



AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL

ANNUAL REPORT 2001–2002





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A Commonwealth Government Initiative



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



AFTRS

AUSTRALIAN FILM
TELEVISION AND
RADIO SCHOOL

Dear Minister

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

It is very reassuring that AFTRS continues to enjoy the strongest support from industry and the Federal Government in all its activities. Such critical support enables AFTRS to attract students and staff of the highest calibre and to provide students with internationally leading standards of education and training.

A highlight of the past year was the Federal Government's introduction of the Film Industry Package, providing AFTRS with an additional \$1 million (fully indexed) per year for the lease of digital equipment. This welcome injection of funds will allow AFTRS' continued transition to digital production pathways, particularly its ability to train for digital television transmission.

During the year, the Council of AFTRS, in consultation with management and staff, revised AFTRS' corporate plan and reviewed the roles and effectiveness of the Council, senior management and staff. AFTRS is well positioned to meet the challenges of the future.

At the time of publishing this report Rod Bishop has given notice of his intended resignation. Rod has been the director of AFTRS since January 1996 and has made a remarkable contribution to the ongoing success and standing of AFTRS. We at AFTRS are indebted to him for his leadership and commitment, as indeed is the industry as a whole.

The 2001–2002 *Annual Report* has been prepared in accordance with section 9 of the *Commonwealth Authorities and Companies Act 1997*.

Yours sincerely

DT Gilbert
Chair of Council

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DIRECTOR'S PERSPECTIVE

Honorary degrees were introduced for the 2002 Graduation Ceremony and the inaugural recipients were producer Jan Chapman (*Lantana, The Piano*), director of cinematography Don McAlpine (*Moulin Rouge!, Romeo + Juliet*) and indigenous filmmaker Freda Glynn (co-founder CAAMA, Central Australian Aboriginal Media Association).

Student films were accepted by 140 film festivals around the world, winning 32 international awards. Graduate successes include the Academy Award to Andrew Lesnie for Best Cinematography on *The Lord of the Rings: Fellowship of the Ring* and Best First Film at the Berlin Film Festival for Ivan Sen's *Beneath Clouds*.

AFTRS launched two online courses for Australian students during this past year and is developing a suite of six additional online short courses. The Global Film School (a consortium of AFTRS, the National Film and Television School of Great Britain and the School of Theater Film and Television at UCLA) continued to experience difficulties in attracting investment. However, the internet site was launched and offered online courses to international students.

During the past year, AFTRS substantially strengthened its ties to the Asia-Pacific region. In China, AFTRS signed a Memorandum of Understanding (MOU) with Zhejiang College of Radio and Television in Hangzhou; AFTRS staff and students were attachments in Central China on a feature film by leading director Zhang Yimou (*Raise the Red Lantern, Red Sorghum*); the Head of Film and Television taught a course on Australian Cinema at the Beijing Film Academy; and a staff member from the Beijing Broadcasting Institute joined our Television Department in Sydney. Several staff exchanges also took place with the National Film and Television Institute of India. The Samsung Foundation of Culture in South Korea continued to send their highly talented 'Samsung Scholars' to the AFTRS; the Korean Broadcasting System requested a specialised television training program and the Korea Culture and Contents Agency sought to invest in online film and television education. A two-year project with the Hanoi Academy of Theatre and Cinema concluded with the production of more than 50 computer-generated images for a Vietnamese feature film based around the bombing of Hanoi in 1972. These regional activities help promote co-operation and joint ventures between the AFTRS and the film and television industries in these countries.

The digital transition, particularly for digital television, was given significant assistance from the Federal Government's Film Industry Package, which includes \$1 million (fully indexed) per year for the lease of digital equipment.



Rod Bishop

CORPORATE GOVERNANCE

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

AFTRS COUNCIL STRUCTURE

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

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

RESPONSIBILITIES OF THE COUNCIL

The principle functions of the Council are to:

- Develop and review policy about training programs and other AFTRS activities.
- Monitor the effectiveness of AFTRS' overall performance.
- Monitor financial matters including annual budget estimates.
- Oversee matters about the internal structure of AFTRS and senior staff appointments.
- Provide and maintain strong communication

links with the film and broadcasting industries.

- Review AFTRS' strategic objectives.
- Ensure that systems are in place to monitor and control:
 - i. compliance with the law and ethical standards
 - ii. financial performance
 - iii. accountability to the Federal Government.

