth* (Meryl Tankard) screened at the Inland NSW Film Festival, Dubbo.
- *This Happenstance* (Kacie Anning, Graduate Diploma, Directing, 2011) screened at Cinewest.
- Jonathon Bruno (Graduate Certificate, Screen Music, 2010) and Matt Rudduck (Graduate Certificate, Screen Music, 2012) won the Australian 2013 Game Jam Award for Best Audio/Music for a Gaming Concept.

AFTRS alumni were also recognised by government agencies in funding and support decisions. Alex Murawski was awarded a Talent Escalator grant from Screen Australia to work in Los Angeles with Bruce Beresford, and Cyrus Bezyan (MSA student) was shortlisted for the Screen NSW Emerging Filmmakers Fund.

Melisande Wright, (Graduate Diploma, Screen Music, 2012) was awarded an ArtStart grant from the Australia Council in January 2012. Aaron Kenny, (Graduate Certificate, Screen Music, 2010) won a \$40,000 American Film Music Foundation partial scholarship to complete a Master's of Music Composition (Scoring for Film and Multimedia) at New York University.

NON-AWARD COURSES

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

AFTRS works directly with industry professionals and organisations to ensure that its short courses are up to date and relevant to industry practice. It partners with guilds and industry bodies to provide targeted programs and is increasing its online offerings to be able to extend its reach.

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

In 2012–13 AFTRS ran 383 non-award courses with 6,252 participants. This exceeded the target or the year by nearly 40 per cent.

NON AWARD COURSE DATA

Non-award Courses	Target	Actual
Total number of non-award courses	280	383
Total number of non-award enrolments	4,500	6,252

Non-award courses by program unit	Number of Courses	Number of Enrolments
Industry Program	76	1,580
National Program	26	407
Regional Program	21	294
Television Unit	94	969
Schools and youth	75	1,911
Tailored workshops	91	1,091

Industry and National Programs

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

The Industry Program courses cover radio, film, emerging platforms and all discipline areas including editing and cinematography. Highlights this year include the popular Introduction to Producing; an editing Masterclass with Jill Billcock; TV Writer's Studio, Peter James Anamorphic Masterclass; and Modern Cinematography.

Regional Australia

The Regional Program expanded the range and offering of business-related courses which had proven to be popular with regionally based participants and organisations. 294 students attended the 20 courses conducted in regional areas in the subjects of radio, screenwriting and filmmaking.

The School works with regional organisations to establish solid partnership arrangements to ensure courses are delivered at reasonable cost to participants. In some instances organisations provided a 100 per cent subsidy for courses, whilst other organisations pooled funds in order to provide the opportunity in their region.

In order to minimise overhead costs, the management of the Regional Program was absorbed into the National Program in November 2012.

Television Unit

AFTRS TV Unit develops and delivers a range of short courses to meet the needs of the nonfiction television production sector. Courses range from entry-level introductory courses, through to technical and specialist operational offerings.

In 2012, the TV Studio was updated and is now a full HD studio. Since the studio was re-commissioned a number of short courses have utilised this new state-of-the-art space.

The TV Unit has continued its dialogue with broadcasters, the major production companies and independent practitioners through regular meetings and implementing a monthly TV Industry event at the school called TV Talks.

Many new courses were introduced this year, including five-day Summer School courses run in January 2013. The TV Unit invites specialist content makers to run one-off masterclasses and seminars, to ensure the currency of its educational offerings.

Schools and Children Program

The Schools and Children Program has significantly increased participation in school holiday programs, as well as school groups and teachers seeking specialised training throughout the year. Courses have been designed to be delivered both at AFTRS facilities or offsite at schools. Feedback for the program continues to be very positive.

AFTRS designed a curriculum for both primary and secondary schools. It consults with education and teaching bodies, such as NSW Department of Education, Visual Art Design Educators Association and numerous individual schools. In 2012, AFTRS established a Schools Advisory Committee to advise on course offerings, curriculum content and, framework for the primary and secondary schools program, school holiday programs and programs for teachers. The Advisory Committee also advises on the appropriate level of media content to be used in programs for students at different ages, as well as appropriate procedures to ensure duty of care.

INDIGENOUS PROGRAM

The Indigenous Program educates the next generation of Indigenous storytellers through film, television, digital media and radio courses. This can be either via workshops developed for specific Indigenous communities or through subsidies for Indigenous students in general or award courses.

Indigenous workshop are subsidised and supported by AFTRS as part of its commitment to providing opportunities for Aboriginal and Torres Strait Islanders to develop skills in the screen and broadcast arts. In 2012-13 AFTRS ran 13 workshops for 125 participants.

The programs for Indigenous communities included week-long Digital Storytelling workshops teaching camera, sound, interviewing and editing skills. These were held in Newcastle (NSW), Port Augusta (South Australia) and Narrogin (Western Australia). There were also three-day Radio workshops teaching announcing, presenting and radio packaging, which were held in Coffs Harbour (NSW) and Pormpuraaw (Far North Queensland).

AFTRS also works with strategic partners to deliver tailored courses for diverse communities. In October 2012, it worked with the Story Factory in Redfern (NSW) to deliver a sci-fi genre scriptwriting course for children aged 9-14. In November 2012, it delivered a tailored Introduction to Documentary course to prepare participants for writing in partnership with the ABC and ScreenWest.

ENGAGEMENT AND PARTICIPATION

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

AFTRS continues to explore and develop a range of programs and cultural partnerships so that thousands of new audiences in metropolitan and regional areas are introduced to, and have the opportunity to, engage with leading creative practitioners working in the Australian screen and broadcast industries.

CULTURAL AND INDUSTRY PARTNERSHIPS

The School has developed some unique partnerships to further its objectives, and create new opportunities for students and for the general public to engage with its teaching resources. Project partners include:

- **Australian Centre for the Moving Image (ACMI)** – a partnership to present Friday on My Mind each week in Melbourne.
- **Australian Subscription Television and Radio Association (ASTRA)** – The ASTRA Graduate Program is a three-year partnership where ASTRA offers three-month internships to ten selected AFTRS Foundation Diploma graduates with subscription television channels each year.
- **Commercial Radio Australia (CRA)** – AFTRS partners with CRA to present a three-day residential program on site. The School also provides online training for commercial radio through Open Program.
- **National Institute of Dramatic Arts (NIDA)** – an educational partnership with AFTRS Graduate Diploma students working closely with NIDA acting students in an annual collaborative workshop.
- **Royal Agricultural Society (RAS)** – AFTRS Radio Division produces Show Radio a pop-up station live from the Sydney Royal Easter Show, run entirely by postgraduate radio students. In 2013, AFTRS Screen students also produced short segments on site at the Royal Easter Show
- **Screen Australia** – AFTRS has partnered with Screen Australia on a range of initiatives, including the producer's placement scheme in 2012. Through the Talent Escalator Program, producing graduate Michael Pontin had an internship with Village Roadshow Pictures and The Gotham Group in Los Angeles. AFTRS and Screen Australia are continuing discussions on future partnerships for further development of Indigenous screen practitioners. AFTRS has also partnered with Screen Australia to deliver industry training through the delivery of specialist short courses.
- **State Film Agencies** – AFTRS has partnered with Screen NSW, Film Victoria, Screen Queensland, Screen ACT, South Australian Film Corporation (SAFC) and Arts Tasmania.

FESTIVALS AND EVENTS

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

In May, AFTRS hosted a panel at the Sydney Writers' Festival. This was the third time hosting a session at the Festival on adaptation. Ross Grayson Bell was moderator of the session *Adapting Reality: The Truth is in the Details* a discussion about the adaptation of the book *The Tall Man* to a telemovie which documents a real event and court case. Participating in the discussion were producer Darren Dale, writer/director Tony Krawitz and writer of the original book, Chloe Hooper.

In June, AFTRS partnered with Sydney Film Festival and hosted a special Friday on My Mind session at the Film Festival Hub at the Lower Town Hall. In this special pop-up session, award-winning documentary filmmaker Joshua Oppenheimer was interviewed by Jason Di Rosso about his thought-provoking work, *The Act of Killing*.

AFTRS also hosted a panel session *Five Films for an Alien* with Ross Grayson Bell (producer of *Fight Club* and *Head of Screenwriting*), Al Clark (producer of *Priscilla Queen of the Desert* and executive producer *Chopper*), Catriona McKenzie (director of *Satellite Boy* and *Redfern Now*), Kate Jinx (presenter, *Picture Show*, *FBI Radio*) and chaired by Dr Karen Pearlman (Head of Screen Studies).

In total in 2012-13 AFTRS has partnered with the following professional and cultural organisations:

- Adelaide Shorts Film Festival
- Antenna Documentary Film Festival
- Australian Cinematographers Society
- Australian International Documentary Conference
- Australian Production Design Guild
- Australian Screen Sound Guild
- Australian Writers' Guild
- ASTRA Conference
- Brisbane International Film Festival
- Byron Bay Writers' Festival
- Colourfest Award
- Human Rights Arts and Film Festival
- ICE (Information and Cultural Exchange) (Parramatta)
- IF Awards (Rising Talent Award)
- MEAA Conference and Walkley Awards
- Melbourne International Arts Festival
- Melbourne International Film Festival
- Melbourne Writers' Festival
- Message Sticks (Sydney Opera House)
- Robyn Anderson Awards (for schools)
- Screen Culture Association
- Screen Music Awards (APRA)
- Screenworks (Byron Bay)
- SPAA Conference
- Sydney Children's Festival (CarriageWorks)
- Sydney Film Festival
- Sydney Writers' Festival
- St Kilda Film Festival
- Tropfest Junior (Trop Jr)

PUBLIC PROGRAM

AFTRS runs an annual calendar of events open to the public providing an opportunity to engage with information and discussion.

Friday on My Mind has been running for six years in Sydney and is in its second year in Melbourne. The free weekly event has drawn audiences eager to learn the unique perspectives and insights into the creative process of a diverse range of practitioners in the screen arts. In early 2013 the program was revised to a monthly event in Sydney. The program continues as a weekly event in Melbourne, in partnership with the Australian Centre for the Moving Image. AFTRS records and publishes transcripts of selected sessions of Friday on My Mind, in its journal *LUMINA*, free and downloadable from the itunes store.

Over 3,500 people attended Friday On My Mind sessions in 2012–13.

AFTRS program of public events expanded in 2012 with TV Talks, a monthly talk session for the TV industry about the TV industry. Held the first Tuesday of every month, sessions are often booked out and attendances steady throughout. More than 800 people working or interested in working in television attended these events.

Further events in the Public Program are planned for 2013–14.

For more details, see Appendix 5.

LEADERSHIP, COLLABORATION AND SUPPORT

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

AFTRS is an outward-looking institution, fully engaged with the screen and broadcast industry through its award-teaching, short-course and public program. It provides leadership in the inquiry and investigation of issues of relevance to the industry and community. It commissions, presents and publishes articles and White Papers, curates and presents discussions with leading creative practitioners through its diverse public program of events. It collaborates with the industry and other education leaders and it is also a resource for the industry and community, making its specialist facilities available to many sectors of the creative industries.

LUMINA

In 2013, AFTRS reached the milestone of publishing over one million words through its Journal of Screen Arts and Business *LUMINA*, now in its fifth year.

LUMINA contributes to the diversity and complexity of the Australian screen and broadcast industries, by commissioning and publishing challenging discourse on significant issues. There is no other publication of its kind in Australia.

In April 2013 AFTRS published issue 11 of *LUMINA* (a special double issue):

The Rise & Rise of Indigenous Filmmaking celebrates the achievements of Indigenous screen content practitioners, who within a generation have become a creative force to be reckoned with in Australia and positioned firmly in the mainstream. Contributors to the issue included Wayne Blair, Darren Dale, Rachel Perkins, Catriona McKenzie, Larissa Behrendt, Warwick Thornton, Ivan Sen and Tony Briggs. The introduction was reprinted as an opinion piece in the *Sydney Morning Herald* on 5 June 2013.

Collaboration explored the full spectrum and diverse notions and ideas as to what constitutes collaboration in the screen arts and broadcast industry, with a keynote from Mark Cousins (international film scholar and creator of *Story of Film*), a piece from Ted Hope (major US independent film producer) and various essays and pieces from regular *LUMINA* contributors and AFTRS staff. An excerpt from this issue was reprinted in online industry journal, *Screen Hub*.

CREATIVE FELLOWSHIP

Now in its fourth year, the AFTRS Creative Fellowship continues to reward daring and adventurous creative practice. Creative Fellows enjoy a special relationship with the School, with support for their projects, when and if our resources are available. They give back to the School in the presentation of their final work, and a report on what they have learned in the process. AFTRS Creative Fellows include Lynette Wallworth (*Coral: Rekindling Venus*), Angelica Mesiti (*Citizens Band*) and Christopher Frey (*Explosions*).