COUNCIL MEMBERS

AFTRS held 10 meetings in the reporting period 1 July 2001 to 30 June 2002. Council members as at 30 June 2002 were:

Appointed by the Governor-General

Daniel Gilbert, Chair

LLB Solicitor
Managing Partner,
Gilbert & Tobin, NSW

Director of the Bangarra
Dance Theatre (current)

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

Former Chairman Public Interest Advocacy
Centre

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



Andrew Myer, Deputy Chair

Certificate of Catering, William Angliss College

Graduate Diploma Business Management, Monash University

Managing Director, Sestriere Investments

Director, Andyinc Pty Ltd

Director, Andyinc Properties Pty Ltd

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

Member, AFTRS Finance and audit committee

16 April 1997 to 15 April 2000, first term

21 June 2000 to 20 June 2003, second term



Director, The Walter and Eliza Hall Institute of Medical Research

Governor, Corps of Commissionaires (Vic) Ltd

30 August 1996 to 29 August 1999, first term

30 August 1999 to 29 August 2002, second term

Rachel Perkins

Specialist Extension Certificate, Producing, AFTRS, 1995

Director, Blackfella Films Pty Ltd, NSW

3 July 1998 to 2 July 2001, first term

3 July 2002 to 2 July 2004, second term



Jo Lane

Film and Television director, 1980–1998

Creative Director, Multimedia Productions, 1995–2002

Director, Vixen Films Pty Ltd

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

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

11 October 2000 to 10 October 2003, first term



Martin Paech

Former Managing Director, DingoBlue NSW

10 September 1999 to

9 September 2002, first term



Ex officio

Rod Bishop

Director, AFTRS

30 January 1996 to 29 January 2001, first term

31 January 2001 to 30 January 2004, second term



Appointed by convocation

Christopher Thomas

BComm (Hons) and MBA, University of Melbourne

Fellow of the Australian Institute of Company Directors

Managing Partner, Melbourne Egon Zehnder International since 1986



Staff-elected member

Larry Eastwood

Head of Design, AFTRS

17 March 2002 to 16 March 2003, first term



Student-elected member

Ben Cunningham

Bachelor of Law (Hons),
University of Queensland

Bachelor of Commerce,
University of Queensland

MAI Grad Dip (TV Producing), AFTRS (current)

15 March 2002 to 14 April 2003, first term



Previous staff-elected member

Alex Daw

Manager, AFTRS Qld

*17 March 2000 to 16 March
2001, first term*

17 March 2001 to 16 March 2002, second term



Previous student-elected member

Paola Garofali

BA (Italian, Fine Arts, French),
University of Sydney

Assoc. Diploma (Journalism), Macleay College

MA (Film Producing), AFTRS (current)

15 March 2001 to 14 March 2002, first term



TERMS OF APPOINTMENT

Members appointed by the Governor-General and those elected by convocation hold office for a term of up to three years. They can be elected or appointed for a maximum of two terms. Staff and student members hold office for one year and cease to be members if they leave AFTRS. They are eligible to stand for two terms.

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

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

COMMITTEES

Remuneration committee

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

Finance and audit committee

Committee membership

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

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

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

Meetings

The finance and audit committee have a regular schedule of meetings, four (4) times per year. The meeting structure is based on an agenda and supporting papers. In addition to this AFTRS' audit plan is reviewed and updated. The internal auditors attend all meetings with the Australian National Audit Office attending two (2) of the four (4) meetings.

Terms of reference of the AFTRS finance and audit committee

The objectives of the finance and audit committee are:

- Assisting the Council to discharge its responsibility to exercise due care, diligence and skill in the School's;
 - Reporting of financial information to users of financial reports
 - Application of Commonwealth accounting policies
 - Financial management
 - Control systems and mechanisms
 - Risk management
 - Business policies and practices
 - Protection of the School's assets
 - With applicable laws, legislation, regulations and practice guidelines.
- Providing a formal forum for communication between the Council and senior financial management
- Improving the effectiveness of the internal and external audit functions
- To consider the internal audit program and ensure that the internal audit function is adequately resourced and has appropriate standing with AFTRS
- To promote coordination between management and internal and external auditors

- To review any significant matters reported by the internal auditors and ascertain whether management's response is adequate
- To ensure that the internal auditors are independent of the activities that they audit
- Fostering an ethical culture throughout the School
- Endorse the School's financial statements and annual budget before submission to the School Council for approval.

Corporate plan

The corporate plan is constantly monitored by the Council, and the senior executive of AFTRS. AFTRS recently concluded an extensive review of its Corporate Plan for 2001–2002 with a view to developing its new plan for 2002–2003. The process of review has incorporated elements such as:

1. The Council circulated a survey examining the effectiveness of management and Council to all AFTRS managers. The results of this survey have been incorporated in developing some key performance indicators of the AFTRS corporate plan.
2. AFTRS held its annual Corporate Planning day where representatives from the Council, senior executive, staff, students, industry and government met to revise the existing corporate plan, its objectives, strategies and performance indicators. Other key objectives in the corporate planning process achieved on this day were:
 - Obtain constructive, insightful and relevant input from the film, broadcasting and new media industries about the AFTRS corporate plan.
 - Ensure that the film, broadcast and new media industries regard the corporate plan as crucial to their recruitment of graduates.

- Ensure that the objectives of the corporate plan meet the ongoing education and development needs of current and future AFTRS students.
3. The Head of Corporate Services has met regularly with the Department of Communications, Information Technology and the Arts to review the strategies and performance indicators of the new plan for 2002–03.

MANAGEMENT AND ACCOUNTABILITY

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

They are:

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

Each manager is responsible for several related departments and sections.

Statutory office holder

Director
Rod Bishop

Senior executive staff

Head of Film and Television
Annabelle Sheehan

Head of Technology and Infrastructure
Derek Allsop

Head of Corporate Services
Reza Bilimoria

Management committees

Senior Management Group (SMG)

Chaired by the Director of AFTRS

Members

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

Academic board

Chaired by the Director of AFTRS

Members

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

Postgraduate courses committee

Chaired by the Head of Film and Television

Members

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

AFTRS Code of Conduct

The parties agree that staff will, in the course of their employment:

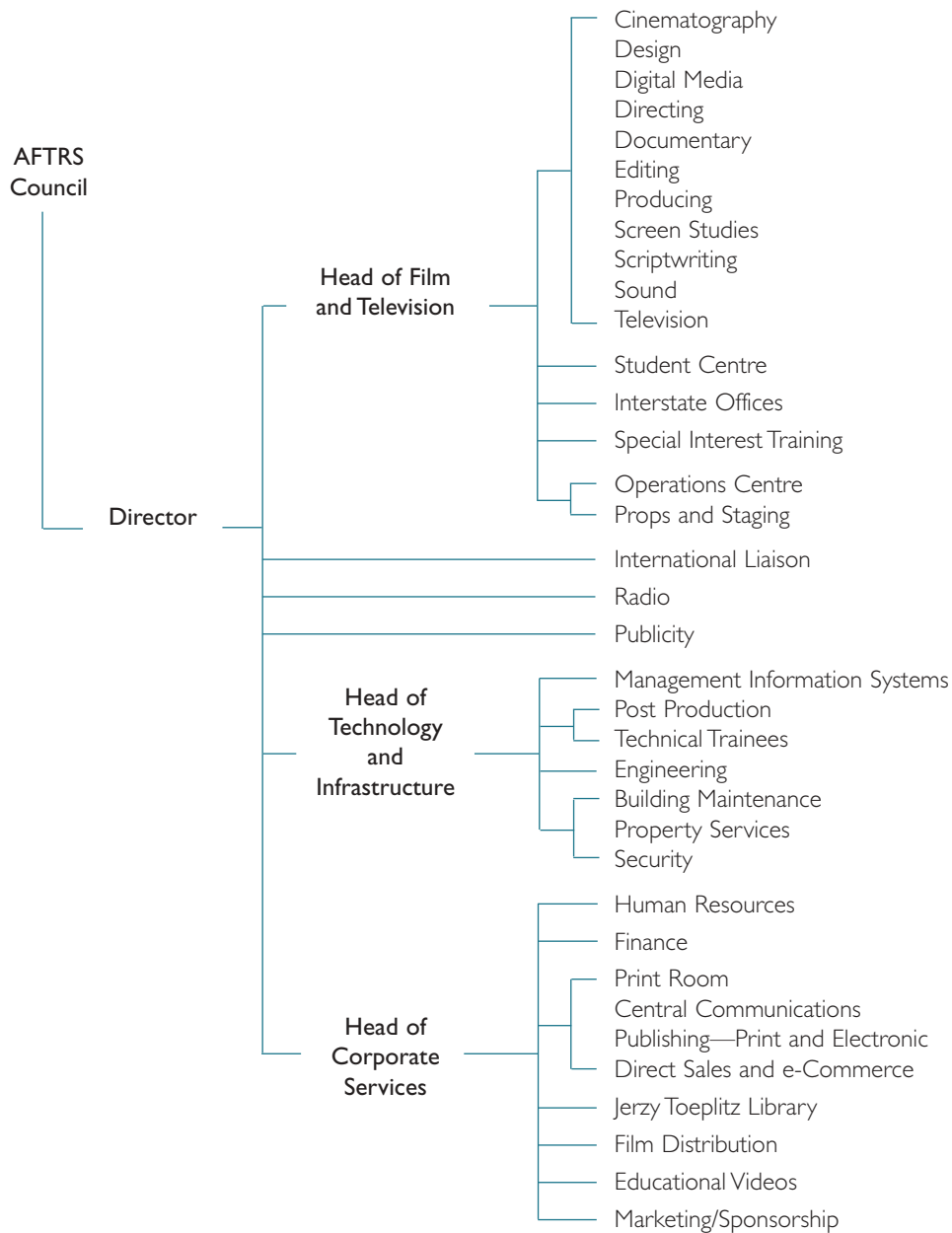
- behave honestly and with integrity
- act with care and diligence.

In particular staff will:

- a. treat everyone without coercion or harassment of any kind.
- b. comply with all applicable laws and any instrument made under such laws.
- c. not provide false or misleading information in response to a request for information that is made for official purposes.

- d. comply with any lawful and reasonable direction given by someone in AFTRS who has authority to give the direction.
- e. maintain appropriate confidentiality about dealings that a staff member has with any person during the course of his/her employment.
- f. disclose and take reasonable steps to avoid any conflict of interest (real or apparent) in connection with their employment.
- g. use AFTRS' resources in a proper manner.
- h. not make improper use of inside information, or their duties, status, power or authority in order to gain or seek to gain a benefit or advantage for themselves or another person.
- i. behave in a way that upholds the integrity and good reputation of AFTRS.
- j. not consume alcohol, drugs or other substances to the extent that they adversely affect performance during working hours.