Over 50 applications were received for the AFTRS Creative Fellowship in 2013 and they were reviewed by the selection panel in April. The panel found the standard of applicants to be very high. The winners were emerging filmmakers Damien Power and Carl Firth, who will each receive \$50,000 for their projects.

- Carl Firth: *The Immortal* – a short film following a man's quest for immortality – and what happens when he gets it.
- Damien Power: *Detours* – a short film that intercuts the Edgar J Ulmer film *Detour* with a new story about a woman in the grip of an existential crisis.

RESEARCH

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

In 2012–13 AFTRS commissioned three new White Papers to be launched throughout the coming year:

- *The case for creating an Australian Copyright Registry*, by Professor Michael Fraser and David Court
- *Co-production with China*, by Mario Andreacchio
- *The case for the one-off independent documentary*, by Bob Connolly and David Court

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

CONFERENCES

In July 2012, AFTRS produced and delivered a conference titled, Not Fluffy: Re-Imaging the Creative Enterprise delivered by the Centre for Screen Business. Papers were presented on a range of topics including the value of psychic income in the creative economy, and what film producers can learn from a 17th century theatre company. Speakers included: Dr Jordi McKenzie (Economics Faculty, University of Sydney); Simon Molloy (Managing Director of research and consulting firm Cumulus Insight); Tony Shannon (NSW & ACT Business Adviser, Creative Industries Innovation Centre); and Professor Deb Verhoeven (Chair of Media and Communication, Deakin University). Sessions were chaired by CEO Sandra Levy and Head of Screen Business David Court.

DISCIPLINE SPECIFIC EVENTS

The School conducted discipline specific events in 2012. This included a Screen Music event (Glories of The Score II) highlighting the work of AFTRS alumni. The Sound department also presented two events in their Soundbyte series and Screen Culture held an event, *15 Film Festival Directors in One Room*. Heads of Discipline also spoke to prospective students at universities and industry events.

Radio Division participated in commercial and community broadcasting conferences.

INTERNSHIPS, ATTACHMENTS AND EXCHANGE

AFTRS facilitates external and internal opportunities for internships, attachments and direct work experience through its close relationship with industry. The School continued to develop relationships to extend opportunities for AFTRS' students and graduates, in Australia and internationally.

- In 2011, ATRS entered into a three-year partnership with New York University (NYU) Tisch School of the Arts to enable a select group of NYU students to study a module in the AFTRS undergraduate course, the Foundation Diploma. The third group of NYU Tisch students attended AFTRS in 2013. Students participated in the module "Emotional Noise" as well as a cultural engagement workshop.
- Under a partnership established in 2011 with the Australian Subscription Television and Radio Association (ASTRA), graduates of the AFTRS Foundation Diploma apply for a three-month internship to be trained in the subscription television sector. The Foundation Diploma graduates participated again in 2013, with great feedback from ASTRA members and many of these internships have led to permanent positions.
- Through its partnership with Ecole Nationale Supérieure Louis-Lumière in Paris, AFTRS has developed the opportunity for students to exchange between the institutions on an annual basis.
- AFTRS students are eligible to apply for a range of awards and scholarships made possible through supporters. This includes the FOXTEL scholarship for exceptional talent, the European Union Travelling Scholarship, the A.V. Myer Indigenous Award, the Kenneth B Myer Scholarships, the Shark Island Foundation Documentary Prize and the Selwyn Speight Award for Radio Reporting.
- AFTRS industry networks provide attachments and placements for students and graduates. AFTRS screen students have had placements on many productions (such as *Tracks*, *Wolverine*, *The Felony*, *A Place called Home*, *Dance Academy* and *Packed to the Rafters*) in 2012-13.

CILECT

AFTRS is a member of CILECT (Centre International de Liaison des Ecoles de Cinéma et de Télévision) the association of the world's major film and television schools. Membership to CILECT is by invitation only and needs to be approved by the whole membership. CILECT has 159 specialist film schools from 60 countries on five continents as members.

AFTRS belongs to the region of Asia Pacific, which includes 32 film schools across 12 countries. Members are from film schools in China, India, Indonesia, Singapore, the Philippines, Taiwan, Hong Kong, Japan, Vietnam, South Korea, Australia and New Zealand.

In November 2012, the CEO Sandra Levy and Director of the Screen teaching division, Neil Peplow attended the CILECT Asia Pacific Conference at Griffith University. The theme of the conference was Screen Education for the Asia Pacific: New Partnerships, Future Directions. Representations from Schools in the Philippines, Indonesia, Thailand, Hawaii, China, Korea, New Zealand, Singapore and India attended.

Dr Karen Pearlman, Head of Screen Studies presented a paper 'On Screen Drafting' at the conference. She also presented a paper 'Limitations of Editing, Judging the Invisible' at the symposium on creative post production which preceded the conference.

INDUSTRY HUB

The industry has embraced AFTRS as a creative hub for the sector, with a significant number of events, screenings, forums and meetings held at the School over the reporting period. AFTRS encourages industry engagement by making its facilities available for industry activities and events free of charge when AFTRS is not otherwise using its facilities for educational purposes.

Industry guilds and societies, industry associations, AFTRS graduates, cultural organisations, government agencies, filmmakers and production companies and education organisations use the School's facilities for meetings, screenings, casting sessions, conferences, masterclasses, workshops and equipment testing.

For details see appendix 6.

Industry Engagement

AFTRS employs screen arts and broadcast practitioners as teachers and lecturers for the award and short courses. The teaching staff is able to draw on their own professional experience, networks and connections to ensure the currency of the courses on offer and guide the development and activities of the school.

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

Industry Guilds and Associations

The award teaching divisions (Screen and Radio) are in close contact with screen practitioners and professionals across disciplines, and key players in the industry including distributors, broadcasters, guilds and professional associations, state and federal funding agencies.

As an example, the Radio Division conducts an annual residential seminar on campus which brings together more than 20 current broadcast industry leaders across a range of roles to explore issues and share experience and advice with Radio award course students and participants in the Commercial Radio Programming online course run for radio staff nationally.

LIBRARY

The School has one of the biggest and most comprehensive screen arts and broadcast libraries in Australia. The library serves AFTRS staff and students as well as members of the industry and general public. The library is open to the public six days a week and holds a comprehensive collection of training and research resources related to film, television, radio and emerging technology production in Australia and internationally.

The AFTRS' library is developing into a contemporary centre blending traditional and new technological practices. Mapping the information needs of award students, teaching staff, industry professionals and the general public, the library has increased national access to the collection using information products such as e-books, full-text peer-reviewed databases and streamed films.

The library continues to be a hub for research, learning and relationship building. In 2012–13 the library was visited 23,000 times with 50,750 books, DVD's, Blu-Rays and computer games being borrowed and over 300 viewings of library materials.

PERFORMANCE AND ACCOUNTABILITY

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

The School continues to ensure that facilities and finances are managed to maximise benefits for students, staff and industry.

ENHANCING WORK METHODS AND ENVIRONMENT

During the reporting period there was a review and streamlining of policies and procedures, reconsideration of the skills and experience required by teaching staff to meet our educational objectives, establishment of new measures for assessing educational performance, and improvement of technological systems for maintaining useful, accurate and compliance-based data. Further enhancements included the development of an Academic Workload Model and the provision of staff training in partnership with other arts organisations. The work environment has also been considered with a view to improve workflow and better utilise space. This has included relocation of teaching staff following a structural review, creating more private spaces in Human Resources, relocating the Education Division to a central area, locating Convenors together, and adding to the amount and variety of teaching spaces available.

CONTRACTS AND PROCUREMENT

During the period AFTRS conducted a limited tender and contracted for cleaning services and security. The cleaning contract will result in saving of over \$35,000 over three years and the security contract will deliver a higher level of service with a small saving.

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

SECURITY REVIEW

AFTRS appraises its security plan and policies periodically based on the current government policies and guidelines and a security risk assessment of the facility. The 2012 report confirmed that the protective security infrastructure within the Moore Park Campus is of a high standard with risk adequately managed. A detailed best practice action list was devised and implemented including maximising the use of existing security resources and providing staff with security awareness training.

WORK HEALTH AND SAFETY

Following the introduction of the *Work Health and Safety Act 2011* a detailed gap analysis to ensure AFTRS complied with all legislative responsibilities was completed. During the reporting period a number of policies and procedures were developed or reviewed, risk assessment and mitigation processes were expanded, the online incident reporting system was established, and compliance-related staff training was completed. Systems have been established to ensure appropriate dissemination of information to ensure workers remain current in their knowledge and expertise.

WORKPLACE CULTURE AND COMMUNICATION

Following the Cultural Survey undertaken by Council in the last financial year an external Whistleblower service was engaged, and an internal Communications Plan developed. As part of that plan the Chief Executive Officer has held “all staff” meetings on key strategic topics, regularly attended divisional meetings, and issued regular CEO newsletters to inform staff of current events. The topic of workplace culture has become a standing agenda item for the managing Executive and considerable work completed on behaviours to reflect the AFTRS values.

WORKPLACE FORUM

This forum is the key staff representative consultation and review body. It comprises management and staff representatives and is designed to improve consultation and communication with staff. There are two scheduled meetings each calendar year. During the reporting period issues raised included the staff consultation process, timelines for curriculum review, student recruitment, changes in office layout, staffing requirements, and academic workloads.

WEBSITE CONTENT MANAGEMENT

A comprehensive and consultative review of the AFTRS website has been completed and a new website approved. This will streamline processes, facilitate content management by content owners, provide a more interactive site, improve student recruitment processes, and assist in external communication.

A review of the AFTRS intranet is also being undertaken. It is intended that this will result in a more user-focused system which will be used as a source of information and internal communication. A further object of this project is to integrate systems where appropriate, reducing duplication of effort.

LIBRARY SERVICES

Key objectives in the structural review of Library Services were that it engage more strategically and at a higher level across the School, be integrated into the curriculum review and development process, and be more actively involved in supporting research.

Another objective is to ensure the collection becomes more accessible and appropriately digitised. A strategy to make the collection available electronically is being pursued including the expansion of the e-book catalogue, access to streamed productions and works, access to a greater number of databases, and a program of digitisation.

PRODUCTION RESOURCES AND VIDEO-POST

There have been a number of improvements in these departments in relation to structure, process and health and safety issues. As a result they have effectively supported a record number of student productions.

Following graduation on 8 and 9 December, 64 student films were screened in the School's main theatre to students and family and invited industry guests. Master of Screen Arts students screened six short films and one innovative software application to teach children musical concepts. Graduate Diploma screened 30 short films, both documentaries and dramas, and Foundation screened 27 collaborative projects.

CORPORATE GOVERNANCE

CORPORATE GOVERNANCE

COUNCIL

Under the *Australian Film, Television and Radio School Act 1973* (the Act), the School is governed by a Council responsible to the Federal Parliament through the Minister for the Arts. The Hon Simon Crean MP was Minister for the Arts to 24 March 2013. The Hon Tony Burke MP commenced as Minister for the Arts on 25 March 2013.

Responsibilities and Duties

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

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

Composition

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

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

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

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

Members appointed by the Governor-General, and those appointed from convocation, hold office for a term of up to three years. Staff and student members hold office for one year and cease to be members if they leave AFTRS.

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

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

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

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

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

Council Members

As at 30 June 2013, Council members were:

Appointed by the Governor-General

Professor Julianne Schultz AM FAHA: Chair

Term: 29 October 2012–28 October 2015

Professor Robyn Ewing BEd(Hons), PhD Sydney

Term: 25 October 2012–24 October 2015

Mr Tom Burstall

Term: 10 March 2011–9 March 2014

Ex Officio

Ms Sandra Levy BA DipEd Sydney, HonDLitt MACQ

Chief Executive Officer, AFTRS

Appointed from Convocation

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

Term: 29 November 2011–30 November 2014

Mr Andrew Mason

Term: 14 February 2011–13 February 2014

Mr Darren Dale Hon MSA AFTRS

Term: 5 April 2012–4 April 2015

Staff-elected Member

Ms Sally Browning BA (Media Arts) RMIT,

Manager, Administration and Budgets, Screen Division

Term: 25 February 2013–24 February 2014

Student-elected Member

Ms Genevieve Clay-Smith,

Enrolled Master of Screen Arts, AFTRS

Term: 25 February 2013–8 November 2013

Immediate Past Members (2012-2013)

Mr Michael Smellie: Chair BBus NSWIT

Term: 29 October 2009–28 October 2012

Jan Forrester BA Macq GradCert (Public Health) UNSW

Term: 12 August 2009–11 August 2012

Dr Karen Pearlman: Staff-elected member

BFA (Hons) NYU, MMAP PhD UTS, MA Editing AFTRS

Head of Screen Studies, AFTRS

Term: 27 February 2012–6 December 2012

James Marshall: Student-elected member

Graduate Diploma Directing, MSA AFTRS

Term: 27 February 2012–19 October 2012

AFTRS COUNCIL MEMBERS ATTENDANCE JULY 2012 – JUNE 2013

Council Members 2012-2013	13 JUL 2012	31 AUG 2012	19 OCT 2012	4 DEC 2012	1 MAR 2013	10 MAY 2013 (STRATEGY DAY)
Mr Michael Smellie	√	√	√	-	-	-
Prof Julianne Schultz	/	/	/	√	√	√
Ms Sandra Levy CEO	√	√	√	√	√	√
Mr Peter Duncan Deputy Chair	√	√	√	X	~	√
Ms Jan Forrester	√	-		-	-	-
Mr Tom Burstall	~	~	√	√	~	√
Mr Andrew Mason	√	√	X	√	√	p/d
Mr Darren Dale	~	X	√	√	√	X
Prof Robyn Ewing	/	/	/	√	√	p/d
Dr Karen Pearlman	X	√	√	~	-	-
Mr James Marshall	√	√	√	√	-	-
Ms Sally Browning	/	/	/	/	√	√
Ms Genevieve Clay-Smith	/	/	/	/	√	√

Key:

√ Present X Absent / Meeting prior to appointment
 - Term completed ~ via telephone p/d Part Day

FINANCE, AUDIT AND RISK MANAGEMENT COMMITTEE

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

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

The Committee held four meetings in 2012–2013.