ORGANISATION CHART OF AFTRS





KEY ACHIEVEMENTS AGAINST THE CORPORATE PLAN

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Drama: *Little Blue*

KEY ACHIEVEMENTS AGAINST THE CORPORATE PLAN

INTRODUCTION

The strategies outlined in this corporate plan are designed to implement plans for improving the delivery of AFTRS' curriculum, develop strategic relationships with the film, broadcasting and radio industries to acquire increased sponsorship for AFTRS; and to develop leadership roles in strategic relationships with internationally recognised film schools.

During the life of this corporate plan AFTRS consolidated and extended its reputation as a centre of excellence in providing training and education services to the film and broadcast industries nationally and internationally. The revised indicators of performance and strategies allow AFTRS to aim higher in an effort to continue to achieve excellence for the industry.

VISION STATEMENT

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

MISSION STATEMENT

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

VALUES

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

In pursuing our objectives AFTRS values:

- Creativity
- Courage
- Diversity
- Respect

OBJECTIVE I

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

National access to AFTRS' educational programs is facilitated through a diverse suite of courses delivered through its full-time program and its extensive short-course programs provided either through its head office in Sydney or through its offices in other Australian capital cities.

The continued high acceptance by industry of AFTRS graduates is testimony to the relevance of its teaching programs. To ensure this continued success AFTRS must constantly review its programs, always ensuring that they are relevant to the ever-changing needs of the film and broadcasting industries.

Key achievements

There was the re-accreditation of AFTRS' film and television curricula with 260 units reviewed, including 50 new units for 2002. Key units have been specifically designed to create a stronger engagement in new technology, as well as collaboration and integration between

departments. Overall the Graduate Diploma and Masters (Film and TV Drama) were restructured to ensure a staged building of skills and to allow for an automatic articulation between the two levels. The one-year Digital Media Masters has been built into a two-year articulated program that divides the studies across three fields of Titles Design, Computer Animation and Digital Visual Effects which are all integrated within the Film and TV Drama postgraduate strand. Screen Composition and Location Sound Graduate Certificates are now upgraded to Graduate Diplomas. The process of accreditation has been undertaken with substantial industry consultation, including that of representatives from all industry guilds and associations.

There has been an undertaking by the Federal Government to increase funding to AFTRS, an additional \$500 000 for the 2001–2002 financial year and then an additional \$1 million thereafter, fully indexed. Such an increase in funding will provide AFTRS with the much-needed funds to upgrade its stock of cameras and related infrastructure, to a fully digitised state-of-the-art facility. This upgrade puts AFTRS at the forefront of training in the film and broadcasting industries, thus equipping its students with the relevant skills for the Australian and international industry.



Drama: *Snap*

National access to education at AFTRS has been its major focus for the reporting period. Only one of two national film and television schools in the world to be delivering courses online to internal and external students, both domestically and internationally, AFTRS has delivered two (2) courses online, and has six (6) courses in the development phase.

OBJECTIVE 2

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

AFTRS provides a diverse suite of courses for the industry. These courses assist program makers in defining Australian culture through their chosen area of expertise. It is essential that AFTRS ensures that cultural diversity is incorporated into AFTRS' way of thinking and teaching. To this end the 'cultural essence' of Australia is evident in AFTRS' programs and in its various measures designed to encourage social and cultural diversity.

Key achievements

AFTRS students completed 30 short-form productions in the 2001–2002 financial year. These projects were diverse in both form and content, exploring Australian social and cultural issues through documentary, drama, animation, and magazine television. Scriptwriting students finished eight (8) feature scripts and several episodes for possible drama series.

OBJECTIVE 3

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

AFTRS will continue to develop its close relationship with the Australian film, broadcasting and radio industries through regular forums and discussion groups. As the nation's peak training organisation in film, television and radio, AFTRS is well placed to be a key adviser in these particular areas.

Industry relevance is always maintained through industry involvement in AFTRS' programs.

Key achievements

AFTRS courses involved the contribution of more than 350 industry guest speakers. Industry representatives participated in all student and staff selection panels and all graduation awards panels. The accreditation of the Postgraduate Curriculum involved substantial input from industry as consultants, reviewers and panel members.

AFTRS staff took part in numerous national and international conferences. International guests visited AFTRS to provide lectures and to share approaches to production education.

OBJECTIVE 4

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

AFTRS has an enviable international reputation as a world-class training institution. The demand from overseas students to attend AFTRS has been overwhelming in some cases. This is testimony to the quality of graduates who leave AFTRS and enter the industry at both local and international levels.

AFTRS will continue to forge strategic relationships with other national schools, particularly in the Asian region, where demand seems to be the highest.

Australian Film Television and Radio School, Sydney, the National Film and Television School, London, and UCLA School of Theatre Film and Television, Los Angeles, have affiliated to create an online global film school that marries three of the world's most-respected professional training institutions for film and television education with the global reach and interactive potential of the Internet.

Key achievements

The reputation of AFTRS internationally has been unprecedented. A number of staff and students have been invited to such countries as India, China and Korea to provide lectures and take part in training programs with local film-makers. Negotiations are under way with Korea and China for joint projects in the areas of film and broadcasting. It has been an exciting time culminating in the Global Film School Agreement being signed by AFTRS, the National Film and Television School, London, and UCLA. The joint venture has appointed a CEO, but unfortunately because of the downturn in technology markets, acquiring venture capital support has been slow. At this stage, the future success is uncertain.

AFTRS continues to be successful at a number of national and international film festivals. Since 1999 films from AFTRS have won more than 100 awards in excess of 200 festivals. Some highlights for 2002:

- 19 AFTRS films selected for the St Kilda Film Festival
- *Inja* wins prestigious award at Aspen
- *The Other Son* invited to Venice Film Festival
- Five AFTRS films selected for the WOW International Film Festival tour.

OBJECTIVE 5

To be efficient, productive and accountable.

The continued level of funding by the Commonwealth is a key component to AFTRS' success. Significant public funds invested in developing educational programs, improved infrastructure, and enhanced operational funding have led to improved efficiency and productivity standards for AFTRS.

AFTRS is cognisant of the need to ensure that public funds are applied in the most efficient manner. A rigorous system of policy development, process improvement and risk management has been introduced. This is a key objective in ensuring the integrity and accountability of the organisation in ensuring the effective and efficient delivery of industry-relevant training programs.

Key achievements

The new curriculum has been substantially reworked in relation to the way in which productions are scheduled in AFTRS to better use resources and to maintain academic deadlines.

The AFTRS has been allocated additional funding of \$1 million per annum by the Federal Government for upgrading its current digital infrastructure.

The AFTRS is continuing with the introduction of best practice financial management policies and procedures. The results to date have been improved financial reporting, strategic budget analysis and a balanced operating budget.



FILM, TELEVISION AND RADIO



Drama: *Amnesia*

FILM, TELEVISION AND RADIO

AFTRS reviewed and rewrote all postgraduate coursework in the past year, starting 2002 with newly accredited coursework in all specialisations. The accreditation process involved substantial participation with industry representatives who contributed as writers, consultants, reviewers, or as members of the Accreditation Panel.

Key changes have resulted in a fully articulated two-year journey for the Film and Television drama strand at the Graduate Diploma and Masters level. There are also new one-year Graduate Diplomas in Screen Composition, Location Sound, Television Producing, Television Editing and Radio. Overall the revised coursework takes account of substantial technological change and has increased the opportunities for inter-department classes that build more effectively towards major productions. A new unit—'Working Together'—was developed through via substantial and intense collaboration of a large number of teaching staff and was delivered very successfully to incoming Graduate Diploma students, starting off the year with a strong focus on creative collaboration.

Production work continues to provide the focus for hands-on coursework with 2001 resulting in the production of 35 film or television projects. The first half of 2002 has already seen the shooting of 15 major productions. Radio students conducted Show Radio at the Sydney Royal Easter Show and numerous other professional level broadcasts from AFTRS. The Television department produced two episodes of a groundbreaking series called *Pickle My Grandmother*. This production drew substantial support from Design,

Sound, Editing, Scriptwriting, Digital Media and Screen Composition.

The quality of AFTRS' productions and of graduates continued to be recognised at festivals and awards programs around the world. Graduates received 34 nominations at the Australian Film Institute Awards and four (4) AFTRS' short films were nominated in six (6) of the non-feature categories.

CINEMATOGRAPHY

Jan Kenny (ACS), Head of Department

Key achievements

Cinematography staff redesigned the department's curriculum to accommodate the new two-year full-time course structure for the drama strand and for changes within the documentary and television strands. These revisions increased opportunities for Cinematography staff and students to work with the rest of AFTRS. Further focus was also on technological change, professional practice and creative collaboration with developing courses such as 'Visual Effects' and 'Exploring the Process'. At a national level Cinematography staff ran short courses in Adelaide for the South Australian office and in Hobart for the Tasmanian office. Sponsorships and connections with industry remain at an all-time high. Department staff continues to work with Atlab, Kodak and Panavision, as well as draws on highly regarded cinematographers as guest lecturers like Academy award winner Andrew Lesnie. Head of

Cinematography, Jan Kenny, was invited to the set of the Chinese feature *Hero* with the Masters Cinematography students. This was an extraordinary opportunity for Jan and the students to observe an international production and to work with Australian director of photography, Christopher Doyle.

DESIGN

Larry Eastwood, Head of Department

Key achievements

Changes to the structure of the curricula have made it possible to focus and strengthen the core strand of Art Direction through short courses and attachments to the major Drama Slates. The curricula have become more industry-relevant and clear in content. Design has integrated its work with other departments, in particular Cinematography and Digital Media. In 2001 Design trialled a number of collaborative course units, such as 'Moving Pictures', which have been formalised in the 2002 curriculum.

Collaboration of Design students on the major Digital Media production, *D-Evolution*, provided substantial opportunities for Design students to work with model-making and problem-solving for complex visual effects.

Our graduating students have all been successful in finding work within the industry on films from the very low budget feature, international TVCs through to the mega-budget US production of *The Matrix 2* and *3*.