Responsibilities and Duties

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

The duties of FARM relate to:

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

Composition

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

In accordance with the CAC Act and CAC Regulations, the Chair of the Committee is a person other than the Chair of Council or the Chief Executive Officer. The Chair of the Committee is nominated by the Council.

The Council appoints members for an initial period of two years, after which appointments may be subject to annual rotation.

FARM Members

Chair, Mr Peter Duncan (Deputy Chair AFTRS Council) Independent member.

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

Member, Mr Darren Dale (Council Member)

Member, Mr Andrew Mason (Council Member)

Member, Ms Sandra Levy (CEO)

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

FARM COMMITTEE MEMBERS' ATTENDANCE 2012-2013

FARM members 2012-2013	3 Jul 2012	21 Aug 2012	16 Nov 2012	1 March 2013
Peter Duncan (Chair)	√	X	√	X
Paul Apps (Independent member)	√	√ A/C	√	√
Michael Smellie	√	√	-	-
Sandra Levy	√	√	√	√
Mr Andrew Mason	/	/	/	√ A/C
Mr Darren Dale	/	/	/	√

Key:

√ Present X Absent / Meeting prior to appointment
- Term completed A/C Acting Chair for meeting

Academic Board

The AFTRS Academic Board is an ad-hoc subcommittee of the Council and met three times in the 2012-2013 year.

Functions of the Academic Board:

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

ACADEMIC BOARD MEMBERS:

- Professor Cathryn McConaghy (Independent Chair)
- Independent Members
 - Professor Graham Forsyth (Associate Dean, College of Fine Arts, University of NSW)
 - Dr Graham Hendry (Institute for Teaching and Learning, University of Sydney)
- Ms Sandra Levy (CEO)
- Ms Francine Finnane (Director Education)
- Ms Judith Bowtell (Head Policy and Governance)

FUTURE REVIEW COMMITTEE

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

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

- The aims and objectives of courses
- Admission and selection processes
- The effectiveness of courses in meeting new aims and objectives
- Research strategy and activities
- Review of academic-related policy for referral to the Academic Board, as required
- Impact of new technologies on future planning for the School
- The course offerings for the next academic year.

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

EXECUTIVE TEAM

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

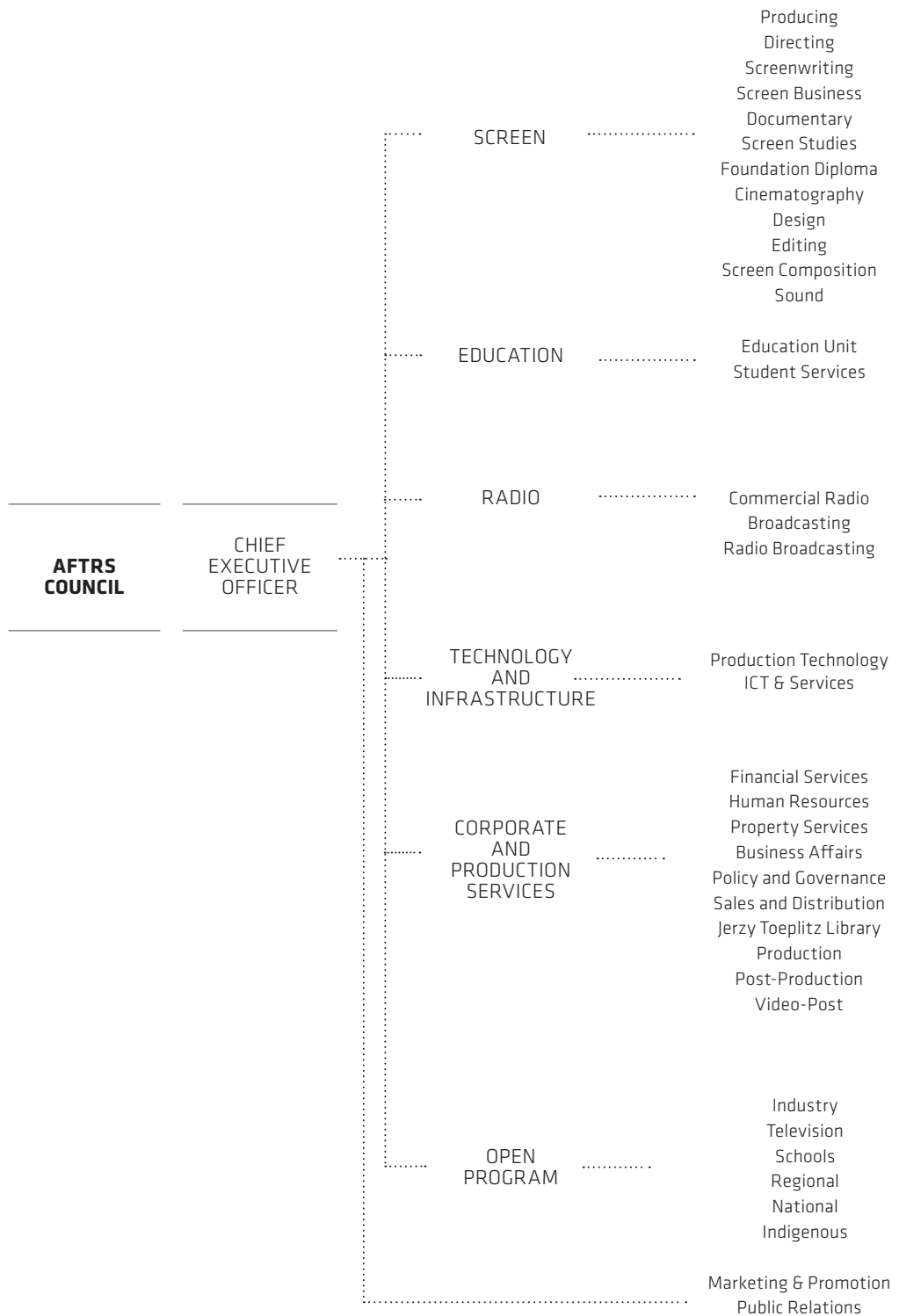
Chief Executive Officer

Ms Sandra Levy

Executive (as at 30 June 2013)

- Director, Corporate and Production Services – Ms Ann Browne
- Director, Screen – Mr Neil Peplow
- Deputy Director, Screen – Ms Sarah Stollman
- Director, Radio – Mr Mark Collier
- Director, Education – Ms Francine Finnane
- Director, AFTRS Open – Ms Liz Hughes
- Director, Technology and Infrastructure – Mr Tim Sadler

Mr Peter Millyn was Director, Screen Production to 26 November 2012 after which the position was abolished.



STATUTORY REPORTS

STATUTORY REPORTS

EQUAL EMPLOYMENT OPPORTUNITY (EEO – WORKPLACE DIVERSITY)

No complaints were received from staff members this financial year. A complaint of discrimination by an ex-employee lodged with the Federal Court of Australia was dismissed with consent.

Staff input continues to be sought through anonymous new employee and staff exit surveys and an external anonymous whistleblowing hotline service where complaints may be lodged. The external anonymous whistleblowing hotline service has not received any reports during this period.

STAFFING, ESTABLISHMENT AND APPOINTMENTS

AFTRS staff selection processes are based on merit selection.

Representation of women at AFTRS has remained stable at 53 per cent of staff.

The senior management team was restructured in 2012 but the overall numbers remained the same. Representation of women at this level has increased from 43 per cent (30.6.12) to 57 per cent (30.6.13). For the same period, representation of women on staff at AFTRS slightly decreased at the Head of Department level from 60 per cent to 55 per cent, in the lecturer staff positions from 42 per cent to 38 per cent and within technical areas from 13 per cent to eight per cent.

As at 30.06.13 there were 124 staff at AFTRS, 12 of whom worked part-time (ten per cent down from 12 per cent). Staff from non-English speaking backgrounds occupied 22 positions (to the Head of Department level), two were occupied by people identifying as having a disability, and one member of staff identified as an Aboriginal or Torres Strait Islander.

Of the 32 appointments made by AFTRS during the year, 21 were women and seven indicated they were from a non-English speaking background. All equity-related policies are available on the Intranet.

COMPARISON TABLES 2011-12 & 2012-13

STAFFING INFORMATION

	2011-12					2012-13				
	Male Full time	Male Part time	Female Full time	Female Part time	Total	Male Full time	Male Part time	Female Full time	Female Part time	Total
New South Wales										
a) PEO			1		1			1		1
b) SES	5		2		7	3		4		7
c) Below SES	52	4	54	8	118	48	6	54	5	113
d) Temporary				2	2	1		1		2
Victoria										
Below SES				1	1				1	1
Total	57	4	57	11	129	52	6	60	6	124

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

BREAKDOWN OF AFTRS STAFF BY GENDER, LEVEL & NESB

	2011-12				2012-13			
	Male	Female	Total	NESB	Male	Female	Total	NESB
*Senior Management	4	3	7		3	5	8	
Management/ Heads of Department	12	18	30	3	13	16	29	5
Teaching	14	10	24	4	11	6	17	2
Teaching/ Training Support		9	9	2	1	9	10	1
Administration	10	22	32	8	10	25	35	8
Technical	14	2	16	5	13	1	14	5
Production	5	4	9		5	4	9	
Support	2		2	1	2		2	1
Total	61	68	129	23	58	66	124	22

*Includes one PEO

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

Five new key positions were introduced, including the Deputy Director, Screen and four Convenor positions in Screen Division. These new positions were all filled by women.

REPRESENTATION OF EEO TARGET GROUPS WITHIN SALARY BANDS

2011-12					2012-13				
Salary Band	NESB	ATSI	PWD	Women	Salary Band	NESB	ATSI	PWD	Women
To \$44,290			1		To \$45,619			1	
\$44,291 - \$58,188	2			6	\$45,620 - \$59,934	1			3
\$58,189 - \$61,955	2			10	\$59,935 - \$63,814	2			12
\$61,956 - \$83,000	8			14	\$63,815 - \$85,245	7			16
\$83,001 - \$94,237	8	1		18	\$85,246 - \$97,064	5	1		14
\$93,238 - \$115,820	2		1	15	\$97,065 - \$119,295	7		1	12
Over \$115,821	1			5	Over \$119,295				9
Total	23	1	2	68	Total	22	1	2	66

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

Work and Private Commitments

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

STAFF TRAINING AND DEVELOPMENT

Internal training during 2012–13 continued to offer employees basic administration, general and technology skills. In addition, training was undertaken in: information management; communication skills; copyright; specialist production technology; financial management; law; industrial relations; online course development; health and safety; leadership, and general management. Staff also participated in general training undertaken in partnership with other cultural agencies based in New South Wales.

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

Staff attended conferences in areas including: screenwriting; documentary; higher education; radio; library management; accounting; digital media, and information technology. Conferences were attended both overseas and in Australia.

In 2012–2013 AFTRS provided study assistance for staff undertaking external studies in fields including: multimedia; business technology management; information studies; media communications; public policy; musical dramaturgy, and history. The qualifications ranged from certificate to doctorate.

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

Cost of Staff Training

Value of staff time involved in training:

• 211 days internal training	\$73,054
• 75 days external training	\$30,100
• 78 days attending conferences	\$40,946
• 5 days approved professional development leave	\$1,061
• 105 days approved study leave	\$43,644

Direct expenditure staff training:

• Internal Training	\$ 28,516
• External Training	\$ 23,089
• Conferences	\$ 17,172
• Related travel	\$ 32,112

Total cost of staff training	\$289,694
Average expenditure per staff member	\$2,336

The average expenditure per staff member is a decrease of nine per cent on the 2011–12 figure (which had been a 29 per cent increase on the previous year).

INDUSTRIAL RELATIONS

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

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

Agreement Making

The current AFTRS Enterprise Agreement 2011 has entered the final year of its three-year nominal duration.