DIGITAL MEDIA

Peter Giles, Head of Department

Key achievements

Changes to the structure of the postgraduate curricula have allowed the Digital Media department to serve a broader range of career paths in the digital media sector and offer a two-year journey. The Graduate Diploma year of study provides students with foundation skills in Visual Effects, Titles Design and Computer Animation. Students develop technical, collaborative and creative skills by working on a wide range of productions, including documentary, magazine, television, and film drama. The Masters year of study is project-based and allows students a prolonged period to explore digital film-making techniques in the context of real-world production issues.

The new curricula were developed with the assistance of Animal Logic's Visual Effects Designer Deborah McNamara who also sat on the



Documentary: *Afterwards*

recruitment panel for the students entering the new course.

The department had two MA Honours students who completed research into techniques such as 3D scanning, motion control, image stitching, computer programming, motion tracking and digital grading.

Digital Media graduates have been employed at Animal Logic and Photon Stockman on projects including *The Matrix 2 and 3*, *Lord of the Rings*, *Moulin Rouge!*, *Farscape*, *Scooby Doo* and *Inspector Gadget 2*. Other graduates have worked on large-scale museum exhibits including the Museum of Australia in Canberra and Melbourne's Museum of the Moving Image at Federation Square. Michaela French, a 1999 graduate has designed on stage graphics for The Australian Opera and the Chunky Move Dance Company. Suzanne White, a 2001 graduate is working at animation company Kapow Pictures following on from a student attachment there. Graduate Diploma Titles Design student Melissa Horton completed an attachment at design company Mesh 22 in 2001.

High-profile industry guests:

- Hael Kobayashi, Head of Artists Production at Industrial Light and Magic visited the school and met with Peter Giles and Rod Bishop in February 2002.
- Bui Dinh Hac, Vietnamese film director visited in connection with a digital media project between AFTRS and the Hanoi Film School.
- Barry Vercoe, Associate Academic Head of the Massachusetts Institute of Technology (MIT) Media Lab visited in April 2002.
- Jeroen Lapre, who works as a Technical Director at Industrial Light and Magic visited AFTRS in May 2002. During the time he was here he taught a course in Digital Drama to postgraduate Digital Media students and gave a public presentation on his Visual Effects work.

- Head of Department, Peter Giles, is a founding member of SYDGRAPH, the local Sydney chapter of SIGGRAPH, the international computer graphics society. AFTRS has hosted foundation meetings of this important industry group and has jointly organised public events.
- ACM SIGGRAPH President Judy Brown and Vice President Alan Chalmers visited AFTRS in March and discussed plans to establish an Australasian SIGGRAPH conference in 2003.

DIRECTING

Graham Thorburn, Head of Department

Key achievements

The Directing department played a key role in coordinating the two-week 'Working Together' course, which saw all the first-year students working collaboratively in properly structured crews. Main focus for the first half of this year has been on restructuring the methodology and practice of the writer/producer/director relationship, to maximise the possibility of creative collaboration.

As well as the teaching and production-based strands in second year, Directing has added a focus on industry practices and industry practitioners. One example is a study that was made of recent Australian success *Lantana*, with Jan Chapman (producer), Andrew Bovell (writer) and Ray Lawrence (director) each leading a Master Class on their role in developing and in producing of the film.

Among recent successes by graduates have been Ivan Sen winning Best First Feature at Berlin with *Beneath Clouds*, and Heng Tang being invited to the Cannes' exclusive Director-in-Residence scheme.

Graduates are directing episodes of such shows as *Secret Life of Us*, and coming shows such as *Young Lions* and the ABC's new medical ethics drama, *MDA*.

During the summer break Adrian Wills, currently in second year, took time out to direct a short documentary for the ABC's *Message Stick*. Recent graduate Peter Carstairs is already directing a short film in Perth for the ABC.

Renowned Polish film-maker and intellectual Krzysztof Zanussi agreed to be the external examiner for MA Honours student Andrew Lawrence's Honours thesis on the work of Andrei Tarkovsky. Professor Zanussi was not only a close personal friend of Tarkovsky, but is considered an expert on his film-making, and Andrew was delighted to receive such an erudite and encouraging analysis of his thesis. Early this year the department hosted a very well-attended seminar with Mike Bullen, creator of hit UK TV show *Cold Feet*.

DOCUMENTARY

**Pat Fiske and Mitzi Goldman,
Heads of Department**

Key achievements

Graduate Diploma and MA students completed eight (8) short documentary films. The department enjoyed continued success with its graduate films such as *Turn Me On* (Burton, Chauchat) which screened at WOW Film Festival, Melbourne International Film Festival, and Real Life on Film Festival. *A True Story About Love* (Lee) continued to gain recognition, being awarded prizes at Sydney Asia-Pacific Film Festival, Yamagata International Documentary Film Festival, WOW Film Festival. Other projects included *The Good Fight* and *The Creeper Crawleys* (Williams, Cole) and *Working Harbour* (Burton).

The 2002 MA documentaries are already in production (*The Space in Between*, *Your Brother My Tidda*) and there are four (4) Graduate Diploma documentaries that will be completed in July/August 2002. The projects cover diverse social and political issues and have provided opportunities for experimenting in form and content. The department continues to develop its curriculum to support the distinct roles of producer and director while acknowledging the ways in which industry careers cross between the two.

There have been many international guests for panel discussions, Master Classes, or visits to the department:

- Caterina d'Amico, Scuola Nazionale di Cinema, Roma (Italy)
- Brian Winston, Professor at the University of Westminster and Governor of the British Film Institute
- Henry Breitrose and Kristine Samuelson, Professors of Communication at Stanford University California (USA)
- Michael Rabiger, teacher and author of documentary literature, and recently retired chair of the film and video department, Columbia College Chicago (USA)
- Martin Loh, Director of the National Film and Television Institute, Ghana (Africa)
- Professor Rainer M Schultz, Cinematographer and Lecturer in Cinematography from the University for Film and Television Potsdam-Babelsberg (Germany)
- John Burgan, Documentary film-maker and formerly from the National Film School, London (England).

EDITING

Bill Russo, Head of Department

Key achievements

The new curriculum is geared towards making the student 'industry-ready' by giving them the tools—both practical and theoretical—to creatively work and adapt in the ever-changing industry. New courses include 'Trailers and Visual Effects', 'Speed Cutting', 'Theory into Practice', 'Doco Longform', 'Titles and Visual Effects', 'Industry Focus', 'Doco and the Director', '24fps', 'The Responsible Assistant', 'Technical Focus and 'Filling in the Gaps'.

Eleven (11) short courses were run during the year. The Editing department has decided to put the successful 'Rushes to Final Product' online and contracted Fiona Strain to complete this challenging project.

Students employed after completion of their AFTRS studies were:

- Julie Anne De Ruvo working as first assistant on *Young Lions*.
- Katrina Barker working as Viz FX editor for *Photon* on Gold Coast.
- Joanne Hilditch working as first assistant editor, production supervisor and assembly editor on *Can't Stop the Murders*, a low-budget feature, and editing at ACA.
- Kerrie-Anne Wallach editing at SBS.
- Past Editing department graduates involved in recent Australian feature films included Nick Myers editor *The Bank*, Karen Johnson editor *Beneath Clouds* and *One Night the Moon*, Veronika Genet editor *Rabbit Proof Fence*, Mark Perry editor *Mullet*, Suresh Ayyar editor *Hildegarde*.

Industry attachments and short-term employment while studying are encouraged and this year included:

- Andrew Soo on *Escape of the Artful Dodger* with Patrick Stewart
- Amanda Barton on *Crash Palace* with Leigh Elmes
- Amanda Barton with Henry Dangar and Milena Romanin (graduate) on *Temptation*, telefeature at Island Films
- Rob Buttery at ABC *Four Corners* with Alec Cullen
- Rani Chaleyer, Andrew Soo, Ian Montgomery, Amanda Barton assembly editors on *Young Lions* with Bill Russo
- Ian Montgomery travelled to Salt Lake City to edit the Winter Olympics for Channel Seven and also the Commonwealth Games in Manchester.

All the tutors and guest lecturers are industry practitioners from a range of disciplines teaching a variety of skills including new Editing systems, Visual Effects and Titling software applications and Sound Editing systems. The lecturers also teach a range of editing genres including drama and documentary editing, television and magazine editing, digital effects integration, and tape-finishing and film-finishing procedures. Many of the courses involve structured visits to facilities and opportunities to speak with editors in their cutting rooms as they work through specific projects.

International student and Samsung Scholar, Kim Taeyong, left in December, having spent a productive year at AFTRS. Having completed Editing courses, he edited an Honours slate production *Binary*, made his own documentary *Takeuk*, and toured with his first feature film, *Memento Mori*, to festivals around the world.

INDIGENOUS PROGRAM INITIATIVES (IPI)

The highlights for the past year have been:

- On 20 April one of AFTRS' first honorary degrees was awarded to Freda Glynn AM for service to Indigenous Television and Radio.
- Kelrick Martin was selected as the 2002 Department of Employment and Workplace Relations One-Year Indigenous Scholar specialising in Documentary.
- Dena Curtis was selected as the 2002 Inaugural Myer One-Year Indigenous Scholar specialising in Editing.
- John Wenitong, a scholarship applicant, was offered and completed a four-course comprehensive Producing program designed by the Head of Producing.
- 2000 Directing scholar Steven Macgregor graduated in April 2002 and has subsequently been nominated for the 2002 NAIDOC Scholar of the Year.
- Rod Bishop spoke on Indigenous Training and Employment Strategies at the Inaugural National Indigenous Film and Video Conference on 17 May.
- 2001 Documentary scholar Rebecca Cole graduated in April 2002 and returned to Alice Springs to produce and direct at the Central Australian Aboriginal Media Association.
- IPI supported the Australian Film Commission's Indigenous Drama Initiative. Mentors and session lecturers included graduates Ivan Sen, Rachel Perkins and Pauline Clague.
- 1999 Directing scholar Erica Glynn curated *Casting Shadows*, a collection of new and recent Indigenous short films, dramas and documentaries, at the 2002 Adelaide Festival. *Casting Shadows* featured the work of 15 AFTRS graduates.