WORK HEALTH AND SAFETY (WHS)

AFTRS continues to identify and promote best practice WHS management and is committed to the reduction of workplace-related accidents, illnesses and injuries. We are committed to the implementation of, and adherence to, all applicable government WHS policy and legislation. During this period several policies and procedures were developed or reviewed including the following.

- Online Incident Reporting System – review showed it to be successful in capturing information.
- The expansion of the number of Safe Operating Procedures and Safe Work Method Statements.
- First Aid procedures.
- Induction process for production (students and volunteers).
- AFTRS Open risk management procedures.
- After Hours Emergency management procedures.

An ongoing program of review continued including: induction of students and contractors; risk-assessment processes; ergonomic assessments; identification and review of high-risk activities, and workplace inspections. Measures were taken to address identified risks including: purchase of working-at-height access equipment; purchase of hazardous chemical storage; installation of pedestrian bollards and barriers in the loading dock, and upgrading of the emergency warning system.

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

DISABILITY REPORTING MECHANISMS

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

Consultation

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

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

Minutes of the meeting and other health and safety information is made available to workers on noticeboards, via email, Health and Safety e-letter and on the School intranet.

Training undertaken included:

- WHS Harmonisation and Due Diligence for Officers (AFTRS Executive)
- Rehabilitation Case Management
- WHS Awareness and Risk Management
- First Aid and Recertification.
- Advanced First Aid
- Emergency Warden and First Attack Firefighting Training
- Induction/Orientation – Staff and contractors
- Construction Induction Training (“White card” – Staff and students)
- Production Safety (new students)
- Commonwealth Health and Safety Representative
- Commonwealth Health and Safety Representative Bridging Course
- Ergonomics (new students from a number of computer-based specialities)
- Certificate IV in OHS
- Electrical Safety testing and tagging
- Elevating Work Platform – Scissor lift
- Various licences/tickets

Personnel

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

- Seven Health and Safety Representatives and Deputies (an increase of 16 per cent since last report)
- 31 Senior First Aid Officers (an increase of 55 per cent since last report)
- 35 Emergency Wardens (an increase of 52 per cent since last report)
- 5 Rehabilitation Case Managers (an increase of 25 per cent since last report)

Incident Reports

During the reporting period there were 45 incident reports. Of these only one was “notifiable” to Comcare. Comcare, the Regulator, was satisfied with AFTRS’ response to the incident and did not investigate it further. All other incidents are closed.

There have been two compensation claims lodged during the period. Both were accepted. Following review of the circumstances leading to the injuries there was no action required in one instance and, although AFTRS had not been at fault in the other injury, procedures and equipment were reviewed and improved as best practice.

FREEDOM OF INFORMATION

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

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

In addition, requests may be made formally for information about AFTRS and its operations under the *Freedom of Information Act 1982*. These requests are referred to AFTRS' FOI officer. One request was received and finalised by AFTRS during the reporting period, and the information released as a result is disclosed in AFTRS' Disclosure Log on AFTRS' website.

PRIVACY

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

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

During the reporting period, no requests were made for access to personal information, and there was one request for the correction of personal information.

MINISTERIAL DIRECTIONS AND GOVERNMENT POLICIES

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

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

JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

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

FRAUD CONTROL

During the 2012–2013 financial year, AFTRS introduced and implemented a revised Fraud Control Policy and its 2012–2014 Fraud Control Plan.

AFTRS conducted training and refresher training on the revised Policy and new Plan, and on relevant, related policies and procedures such as the AFTRS' Whistleblower Policy.

AFTRS progressively undertook a number of actions to enhance its control of fraud, including the auditing of its electronic procurement system and the enhancement of records concerning equipment and capital assets. AFTRS' various fraud control enhancements were reported to each meeting of the Finance, Audit and Risk Management Committee during the reporting period.

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

INDEMNITIES AND INSURANCE PREMIUMS FOR OFFICERS

AFTRS paid an insurance premium of \$5,285.52 excluding GST to Comcover to indemnify the Council Members and Officers for any claim made against them while acting in their capacity as office holders.

ENVIRONMENTAL PROTECTION AND BIODIVERSITY CONSERVATION

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

Ecologically Sustainable Development

The AFTRS program of environmental activities aims for:

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

Initiatives implemented in this period included:

- Providing signs on all the lighting control panels and manual switches to turn lights off when spaces are no longer used.

Environmental Performance Reporting

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

Activity	Alignment with ESD principles	Advancement of ESD principles
Managing contracts	Tenders and contracts for potential suppliers contain environmental evaluation and conditions.	Procurement decisions and contracting integrates long-term environmental aims.
Environmental Management Plan implementation	Review and modify environmental policies and management plans.	Provides the basis of our environmental management program.
	Implement initiatives from plan.	Provides a plan and target for initiatives and energy use.
Theme	Steps taken to reduce effect	Measures to review and improve reducing the effect
Energy efficiency	Continual review of usage school-wide and particularly in areas where AFTRS can control the outcomes using initiatives, such as staff awareness and preventative maintenance programs.	Collection and review of usage data manually on site and by a consultant and periodical energy audits by consultants.
Waste	AFTRS continues to implement recycling programs which separate waste at source and aims to reduce waste by providing crockery and utensils and kitchen areas and reducing waste to landfill by encouraging recycling.	Ensuring engagement with staff on environmental matters and assigning roles for staff to support the program at ground level.
Water	AFTRS makes use of water efficient devices including showerheads, dual flush toilets, water-saving washers on taps and low-water usage dishwashers.	Monitoring water consumption and encouraging efficient use.

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

APPENDIX 1

ENABLING LEGISLATION

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

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

Section 5(2) provides that the School:

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

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

APPENDIX 2

FINANCIAL RESOURCE SUMMARY

FINANCIAL PERFORMANCE

In the 2012–2013 financial year AFTRS results were almost break-even with a small surplus of \$1,698. The Parliamentary Appropriation for AFTRS in 2012–2013 was \$24,411,000. Total revenue was \$30,037,000 of which own-source revenue of \$5,626,000 was generated through its award course and Open fees, interest, and the sale of AFTRS training products. Total own sourced revenue exceeded last year by \$604,000 or 12 per cent. Revenue from “Sale of Goods” increased by \$773,000 or 17 per cent while interest received other revenue decreased by \$169,000. The increase in revenue from “Sale of Goods” was largely a result of expanding the range and number of Open and award courses with two thirds of the additional revenue generated by Open.

Expenses at \$30,031,000 were marginally below the School’s internal forecast. Expenses were controlled and the increase in expenditure was limited to \$886,000 or three per cent compared to the previous financial year.

Depreciation exceeded our capital expenditure for the year which was in accordance with our five year capital expenditure plan.

AFTRS’ financial statements for 2012–13 were prepared in accordance with the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) and the Finance Minister’s Orders (FMOs) for the reporting period ending 30 June 2013. The Australian National Audit Office (ANAO) issued an unqualified audit opinion on the financial statements and notes on 30 August 2013.

EXTERNAL AUDIT

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

INTERNAL AUDIT

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

Internal Audit submits an annual audit plan and regular quarterly operational plans to FARM. Audits conducted during 2012–2013 were:

- Core Financial Controls
- Open Program
- Student Management Cycle

RISK MANAGEMENT

AFTRS participated in Comcover’s 2013 Risk Management Benchmarking Survey. Although the results of the survey indicated that there were some aspects of AFTRS’ risk management that needed improving, the School was awarded an increased benchmarking discount of 6.75 per cent on the cost of its 2013–2014 insurance premium.

CLAIMS AND LOSSES

There were no major losses during the year ending 30 June 2013.

PURCHASING

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

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

COMPETITIVE TENDERING AND EXPRESSIONS OF INTEREST

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

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

- Urgency of the requirement
- Limited number of known potential suppliers
- Competitiveness of the marketplace
- A supplier's prior knowledge or experience with a particular activity that other suppliers could not build up unless extensive additional costs and time delays were incurred
- Compatibility with existing equipment.

In 2012–2013 AFTRS sought written quotes and/or tenders for the following services (over \$100,000):

- Cleaning services of building
- Internal audit services

CONSULTANCY SERVICES

AFTRS engages consultants with specialist skills to help with defined projects. During the year AFTRS entered into approximately eight different consultancies, involving expenditure of approximately \$130,000. A total of three consultancies had a value exceeding \$10,000.

Consultant

Project

Beyond Technology Consulting Pty Ltd
Cyon Knowledge Computing Pty Ltd
Sense Of Security Pty Ltd

IT system consultancy
Equipment booking system
IT security review

CONTRACTORS

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

PROPERTY USE

AFTRS headquarters is located at the Entertainment Quarter, Moore Park, Sydney NSW in the heart of Sydney's screen precinct. The building (12964m²) features specialist screen and radio teaching and production facilities. The cost of leasing, car parking and outgoings for 2012-13 totalled \$4.4 million.

AFTRS GRADUATES 2012

FOUNDATION DIPLOMA

Jacob Abi-Arrage
Zoe Adam
Julia Allsop
Benjamin Blyth
Angus Burns
Lewis Court
Olivia Fay-Williams
James Fraser
Tansy Gardam
Michael Golding
John Grant
Jake Grantford
Emma Hudson
Fotini Kailis
Jason Katsoolis
Adam Krowitz
Luis Logam
Jessica Lytton
Malina Mackiewicz
Hamish MacMillan
Benjamin Marks
Sean McMeekin
Liam Megarrity
Harrison Milas
Gregory Moskovitch
Edward Murphy
Patrick Naoum
Janaiah Orcher-Burge
Janek O'Toole
Matisse Purinton-Miller
Mitchell Reinke
Natasha Scheiner
Lauren Sillato
Brodie Simpson
Chelsea Thistlewaite
Sarah Thorpe
Julian Tynan
Max Van Buuren
Rohan Viswalingam
Robert Walcott
Dannielle Ward

GRADUATE CERTIFICATE IN CINEMATOGRAPHY FUNDAMENTALS

Cara Bowerman
Sean Dooley
Lachlan Judd
Alexander Lee
Grégoire Lière
Sarah MacDonald
Bryn Morrow
Stephen Rangott
Juntra Santitharangkun

GRADUATE CERTIFICATE IN DIRECTING FUNDAMENTALS

Hannah Bent
Benjamin Brink
Tae-Hyun Kim
Frederick James Koch
John Lagerlow
Zoe Pepper
Mehran Rowshanzadeh
Amy Wang
Warwick Young

GRADUATE CERTIFICATE IN DOCUMENTARY FUNDAMENTALS

Cassandra Charlton
Belinda Cone
Dianne Ellis
Alissar Gazal
Vincent Goodyer
Mitchell Grant
Jennifer King
Ehsan Knopf
Glenys McLaughlin
Bernadette Nguyen
Armando Jose Romero
Amy Scully

GRADUATE CERTIFICATE IN EDITING DRAMA

Lucas Conway
Brianna Cook
Jane du Toit
Matthew Hodges
Timothy Kadwell
Matthew Luciano
Fiona Macintosh
Winnie Sempio
Nicole Thorn

GRADUATE CERTIFICATE IN PRODUCING

Clare Gerber

GRADUATE CERTIFICATE IN SCREEN CULTURE

Anne-Maree Adams
Jessica Fenton
Timothy Gray
Hanna Habazin
Tara Lomax
Michi Marosszeky
Rufus Richardson

GRADUATE CERTIFICATE IN SCREEN MUSIC

Lachlan Bain
Timothy Ivimey
Jai Pyne
Matthew Rudduck
Saxon Smith
Jared Underwood
Anthea Varigos
Jonathan Zwartz

GRADUATE CERTIFICATE IN STORY DEVELOPMENT AND SCREENWRITING FUNDAMENTALS

Huna-Nangaua Amweero
Abigail Austin
Ashley Bell
Hannah Carroll-Chapman
Brett Evans
Maria Milagros Gisbert Pascual
Ingrid Macaulay
Jessica Mallett
Rajeev Muneshwar
Hunter Page-Lochard
Lisa Pieroni
Jillian Wade

GRADUATE CERTIFICATE IN VISUAL EFFECTS

Augusto Mallmann Duarte
Sarah Eddowes
Hugh Hourigan
Ben Schelle
Kelsey Shanahan
Benjamin Silburn
Kelecia Tate
Daniel Wilde
Juan Miguel Zaragoza

GRADUATE DIPLOMA IN CINEMATOGRAPHY

Philip Charles
Kamil Domaradzki
Samuel Halpin
Vincenzo Lamberti
John McAvoy
Seamus Mullen

GRADUATE DIPLOMA IN COMMERCIAL RADIO BROADCASTING

Asher DeGrey
Tian Gerrand
Joseph Groth
Charley Hadley
Matthew Heap
Mark Krivo
Emmeline Peterson
Murray Ryan
Keegan Thomson

GRADUATE DIPLOMA IN DIRECTING

Melissa Anastasi
Brendan Cain
D'Arcy Foley-Dawson
Mathew Govoni
Brendon McDonall
Damian McLindon
Madeleine Parker
Laura Scrivano

GRADUATE DIPLOMA IN DOCUMENTARY

Hollie Fifer
Natasha Lawrence
Elizabeth McCarthy
Margaret McHugh
Logan Mucha
Adam Rosenberg
Sophie Wiesner

GRADUATE DIPLOMA IN EDITING

Kelly Cameron
Alana Greig
Mary-Elizabeth Hutson
Shannon Longville
Bernadette Murray
Caitlin Spiller

GRADUATE DIPLOMA IN PRODUCING

Katherine Amos
Rachel Argall
Taylor Litton-Strain
Rachel Lu
Peter Magdas
Katia Nizic
Sean O'Reilly
Si Yuan Tan

GRADUATE DIPLOMA IN PRODUCING & SCREEN BUSINESS

Katherine-Anne Armstrong-Smith
Stafford Bettridge
Andrew Brinsmead
Matthew Cooper
Mark Denton
Eva Di Blasio
Barbara Grummels
Carolyn Kung
Patrick Lavery
Jane Maguire
Joshua Robinson
Miguel Rosado Boulet
Christian Salmon
Kristin Voumard
Eleanor Winkler

GRADUATE DIPLOMA IN PRODUCTION DESIGN

Laura Aghajanian
Maria Berdoukas
Ella Carey
Laura Murray
Sherree Philips
Tanika Pratt
Michael Price
Bethany Ryan

GRADUATE DIPLOMA IN RADIO BROADCASTING

Joshua Becker
Lucienne Bell
Phillipa Blackwood
Julien Bonnel
Oliver Crossan
Lewis Forbes-Mitchell
Samuel Hargreaves
Nicholas Hose
Sally Knight
Alexander Mitchell
Brianna Peterson
Helen Shield
Alice Workman

GRADUATE DIPLOMA IN SCREEN MUSIC

Matthew Chin
Thomas Farmer
Matthew Gowen
Helen Grimley
Debra Jones
Adam Moses
Andrew Scott
Melisande Wright

GRADUATE DIPLOMA IN SCREENWRITING

Trent Bartfeld
Cyrus Bezyan
Jeremy Cassar
Adrian Chiarella
Warren Clarke
Jessica Craig-Piper
Jon Dalgaard
Devin Doyle
James Govan
Anita Jankovic
Reece Jones
Thomas Keele
Larissa Lavarch
Benjamin Mathews
Charlotte McConaghy
Jessica Paine
Claire Phillips
Peter Schmidt
Bradley Slabe
Jih Smith
Christopher Squadrito
Keir Wilkins

GRADUATE DIPLOMA IN SOUND

Elizabeth Bezzina
Padraic Boylan
Martin Demian
Declan Diacono
Timothy Dwyer
Gareth Evans
Alexander Francis
Blake Guy
Lachlan Harris
Daniel Lustrì
James O'Keeffe
Jean-Marc Serret

MASTER OF SCREEN ARTS

David Edwards
Lucy Gaffy
Martha Goddard
Lisa Hoppe
Maziar Lahooti
James Marshall
Pru Montin
Juhyun Pak
Julian Shaw
Boris Vymenets

MASTER OF ARTS BY RESEARCH

Atalanti Dionysus
David Hansen

APPENDIX 4

SUPPORTER AWARDS TO STUDENTS

FOXTEL AWARD FOR EXCEPTIONAL NEW TALENT

Jacqui Feeney, Director of FOXTEL Movies, Finance – Strategy presented the FOXTEL Award for Exceptional Talent, which was awarded to Benjamin Mathews and Brendon McDonall.

THE KENNETH B. MYER AWARD FOR EXCEPTIONAL TALENT

The Kenneth B. Myer Award for Exceptional Talent was presented by Neil Peplow and awarded to Melissa Anastasi and Martha Goddard.

THE KENNETH B MYER AWARD FOR PROJECT DEVELOPMENT

The Kenneth B Myer Award for Project Development was presented by Neil Peplow and awarded to Lucy Gaffy & Juhyun Pak.

THE SHARK ISLAND FOUNDATION DOCUMENTARY PRIZE

The Shark Island Foundation Documentary Prize, presented by Mary McCrae, on behalf of Ian Darling, from Shark Island Production Company, was awarded to Hollie Fifer.

THE EUROPEAN UNION FILM AWARD

The European Union Film Award was presented by First Secretary Consul Andreas Hadjithemistos from the Cyprus High Commission and awarded to Laura Scrivano and Melissa Anastasi who received return flights, accommodation and an invitation to the International Film Festival “Cyprus Film Days” in Cyprus.

WAKE IN FRIGHT AWARD FOR ENTREPRENEURIAL AMBITION

The Wake in Fright Award for Entrepreneurial Ambition was presented by Michael Neary and awarded to Barbara Grummels (with Eva Di Blasio).

SCREEN AUSTRALIA'S TALENT ESCALATOR PROGRAM

Screen Australia's Talent Escalator program was presented by Christopher Sharp and awarded to Eva Di Blasio.

A V MYER INDIGENOUS AWARD FOR EXCEPTIONAL TALENT

The A V Myer Indigenous Award was presented by renowned filmmaker Sally Riley, on behalf of Andrew Myer, and was awarded to Caitlin Murphy and Larissa Lavarch.

ASTRA GRADUATE PROGRAM

The successful recipients of the 2013 ASTRA program to provide graduate students of the AFTRS Foundation Diploma with experience working with subscription television (STV) organisations include Jacob Abi-Arrage, Zoe Adam, Tansy Gardam, Jason Katsoolis, Jessica Lytton, Malina Mackiewicz, Hamish MacMillan, Matisse Purinton-Miller, Lauren Sillato and Brodie Simpson

APPENDIX 5

PUBLIC PROGRAM 2012-2013

FRIDAY ON MY MIND

Your Film Festival - Who Will Be The Next Great Storyteller? Guests: Damian Power, Maziar Lahooti and Aex Murawski Sydney	Friday July 6, 2012
Margins & Mainstream Guest: Richard Lowenstein Melbourne	Friday July 6, 2012
Immersive Imaging Guest: Paul Nichola Sydney	Friday July 13, 2012
Writing Champion Guest: Mac Gudgeon Melbourne	Friday July 13, 2012
A Call to Producers: Adapt or Die Guest: Neil Peplow Sydney	Friday July 20, 2012
Uncovering Life as Comedian, Satirist & Writer Guest: John Clarke Melbourne	Friday July 20, 2012
Passion in Practice Guest: Peter James Melbourne	Friday July 27, 2012
Fast & Furious Guest: Kate Dennis Melbourne	Friday July 27, 2012
Character Love Guest: Louise Fox Sydney	Friday August 3, 2012
Bringing Seth McFarlane's Bawdy <i>Ted</i> to Life Guest: Glenn Melenhorst Melbourne	Friday August 3, 2012
Funny, Provocative & Extraordinary Radio Guest: Richard Fidler Sydney	Friday August 10, 2012

Mastering the Art of the Short: Luke Doolan, Drew Bailey & Matthew Dabner Guests: Luke Doolan, Drew Bailey and Matthew Dabner Sydney	Friday August 17, 2012
Stellar Television – <i>Puberty Blues</i> Guests: John Edwards and Imogen Banks Sydney	Friday August 24, 2012
Gliding from Stage to Screen Guest: Matt Cameron Melbourne	Friday August 24, 2012
<i>Not Suitable for Children</i> – Peter Templeman Guest: Peter Templeman Sydney	Friday August 31, 2012
Producing with Passion Guest: Nigel Odell Melbourne	Friday August 31, 2012
Criminally Good TV Guests: Peter Duncan and Richard Roxburgh Sydney	Friday September 7, 2012
From Score to Screen Guest: Paul Grabowsky Melbourne	Friday September 7, 2012
Hooking Up with <i>Bait 3D</i> Guest: Kimble Rendall Sydney	Friday September 14, 2012
Science Television for the Global Market Guest: Sonya Pemberton Melbourne	Friday September 14, 2012
<i>Romper Stomper</i>, 20 Years On Guest: Geoffrey Wright Melbourne	Friday September 21, 2012
Screenwriter on the Rise Guest: Shaun Grant Melbourne	Friday September 21, 2012
Taking <i>The Sapphires</i> from Stage to Screen Guests: Tony Briggs and Keith Thompson Sydney	Friday September 28, 2012

Doing it all – Acting. Writing. Directing Guest: Damian Walshe-Howling Melbourne	Friday September 28, 2012
Distinctive and Engaging Stories for the Screen Guest: Liz Watts Sydney	Friday October 5, 2012
Mastering Character and Ideas Guest: Andrew Knight Melbourne	Friday October 5, 2012
Bollywood Dreams: Anupam Sharma Guest: Anupam Sharma Included a screening of <i>From Sydney with Love</i> Sydney	Friday October 12, 2012
Creative Producer Extraordinaire Guest: Jan Chapman Melbourne	Friday October 12, 2012
Re-imagining Cinematic Boundaries Guest: Amiel Courtin-Wilson Sydney	Friday October 19, 2012
Peter Stubbs and the Power of SFX Guest: Peter Stubbs Melbourne	Friday October 19, 2012
It's a Wrap: The Best of Screen 2012 Panellists: Giles Hardy, Lee Zacharia, Dan Ilic, Marty Murphy Sydney	Friday October 26, 2012
The Heightened World of the Murder Mystery Guests: Deb Cox & Fiona Eagger Melbourne	Friday October 26, 2012
Seriously Funny Guest: Laura Waters Melbourne	Friday November 2, 2012
The Multi-talented Nadia Tass Guest: Nadia Tass Melbourne	Friday November 9, 2012
Director on the Rise Guest: Glendyn Ivin Melbourne	Friday November 16, 2012

A Rocketing First Feature Guests: Kim Mordaunt and Sylvia Wilczynski Sydney	Friday March 1, 2013
Tone, Tempo and The <i>Time of Our Lives</i> Guest: Amanda Higgs Melbourne	Friday March 8, 2013
Offers, Agents and Lessons Learnt Guest: Justin Kurzel Melbourne	Friday March 15, 2013
Troy Lum: The Man behind the Hopscotch Brand Guest: Troy Lum Melbourne	Friday March 22 , 2013
Red Dog Director, Kriv Stenders – Riding the Wake of Success Guest: Kriv Stenders Sydney	Friday April 5, 2013
Uber film industry Leader and Producer: Andrew Mason Guest: Andrew Mason Melbourne	Friday April 5, 2013
The Mystery of Writing and Directing <i>Mr and Mrs Murder</i> Guests: Kelly Le Fever and Sian Davies Melbourne	Friday April 12, 2013
Knockout Performances & Working with Actors Guest: Peter Sardi Melbourne	Friday April 19, 2013
Jeffrey Walker: Rake-ing for Success Guest: Jeffrey Walker Melbourne	Friday April 26, 2013
Best of Both Worlds – Kate Dennis Guest: Kate Dennis Sydney	Friday May 3, 2013
Warp Films: Ambitious and Independent Guests: Anna McLeish & Sarah Shaw Melbourne	Friday May 3, 2013
Leigh Whannell: Co-creator of the <i>Saw</i> Franchise Guest: Leigh Whannell Melbourne	Friday May 10, 2013

<p>An Insiders Take on Acquisitions and What Works at the Australian Box Office Guest: Seph McKenna Melbourne</p>	Friday May 17, 2013
<p>The straight-talking Alison Nisselle Guest: Alison Nisselle Melbourne</p>	Friday May 24, 2013
<p>The business of the Business Guest: Chris Oliver-Taylor Melbourne</p>	Friday May 31, 2013
<p>Friday On My Mind Pop Up at the Sydney Film Festival Hub Josh Oppenheimer, director of award winning doco <i>The Act of Killing</i> Sydney</p>	Friday June 7, 2013
<p>The Truth, True Crimes and Underbelly Guest: Peter Gawler Melbourne</p>	Friday June 7, 2013
<p>Major Australian Director Guest: Fred Schepisi Melbourne</p>	Friday June 14, 2013
<p>The Alchemy of Producing & Casting Guest: Andy Walker Melbourne</p>	Friday June 21, 2013
<p>Black is the New Black. The Rise and Rise of Indigenous Australian Storytelling on the Screen Guest: Gillian Moody Melbourne</p>	Friday June 28, 2013

TV TALKS

The TV department at AFTRS introduced a monthly event for TV people: TV Talks – an opportunity to watch, listen and laugh with a panel of engaging TV industry people talking about TV 'stuff', complemented by networking afterwards!

The Voice Tuesday August 7, 2012
Julia Ward, Director of Entertainment, Shine Australia
Adrian Swift, Director Development, Nine Network

Vibing The Zeitgeist Tuesday September 4, 2012
Jason Stephens, Creative Director, Fremantle Media Australia
Tony Iffland, Director of Television and Online Content, SBS
Lisa Walsh, Head of Research & Marketing, ABC TV

Working with Real People Thursday August 9, 2012
Caroline Spencer: Executive Producer – FremantleMedia
Stephen Tate: Executive Producer - Network Ten

Pitching: The Good, The Bad and The Ugly Tuesday November 6, 2012
Des Monaghan, Executive Chairman, Screentime Group
Brendan Dahill, Controller, ABC 1
Beverly McGarvey, Chief Programming Officer, Network TEN

The Future of Television Tuesday February 5, 2013
David Mott
Matt Campbell

Fiddling the Format Tuesday March 5, 2013
Brad Lyons, Director of Network Production
Tim Clucas, Director of Programming, Fremantle Media Australia

A Career in Telly Tuesday April 2, 2013
Gretel Killeen, Writer and Presenter
Cathie Scott, Director of Production Development, FremantleMedia Australia
Nick Murray, CEO Cordell Jigsaw Zapruder

And the Winner Is... Tuesday May 7, 2013
Darren Dale, EP - Redfern Now
Graham Burrells, Creative Director Foxtel Movies and Premium Drama
Adam Zwar, EP - Lowdown, Agony Aunts

"Making it OS" Tuesday June 4, 2013
Greg Quail, EP - Quail TV
Hannah Barnes, Head of Programming and Commissions, The Lifestyle Network
Rod Parker, Head of Factual, ITV Studios Australia

MCs of these sessions have included Denise Eriksen, Josie Mason, Anita Jacoby and John Gregory.

”

Thank you for
such wonderful
insight into this
industry

Deborah, by email

APPENDIX 6

INDUSTRY EVENTS AT AFTRS

JULY 2012 TO JUNE 2013

SHOWTIME – Screenings	Monday July 2, 2012
Graduates (Directing Grad Cert 2011) – Meeting	Monday July 2, 2012
Australian Screen Editors Guild – Meeting	Monday July 2, 2012
Australian Production Design Guild – Meeting	Tuesday July 3, 2012
Australian Directors Guild – OZDOX – Screening, Discussion and Q & A	Wednesday July 11, 2012
jj spice films (Graduate – Directing) – Script meeting	Wednesday July 11, 2012
Australian Production Design Guild – Talk and presentation with Grant Major	Thursday July 12, 2012
Australian Production Design Guild – Meeting	Tuesday July 17, 2012
Radio Station FBi Radio 94.5fm (with AFTRS) – Training Session	Wednesday July 18, 2012
Australian Guild of Screen Composers 35mm screening of Black Robe then Q & A with Bruce Beresford.	Thursday July 19, 2012
Joon Films (2010 Screen Business Course Graduate – Farnaz Fanaian) – Script readings	Saturday July 21, 2012
Radio Station FBi Radio 94.5fm – Meeting	Tuesday July 24, 2012
Kenneth B Myer Scholarship Project – Short film Screening	Wednesday July 25, 2012
Screen Editors Guild – Panel discussion with Distracted Media	Thursday July 26, 2012
Porchlight Films – Writers' room / plotting session	Monday July 30, 2012
OZDOX – Australian Directors Guild – Meeting	Monday July 30, 2012
Hopscotch Films – Script read – Meeting	Tuesday July 31, 2012
Australian Production Design Guild – Meeting	Tuesday July 31, 2012
Australian Screen Editors Guild – Monthly Meeting	Monday August 6, 2012
Intuitive Pictures/AFTRS Grads – Project Development Session	Monday 6–Wednesday August 8, 2012
Bellavision Media/AFTRS Grads – Meeting	Tuesday August 7, 2012

AFTRS Producing Grads – Screenings	Thursday August 9, 2012
The University of Sydney – Centre for Continuing Education David Stratton study day	Sunday August 12, 2012
Australian Screen Editors Guild – Panel Discussion	Tuesday August 14, 2012
Australian Production Design Guild – Committee meeting	Tuesday August 14, 2012
OZDOX & Australian Directors Guild – Screening and Q & A	Wednesday August 15, 2012
Visual Effects Society – Screening and Discussion	Thursday August 16, 2012
Australian Production Design Guild – Tech check	Tuesday August, 21 2012
Australian Screen Sound Guild – Meeting & Presentation	Tuesday August 28, 2012
Joon Films – Auditions	Wednesday August 29, 2012
Australian Production Design – Autodesk Talk & presentation	Thursday August 30, 2012
Jurgen Thor Productions – Script development meeting	Friday August 31, 2012
Catherine Griff – Philip Hearnshaw Memorial Service - Screening of quicktime file	Saturday September 1, 2012
Australian Screen Editors Guild – “Lifting The Lid on Cutting Reality TV” Panel discussion + Q & A	Wednesday September 5, 2012
Australian Production Design Guild – AGM	Tuesday September 11, 2012
Australian Directors Guild – Screening + Discussion	Wednesday September 12, 2012
Sydney Unity Users Group – Presentation & Discussion	Tuesday September 18, 2012
Jodin Meyer – (Graduate of Grad Cert in Directing 2011) – “3 Minute Film Project” Meeting	Wednesday September 19, 2012
Porchlight Films – Brainstorming session	Monday September 24, 2012
Porchlight Films – Brainstorming session	Tuesday September 25, 2012
Australian Production Design Guild – Meeting	Tuesday September 25 2012
Australian International Documentary Conference – Launch of DocWeek program & Presentation	Tuesday September 25, 2012
Empress Arts Films – Test Screening	Wednesday September 26, 2012
Australian Director’s Guild – Documentary Working Group Meeting	Tuesday October 2, 2012
Australian Writers Guild – 2011 Foxtel Fellowship	Monday October 8, 2012

Australian Screen Editors Guild - Meeting	Monday October 8, 2012
Australian Production Design Guild - Meeting	Tuesday October 9, 2012
Australian Directors Guild - Meeting	Thursday October 11, 2012
Australian Guild of Screen Composers - Board Meeting	Thursday October 12, 2012
Australian Academy of Cinema & Television Arts - Awards Screenings	Sunday October 14, 2012
Australian Academy of Cinema & Television Arts - Awards Screenings	Wednesday October 14, 2012
Australian Academy of Cinema & Television Arts - Awards Screenings	Thursday October 18, 2012
WIST Media - Auditions for feature film	Friday October 19, 2012
AFTRS Graduate 2011 - Rehearsal space	Sunday October 21, 2012
Australian Production Design Guild	Tuesday October 23, 2012
Australian Academy of Cinema & Television Arts - Awards Screenings	Thursday October 25, 2012
WIST Media - Auditions for feature film	Friday October 26, 2012
Australian Academy of Cinema & Television Arts - Awards Screenings	Monday October 29, 2012
Australian Academy of Cinema & Television Arts - Awards Screenings	Tuesday October 30, 2012
Australian Screen Editors Guild- meeting	Monday November 5, 2012
WIST Media - Auditions for feature film	Monday November 5, 2012
Australian Production Design Guild - meeting	Tuesday November 6, 2012
AFTRS Producing Grads - project discussion	Tuesday November 6, 2012
Australian Production Design Guild - Presentation by Francois Audouy	Thursday November 8, 2012
AFTRS Screenwriting Grads - 'Deadbeat Dads' pre-production	Monday November 12-Saturday December 8, 2012
Intraware - Nuke software workshop/presentation	Wednesday November 14, 2012
Equity Foundation - Casting Hothouse	Friday November 16 -Sunday November 18, 2012
AFTRS Grads Tropfest Film - Auditions	Friday November 16, 2012
Advance Australia Film - Interviews (w/ David Court & Kriv Stenders)	Friday November 16, 2012

Story Arc productions pre-production meeting	Sunday November 18, 2012
Equity Foundation – Casting Hothouse	Sunday November 18–Saturday December 8, 2012
AFTRS Screenwriting Grads – ‘Deadbeat Dads’ pre-production	Monday November 12, 2012
OZDOX – Australian Directors Guild – Meeting	Monday November 19, 2012
Sydney Unity Users Group – Informal Networking meeting	Tuesday November 20, 2012
Sydney Talent Company – Screening/Actors Showcase	Thursday November 22, 2012
AFTRS Screenwriting Grads – ‘Deadbeat Dads’ pre-production	Monday November 26–Saturday December 8, 2012
AFTRS Doco Grad - ‘Butterflies’ - screening	Monday November 26, 2012
Australian Directors Guild - OZDOX Screening, Discussion and Q & A	Tuesday November 27, 2012
SHOWTIME – Screening ‘Pitch Perfect’ (35mm screening)	Wednesday November 28, 2012
Documentary Australia Foundation – ‘I am a Girl’ Investor Screening	Thursday November 29, 2012
Screen Australia – ‘Think Big Documentary Lab’	Friday November 30, 2012
WIST Media – Meeting for feature film	Saturday December 1, 2012
AFTRS Screenwriting Grads – ‘Deadbeat Dads’ pre-production	Monday December 3–Saturday December 8, 2012
Australian Production Design Guild Demonstration & presentation by WYSIWYG	Tuesday December 11, 2012
Australian Directors Guild ADG meeting with Assistant Directors	Tuesday December 11, 2012
SHOWTIME - screening	Monday December 17, 2012
Motion Picture Company - rehearsals for feature film	Thursday January 10–Friday January 11, 2012
Peter Duncan - Production Meeting	Thursday January 10, 2012
Moonlight Entertainment Pty Ltd – TV Pilot Deadbeat Dads	Monday January 21–Friday January 25, 2012
Sound Recording Studio 3	Thursday January 24, 2012
Hedone Productions – Rehearsal space for feature film	Monday January 21–Friday January 25, 2012

Moonlight Entertainment Pty Ltd - TV Pilot <i>Deadbeat Dads</i>	Tuesday January 29–Friday February 1, 2013
Sound Recording Studio 1	Friday February 1, 2013
Australian Production Design Guild – Committee Meeting	Tuesday January 29, 2013
Scarlett Pictures – Investor screening	Wednesday January 30, 2013
Nygals Films – Preview screening	Wednesday January 30, 2013
Arya-Vision Films – Test screening	Friday February 1, 2013
Screen NSW – Aurora presentation 1	Friday February, 2013
Shorts Film Festival – Sydney preliminary judging session	Friday February 1, 2013
Sound Recording Studio 2	Friday February 1, 2013
Causeway Films – Rough cut screening	Monday February 4, 2013
Moonlight Entertainment Pty Ltd – TV Pilot <i>Deadbeat Dads</i>	Monday February 4, 2013
2012 Grad Cert Screenwriting Graduates - Writers group	Tuesday February 5, 2013
Sound Recording Studio 2	Wednesday February 6, 2013
Sound Edit Suite 18	Thursday February 7, 2013
Moonlight Entertainment Pty Ltd - TV Pilot <i>Deadbeat Dads</i>	Monday February 11–Friday February 15, 2013
Porchlight Films - Writers room for development of drama series	Monday February 11–Tuesday 12 February, 2013
ADG - OXDOX - Panel discussion with possible screening	Tuesday February 12, 2013
Australian Production Design Guild - Committee Meeting	Tuesday February 12, 2013
Causeway Films – official rough cut screening	Wednesday February 13, 2013
Australian Production Design Guild - Committee Meeting	Tuesday February 26, 2013
Australian Guild of Screen Composers - Board Meeting	Wednesday February 27, 2013
BUNYA Productions – Feature film	Tuesday March 5–Wednesday March 6, 2013
AFTRS Grad Cert Graduates Writers Group	Tuesday March 5, 2013
The Society of Motion Pictures & Television Engineers (SMPTE)	Thursday March 7, 2013
Firelight Productions - <i>Nerve</i> Feature film screening to key creative	Thursday March 7, 2013

Australian Production Design Guild - Committee Meeting	Tuesday March 12, 2013
Scarlett Pictures	Monday March 18, 2013
Scarlett Pictures	Tuesday March 19, 2013
FOXTEL (Showtime) - Screening	Monday March 25, 2013
Sarah-Jane McAllan Test screening of footage	Tuesday March 26, 2013
Australian Production Design Guild - Committee Meeting	Tuesday March 26, 2013
Arenamedia Test screening	Wednesday March, 27 2013
Australian Production Design Guild Next Printing & Showreel Finder presentations and Q & A's	Wednesday March 27, 2013
Goalpost Pictures - Feature film. Fine cut screening to investors	Thursday March 28, 2013
AFTRS Grad Cert Graduates Writers Group	Tuesday April 2, 2013
Australian Production Design guild - Committee Meeting	Tuesday April 9, 2013
Australian Theatre for Young People - The Voices 2nd year Launch	Thursday April 11, 2013
Test audience screening of feature documentary + discussion and Q & A	Friday 19 April, 2013
Film Critics Circle - AGM	Monday April 22, 2013
Australian Production Design Guild - Committee Meeting	Tuesday April 23, 2013
Grad Cert Screenwriting Graduates 2012 - Meeting	Tuesday May 7, 2013
Documentary Australia Foundation - Partner's Screening Documentary 'I Am A Girl'	Wednesday May 15, 2013
Australian Production Design Guild - Talk/Presentation with Julie Lynch on costuming 'Carmen'	Thursday May 16, 2013
Australian Production Design Guild - Committee Meeting	Tuesday May 21, 2013
Australian Directors Guild - OZDOX - Talk/Presentation/Panel discussion Q&A for 'Looking Back, Looking Forward'	Wednesday May 22, 2013
Beyond Empathy - Investors Screening	Wednesday May, 29 2013
Australian Production Design Guild - Committee Meeting	Tuesday June 4, 2013
Grad Cert Screenwriting Graduates 2012 - Meeting	Tuesday June 4, 2013
Australian Production Design Guild - Committee meeting	Tuesday June 11, 2013

Chapman University & David Whealy & Associates A-List Producers Seminar (Through SPAA)	Thursday June 13, 2013
Screen NSW - Aurora Workshop (script read-throughs)	Friday June 14, 2013
Chapman University & David Whealy & Associates - script read through with actors	Friday June 14, 2013
Chapman University & David Whealy & Associates - Peter Weir talk	Friday June 14, 2013
Screen NSW - Aurora Workshop (script read-throughs)	Saturday June 15, 2013
Australian Production Design Guild - Committee Meeting	Tuesday June 18, 2013
Screen Launch & Beyond Empathy, Screening of Survival Tactics	Thursday June 20, 2013

”

I googled, "What is the best film school in Australia" and AFTRS came up

FINANCIAL STATEMENTS



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying financial statements of the Australian Film, Television and Radio School for the year ended 30 June 2013, which comprise: a Statement by Council, Chief Executive and Chief Financial Officer; the Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; and Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

The Council Members' Responsibility for the Financial Statements

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

Auditor's Responsibility

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

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

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

Independence

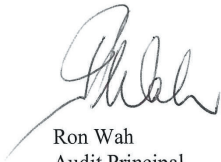
In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Opinion

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

- (i) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (ii) give a true and fair view of the matters required by the Finance Minister's Orders including the Australian Film, Television and Radio School's financial position as at 30 June 2013 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office



Ron Wah
Audit Principal

Delegate of the Auditor-General

Canberra
30 August 2013

STATEMENT BY COUNCIL, CHIEF EXECUTIVE & CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2013 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, as amended.

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

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



Prof. Julianne Schultz
Chair
30 August 2013



Sandra Levy
Director
30 August 2013



Ann Browne
Chief Financial Officer
30 August 2013

STATEMENT OF COMPREHENSIVE INCOME

For the Year Ended 30 June 2013

	NOTES	2013 \$000	2012 \$000
EXPENSES			
Employee benefits	2A	17,223	16,175
Suppliers	2B	11,026	10,964
Depreciation and amortisation	2C	1,788	1,827
Write-down and impairment of assets	2D	(6)	179
TOTAL EXPENSES		30,031	29,145
Less:			
OWN-SOURCE INCOME			
Own-source revenue			
Sale of goods and rendering of services	3A	5,372	4,599
Interest	3B	254	354
Other	3C	-	69
Total own-source revenue		5,626	5,022
Gains			
Net gains/(losses) from sale of assets	2E	(4)	1
TOTAL OWN-SOURCE INCOME		5,622	5,023
Net cost of services		24,409	24,122
Revenue from government	3D	24,411	24,140
Surplus		2	18
Other comprehensive income		-	-
Total comprehensive income		2	18

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

BALANCE SHEET

As at 30 June 2013

	NOTES	2013 \$000	2012 \$000
ASSETS			
Financial assets			
Cash and cash equivalents	4A	6,893	6,542
Trade and other receivables	4B	1,594	1,604
Total financial assets		8,487	8,146
Non-financial assets			
Property, plant and equipment	5A, B, C	9,107	9,572
Intangibles	5D	543	365
Other non-financial assets	5F	266	259
Total non-financial assets		9,916	10,196
TOTAL ASSETS		18,403	18,342
LIABILITIES			
Payables			
Suppliers	6	951	681
Other payables	7	4,137	4,411
Total payables		5,088	5,092
Provisions			
Employees	8	2,478	2,415
Total Provisions		2,478	2,415
TOTAL LIABILITIES		7,566	7,507
NET ASSETS		10,837	10,835
EQUITY			
Retained surplus		10,837	10,835
TOTAL PARENT ENTITY INTEREST		10,837	10,835

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

STATEMENT OF CHANGES IN EQUITY

As at 30 June 2013

	Retained Earnings		TOTAL EQUITY	
	2013	2012	2013	2012
	\$000	\$000	\$000	\$000
Opening balance	10,835	10,817	10,835	10,817
Comprehensive income				
Surplus for the period	2	18	2	18
Closing balance as at 30 June	10,837	10,835	10,837	10,835

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

CASH FLOW STATEMENT

For the Year Ended 30 June 2013

	NOTES	2013 \$000	2012 \$000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government		24,411	24,140
Sales of goods and rendering of services		5,368	4,495
Interest		253	355
Net GST received		1,094	1,361
Other		37	27
Total cash received		31,163	30,378
Cash used			
Employees		18,294	16,648
Suppliers		10,912	11,389
Total cash used		29,206	28,037
Net cash from operating activities	9	1,957	2,341
INVESTING ACTIVITIES			
Proceeds from sales of property, plant and equipment		53	3
Purchase of plant, equipment and intangibles		(1,659)	(3,085)
Net cash used by investing activities		(1,606)	(3,082)
Net increase / (decrease) in cash held		351	(741)
Cash at the beginning of the reporting period		6,542	7,283
Cash at the end of the reporting period		6,893	6,542

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

SCHEDULE OF COMMITMENTS

As at 30 June 2013

	2013	2012
	\$000	\$000
BY TYPE		
Commitments receivable		
GST recoverable on commitments	4,555	4,972
Total commitments receivable	4,555	4,972
Capital commitments payable		
Leasehold improvements	8	4
Plant & equipment	-	69
Total capital commitments payable	8	73
Other commitments payable		
Operating leases ¹	49,487	53,626
Other commitments ²	612	993
Total other commitments payable	50,099	54,619
Net commitments payable by type	45,552	49,720
BY MATURITY		
GST recoverable on commitments		
One year or less	499	517
From one to five years	1,892	1,872
Over five years	2,164	2,583
Total commitments receivable	4,555	4,972
Operating lease commitments payable		
One year or less	5,147	5,091
From one to five years	20,534	20,123
Over five years	23,806	28,412
Total operating lease commitments payable	49,487	53,626
Capital commitments payable		
One year or less	8	73
Total capital commitments payable	8	73
Other commitments payable		
One year or less	333	522
From one to five years	279	471
Total other commitments payable	612	993
Net commitments payable by maturity	45,552	49,720

NB: Commitments are GST inclusive where relevant.

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

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

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

SCHEDULE OF CONTINGENCIES

As at 30 June 2013

There is no event since financial year end to the date of this report which has the potential to significantly affect the ongoing structure and financial activities of AFTRS. (2012 Nil)

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

INDEX TO THE NOTES TO THE FINANCIAL STATEMENTS

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

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Objective of AFTRS

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

It is structured to meet one outcome:

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

1.2 Basis of preparation of the financial statements

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

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

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

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

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

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

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

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

1.3 Significant accounting judgements and estimates

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

1.4 Changes in Australian Accounting Standards

Adoption of new Australian Accounting Standards requirements

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

Future Australian Accounting Standard requirements

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

1.5 Revenue

Revenue from the sale of goods is recognised when:

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

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

- > The amount of revenue can be reliably measured; and
- > The probable economic benefits associated with the transaction will flow to AFTRS.

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

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

Revenues from Government

Amounts appropriated as a CAC Act body payment for Departmental outputs for the year are recognised as revenue.

1.6 Gains

Sale of Assets

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

1.7 Employee benefits

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

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

Leave

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

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

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

Separation and Redundancy

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

Superannuation

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

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

The liability for defined benefits is recognised in the financial statements of the Australian Government and is reported by the Department of Finance and Deregulation as an administered item. It is settled by the Australian Government in due course.

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

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

1.8 Leases

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

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

1.9 Cash

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

1.10 Financial assets

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

1.11 Impairment of financial assets

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

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

1.12 Payables

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

1.13 Contingent assets and liabilities

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

1.14 Acquisition of assets

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

1.15 Leasehold improvements, plant & equipment

Asset recognition threshold

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

Revaluations

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

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

Motor vehicles are all recognised at cost.

Depreciation and amortisation

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

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

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

	2013	2012
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
Leashold improvements	lease terms	lease terms

Impairment

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

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

1.16 Intangibles

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

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

1.17 Taxation

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

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

1.18 Foreign currency

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

1.19 Events after the Balance Sheet date

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

1.20 Comparative figures

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

1.21 Rounding

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

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

	2013 \$000	2012 \$000
2. EXPENSES		
2A. Employee expenses		
Wages and salaries	13,216	12,695
Superannuation		
Defined benefit plans	528	428
Defined contribution plans	1,539	1,416
Leave and other benefits	1,693	1,595
Separation and redundancy	247	41
Total employee expenses	17,223	16,175
2B. Suppliers		
Goods & services		
Consultants	280	556
Contractors	689	915
Stationery	255	244
Repairs & maintenance	1,397	1,038
Utilities	637	595
Building services	306	310
Travel	402	388
Marketing	784	655
Others	1,469	1,675
Total goods & services	6,219	6,376
Goods & services are made up of:		
Provision of goods - external entities	3,051	3,062
Rendering of services - related entities	154	260
Rendering of services - external entities	3,014	3,054
Total goods & services	6,219	6,376
Other supplier expenses		
Operating lease rentals - external entities	4,505	4,410
Workers compensation premiums	302	178
Total other supplier expenses	4,807	4,588
Total supplier expenses	11,026	10,964

	2013	2012
	\$000	\$000
2C. Depreciation and amortisation		
Depreciation		
Leasehold improvements	495	486
Plant and equipment	1,14	1,175
Motor vehicles	20	22
Total depreciation	1,661	1,683
Amortisation		
Computer software	127	144
Total amortisation	127	144
Total depreciation and amortisation	1,788	1,827
2D. Writedown of assets		
Impairment allowances written back	(6)	-
Fixed assets written off	-	179
	(6)	179
2E. Gains from asset sales		
Equipment		
Proceeds from disposal	-	3
Carrying value of assets sold	-	(2)
Gains from disposal of equipment	-	1
Motor vehicles		
Proceeds from disposal	48	-
Carrying value of assets sold	(52)	-
Loss from disposal of motor vehicles	(4)	-
Total proceeds from disposal	48	3
Total carrying value of assets sold	(52)	(2)
Total net gains/(losses) from disposals of assets	(4)	1

	2013	2012
	\$000	\$000
3. INCOMES		
<i>Revenues</i>		
3A. Sale of goods and rendering of services		
Sale of goods		
Federal government entities	10	3
External entities	5	8
	<u>15</u>	<u>11</u>
Rendering of services		
Federal government entities	4	22
External entities	5,353	4,566
	<u>5,357</u>	<u>4,588</u>
Total sale of goods and rendering of services	5,372	4,599
3B. Interest		
Interest on deposits	254	354
3C. Other revenues		
Sponsorship and bequests	-	69
3D. Revenues from Government		
Revenues from Government		
CAC Act body payment item	<u>24,411</u>	<u>24,140</u>

	2013	2012
	\$000	\$000

4. FINANCIAL ASSETS

4A. Cash

Cash at bank	6,890	6,538
Cash on hand	3	4
Total cash	<u>6,893</u>	<u>6,542</u>

4B. Receivables

Goods and services		
Related entities	1,343	1,425
External entities	6	26
Total receivables for goods and services	<u>1,349</u>	<u>1,451</u>
Student debtors	86	12
Interest receivable	6	6
GST receivable	149	136
Other receivable	4	5
Total other receivables	<u>245</u>	<u>159</u>
Total trade and other receivables (gross)	1,594	1,610
Less : Impairment allowance	<u>(6)</u>	<u>(6)</u>
Total receivables (net)	<u>1,594</u>	<u>1,604</u>

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

Receivables are aged as follows :

Not overdue	<u>1,594</u>	<u>1,610</u>
-------------	--------------	--------------

Impairment allowance is aged as follows :

Overdue by :

more than 90 days	-	(6)
Total allowance for doubtful debts	<u>-</u>	<u>(6)</u>

	2013 \$000	2012 \$000
5. NON-FINANCIAL ASSETS		
5A. Leasehold improvements		
At 2012-13 valuation (fair value)	6,359	4,959
Accumulated depreciation	(1,890)	(1,273)
	<u>4,469</u>	<u>3,686</u>
At cost	489	1,406
Accumulated depreciation	(11)	(133)
	<u>478</u>	<u>1,273</u>
Gross book value	6,848	6,365
Accumulated depreciation	(1,901)	(1,406)
Total leasehold improvements	<u>4,947</u>	<u>4,959</u>
5B. Plant and Equipment		
At 2012-13 valuation (fair value)	15,301	13,003
Accumulated depreciation	(11,903)	(10,600)
	<u>3,398</u>	<u>2,403</u>
At cost	721	2,348
Accumulated depreciation	(41)	(257)
	<u>680</u>	<u>2,091</u>
Gross book value	16,022	15,351
Accumulated depreciation	(11,944)	(10,857)
Total plant & equipment	<u>4,078</u>	<u>4,494</u>
5C. Motor vehicles		
At cost	239	283
Accumulated depreciation	(157)	(164)
Total motor vehicles	<u>82</u>	<u>119</u>
Total infrastructure & equipment	<u>9,107</u>	<u>9,572</u>

	2013	2012
	\$000	\$000
5D. Intangibles (Computer software purchased)		
At 2012-13 valuation (fair value)	1,053	601
Accumulated amortisation	(761)	(589)
	292	12
At cost	260	407
Accumulated amortisation	(9)	(54)
	251	353
Gross book value	1,313	1,008
Accumulated amortisation	(770)	(643)
Total intangibles	543	365

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

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

	Leasehold improvements	Equipment	Motor vehicles	Intangibles (Software purchased)	TOTAL
	\$000	\$000	\$000	\$000	\$000
Reconciliation of the opening and closing balances (2012-13)					
As at 1 July 2012					
Gross book value	6,365	15,351	283	1,008	23,007
Accumulated depreciation / amortisation	(1,406)	(10,857)	(164)	(643)	(13,070)
Net book value 1 July 2012	4,959	4,494	119	365	9,937
Additions by purchase	489	724	35	305	1,553
Transfer	(6)	6	-	-	-
Depreciation / amortisation expense	(495)	(1,146)	(20)	(127)	(1,788)
Disposals					
Written off	-	-	-	-	-
Other disposals	-	-	(52)	-	(52)
Net movements during the year	(12)	(416)	(37)	178	(287)
Net book value 30 June 2013	4,947	4,078	82	543	9,650
Net book value as of 30 June 2013 represented by					
Gross book value	6,848	16,022	239	1,313	24,422
Accumulated depreciation / amortisation	(1,901)	(11,944)	(157)	(770)	(14,772)
	4,947	4,078	82	543	9,650
Reconciliation of the opening and closing balances (2011-12)					
As at 1 July 2011					
Gross book value	6,018	14,488	283	791	21,580
Accumulated depreciation / amortisation	(983)	(10,471)	(142)	(547)	(12,143)
Net book value 1 July 2011	5,035	4,017	141	244	9,437
Additions by purchase	381	1,815	-	312	2,508
Transfer	94	(94)	-	-	-
Depreciation / amortisation expense	(486)	(1,175)	(22)	(144)	(1,827)
Disposals					
Written off	(65)	(67)	-	(47)	(179)
Other disposals	-	(2)	-	-	(2)
Net movements during the year	(76)	477	(22)	121	500
Net book value 30 June 2012	4,959	4,494	119	365	9,937
Net book value as of 30 June 2012 represented by					
Gross book value	6,365	15,351	283	1,008	23,007
Accumulated depreciation / amortisation	(1,406)	(10,857)	(164)	(643)	(13,070)
	4,959	4,494	119	365	9,937

	2013	2012
	\$000	\$000

5F. Other non-financial assets

Prepayments	266	259
-------------	-----	-----

All prepayments are expected to be recovered within 12 months

6. SUPPLIERS

Trade creditors and accruals - external entities	903	623
Trade creditors and accruals - related entities	43	26
Operating lease rentals – external entities	5	32
	<u>951</u>	<u>681</u>

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

7. OTHER PAYABLES

Deferred income	1,817	1,855
Accruals and sundry payables	2	(1)
Lease incentive	1,772	1,957
Salaries, wages, and superannuation	546	600
	<u>4,137</u>	<u>4,411</u>

All other payables are current.

8. PROVISIONS

Annual leave	951	982
Long service leave	1,442	1,433
Redundancy	85	-
Aggregate employee provisions	<u>2,478</u>	<u>2,415</u>

Employee provisions expected to be settled in

No more than 12 months	1,247	1,191
More than 12 months	1,231	1,224
	<u>2,478</u>	<u>2,415</u>

	2013	2012
	\$000	\$000
9. CASH FLOW RECONCILIATION		
Reconciliation of cash per Balance Sheet to Cash Flow Statement		
Cash as per cash flow statement	6,893	6,542
Cash as per balance sheet	6,893	6,542
Difference	-	-
Reconciliation of net cost of services to net cash from operating activities		
Net cost of services	2	18
Adjustment for non-cash items		
Depreciation & amortisation	1,788	1,827
Write-down of assets	-	179
Losses (gains) on disposal of assets	4	(1)
Increase / (decrease) in doubtful debt provision	(6)	-
Lease incentive liability discharged	(185)	(225)
Changes in assets and liabilities		
(Increase) / decrease in receivables	16	(31)
(Increase) / decrease in other assets	(7)	193
Increase / (decrease) in employee provisions	63	333
Increase / (decrease) in supplier payables	212	(609)
Increase / (decrease) in other payables	70	657
Net cash from operating activities	1,957	2,341

10. CONTINGENT LIABILITIES AND ASSETS

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

11. REMUNERATION OF COUNCIL MEMBERS

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

less than \$29,999	8	5
\$30,000 - \$59,999	1	2
Total Number of AFTRS Council Members	9	7
Total remuneration received or due and receivable by AFTRS Council members	166,341	158,649

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

12. COUNCIL RELATED PARTY DISCLOSURES

There was no other related party transaction nor benefit during 2012-13 and 2011-12.

	2013	2012
	\$	\$
13. SENIOR EXECUTIVE REMUNERATION		
13A. Senior Executive Remuneration Expenses for the Reporting Period		
Short-term employee benefits:		
Salary	1,289,107	1,398,177
Annual leave	100,333	106,295
Performance bonus	25,753	33,753
Other	133,090	106,398
Total short-term employee benefits	1,548,283	1,644,623
Superannuation	151,159	163,784
Other Long term benefits	19,109	25,707
Total senior executive remuneration expenses	1,718,551	1,834,114

Notes:

1. Note 13A is prepared on an accrual basis.
2. Note 13A excludes acting arrangements and part-year service where total remuneration expensed as a senior executive was less than \$180,000

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

Average annual reportable remuneration ¹	Substantive senior executives No.	Reportable salary ² \$	Contributed superannuation ³ \$	Reportable allowances ⁴ \$	Bonus paid ⁵ \$	Total reportable remuneration \$
Average annual reportable remuneration paid to substantive senior executives in 2013						
Total reportable remuneration (including part-time arrangements):						
Less than \$180,000	3	97,357	12,344	-	-	109,701
\$180,000 to \$209,999	3	180,520	21,678	-	-	202,198
\$210,000 to \$239,999	1	197,105	17,469	-	-	214,574
\$240,000 to \$269,999	1	239,143	19,116	-	-	258,259
\$270,000 to \$299,999	1	228,582	28,604	-	25,753	282,938
Total number of substantive senior executives	9					

Average annual reportable remuneration paid to substantive senior executives in 2012

Total reportable remuneration (including part-time arrangements):

\$180,000 to \$209,999	6	171,507	20,559	-	-	192,066
\$210,000 to \$239,999	1	199,491	17,819	-	-	217,310
\$270,000 to \$299,999	1	226,567	22,608	-	33,753	282,928
Total number of substantive senior executives	8					

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

2. Reportable salary' includes the following:

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

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

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

5. 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving the entity during the financial year.

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

Average annual reportable remuneration ¹	Other highly staff	Reportable salary ²	Contributed superannuation ³	Reportable allowances ⁴	Bonus paid ⁵	Total reportable remuneration
Average annual reportable remuneration paid to other highly paid staff in 2013						
Total reportable remuneration (including part-time arrangements):						
\$180,000 to \$209,999	1	162,643	20,708	-	-	183,351
Total number of other highly paid staff	<u>1</u>					
Average annual reportable remuneration paid to other highly paid staff in 2012						
Total number of other highly paid staff	Nil	-	-	-	-	-

1. This table reports staff:

- who were employed by AFTRS during the reporting period;
- whose reportable remuneration met the disclosure requirements for the reporting period; and
- were not required to be disclosed in other sections.

Each row is an averaged figure based on headcount for individuals in the band."

2. 'Reportable salary' includes the following:

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

3. The 'contributed superannuation' amount is the average cost to AFTRS for the provision of superannuation benefits to other highly paid staff in that reportable remuneration band during the reporting period.

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

5. 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving the entity during the financial year.

2013 2012
\$ \$

14. REMUNERATION OF AUDITORS

Remuneration (net of GST) to the Australian National Audit Office for auditing financial statements for the reporting periods	43,000	40,000
No other services were provided by the Australian National Audit Office during the reporting periods.		

15. FINANCIAL INSTRUMENTS

(a) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Fixed Interest Rate		Non-Interest Bearing		Total		Weighted Average Effective Interest Rate	
		2013	2012	2013	2012	2013	2012	2013	2012	2013	2012
		\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	%	%
Financial Assets											
<i>Loans and receivables:</i>											
Cash at bank	4A	1,890	1,538	5,000	5,000	-	-	6,890	6,538	3.78	5.05
Cash on hand	4A	-	-	-	-	3	4	3	4	n/a	n/a
Receivables for goods and services	4B	-	-	-	-	1,349	1,451	1,343	1,425	n/a	n/a
Other receivables	4B*	-	-	-	-	96	43	102	43	n/a	n/a
Total		1,890	1,538	5,000	5,000	1,448	1,498	8,338	8,010		
Carrying amount of financial liabilities		1,890	1,538	5,000	5,000	1,448	1,498	8,338	8,010		
Total Assets								18,403	18,342		
Payables											
At amortised cost:											
Trade creditors	6	-	-	-	-	951	681	951	681	n/a	n/a
Other payables#	7	-	-	-	-	2,365	2,454	2,365	2,454	n/a	n/a
Carrying amount of financial liabilities		-	-	-	-	3,316	3,135	3,316	3,135		
Total Liabilities								7,566	7,507		

* After excluding GST receivable

After excluding lease incentive.

(b) Net fair values of financial assets & liabilities

Financial assets

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

Financial liabilities

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

(c) Net income from financial assets & liabilities

	Note	2013 \$000	2012 \$000
Interest income from bank deposits	3B	<u>254</u>	<u>354</u>
Net income from financial assets and liabilities		<u>254</u>	<u>354</u>

(d) Fee income and expense

There was no fee income or expense arising from financial instruments in the year ending 30 June 2013

(e) Credit risk exposures

AFTRS has no past due nor impaired financial assets. Exposure to credit risk is minimal as the majority of financial assets are receivable from the Australian Government and bank deposits where potential of default is unlikely. Other receivables consists of student fees and trade receivable with adequate provision for foreseeable uncollectibility. The maximum exposure to such minor assets is their total values (2013: \$1,435,000; 2012: \$1,463,000)

(f) Liquidity risk

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

(g) Market risk exposures

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

2013	2012
\$000	\$000

16. ASSETS HELD IN TRUST

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

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

Trust funds managed by AFTRS

Fund opening balance	1,324	1,466
Distribution received	67	113
Interest	1	1
Increase / (decrease) in value of investment	263	(217)
Imputation refund received	25	41
Scholarships	(80)	(80)
Fund closing balance	<u>1,600</u>	<u>1,324</u>

Represented by :

Cash management fund	41	28
Equities fund	1,559	1,296
Total funds managed by Merlyn Asset Management Pty Ltd	<u>1,600</u>	<u>1,324</u>

17. REPORTING OF OUTCOMES

17A. Outcomes of AFTRS

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

17B. Net cost of outcome delivery

	Outcome 1	
	2013	2012
	\$000	\$000
Expenses	30,035	29,144
Income from non government sector		
Activities subject to cost recovery	(5,372)	(4,599)
Other		
Interest	(254)	(354)
Other revenue	-	(69)
Total	(254)	(423)
Net cost	24,409	24,122

	2013 \$000	2012 \$000
17C. Major classes of expenses, income, assets, and liabilities by outcome		
<i>Operating expenses</i>		
Employee benefits	17,223	16,175
Suppliers	11,026	10,964
Depreciation and amortisation	1,788	1,827
Write-down and impairment of assets	(2)	178
Total operating expenses	30,035	29,144
<i>Funded by :</i>		
Revenues from government	24,411	24,140
Sale of goods and rendering of services	5,372	4,599
Interest	254	354
Other	-	69
Total operating revenues	30,037	29,162
<i>Assets</i>		
Cash and cash equivalents	6,893	6,542
Trade and other receivables	1,594	1,604
Property, plant and equipment	9,107	9,572
Intangibles	543	365
Other non-financial assets	266	259
TOTAL ASSETS	18,403	18,342
<i>Liabilities</i>		
Payables	5,088	5,092
Provisions	2,478	2,415
TOTAL LIABILITIES	7,566	7,507

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Australian Government

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