- 1996 Scholar Rachel Perkins and 1999 Scholar Priscilla Collins produced the Yeperenye Federation Festival that screened on ABC TV on 9 September. Rachel Perkins, a member of AFTRS Governing Council, was curator for the Message Stick Film Festival held at the Sydney Opera House from 17–19 May.

PRODUCING

Patricia Lovell, Head of Department

Key achievements

The Producing department continues to build student skills in creative leadership. The Producing staff have developed new approaches to ensure that all students understand the role that the producer plays in all productions. There has also been a solid focus on collaboration at script development stage. As part of the new curriculum 'Development for Producers' will run all year with formal courses and the Drama Slates. Producing students for the MA are encouraged to seek film drama or documentary ideas to develop at least to treatment stage.

Producing students for the 2002 MA Rachel Roberts and Joe Weatherstone both produced MA (Hons) Drama Slates for Digital Media students and therefore had the opportunity to supervise productions that had substantial Visual Effects components. Rachel produced *Binary* for Digital Media student, Mike Daly (Intransit) and Joe Weatherstone, *D-Evolution* for Digital Media student Jo MacIntyre and MA Directing student Steven McGregor. This experience has been invaluable and the complex skills gained will undoubtedly aid them in finding employment in the film industry.

Head of Producing, Patricia Lovell, travelled to St Tropez in October 2001 for Bernard Bories' Festival des Antipodes. She was invited to screen



Drama: *Binary*

Peter Weir's director's cut of *Picnic at Hanging Rock*.

RADIO

Steve Ahern, Head of Department

Key achievements

The 2001 class of full-time Graduate Diploma students secured jobs in the radio industry after graduation. Tim Blackwell was one of the most high-profile graduate placements, taking up an on-air position on Melbourne's newest station NOVA 100.

Short courses and the annual Radio Program Directors Course were run by the Radio department during the year.

Head of Radio Steve Ahern travelled to South Africa to speak at the International Radiocracy conference and to guest lecture at the National Electronic Media Institute of South Africa. He also spoke at the New South Wales Arts Training forum in Sydney.

New developments

This year the Radio department achieved several important new developments:

- The 'Radio Program Directors' course was successfully accredited at Graduate Certificate level.
- FARB reviewed the full-time course and increased its annual funding grant by \$5000 in recognition of the course's contribution to the industry.
- The Radio department began a collaboration with Commercial, Community and ABC Radio to trial aspects of Digital Radio production and transmission.
- The department upgraded some of its equipment to enable the digital radio trial to proceed, and is in the process of further upgrades because of the ongoing trial.

SCREEN STUDIES

Dr Jane Roscoe, Head of Department

Key achievements

Screen Studies successfully ran its first online course in 2001 'Hitchcock, Fashion and Gender'. In 2002 this course will be open to external students. Other short courses included 'Great film-makers: Bresson', and another on the 'Suspense' genre. Several key industry creatives including Tim Clucas (Channel Ten), Sally Riley (AFC) and Ian David contributed to Industry Matters.

Former Head of Department, Jane Mills launched her book *The Money Shot* (Pluto Press).

In March 2002 Dr Jane Roscoe gave a presentation on the media representation of pathologists at the International Pathology Conference, Sydney. She also delivered talks at the University of New South Wales and Griffith University. She attended the CILECT conference, ASTRA conference, and gave a keynote presentation at the ABA conference in Canberra.

In April 2002 the department hosted a seminar 'Documentary and Ethics' with Professor Brian Winston from the University of Westminster (London) and film-makers Steve Thomas, Darlene Johnson and Ian Collie. Dr Roscoe also chaired the session at AFTRS with visiting film-maker and academic Michael Rabiger from Columbia College Chicago.

In May 2002 Dr Roscoe prepared a survey for Southern Star Endemol to examine audience responses to the *Big Brother* web site.

SCRIPTWRITING

**John Lonie and John Emery,
Heads of Department**

Key achievements

The Scriptwriting department continued to provide substantial industry-level experience with its series drama and serial drama coursework for full-time students. This coursework has led to strong connections with industry and has been linked with well-structured industry attachments. All full-time students have been attached to Television drama series teams.

The Scriptwriting department has an extremely busy short-course program that is well targeted to meet industry demand. Script-editing workshops were run in Sydney, Brisbane and Adelaide and a pitching workshop in Brisbane. Head of Department, John Lonie, also presented the Singapore Broadcasting Authority's Masterclass Lecture in September 2001 and ran a workshop for Singapore writers.

Cath Moore, 2001 MA student, won a place in the "Pinochio" Childrens' Screenwriting' Workshop, held in Bulgaria in January.

All 2002 full-time students did the 'Working Together' course run by scriptwriting and directing staff. 'The Art of Story Creation', a new ongoing course for Scriptwriting, Directing and Producing students, has been highly successful in developing collaborative storytelling skills as a prelude to the first-year Drama Slate.

SOUND

John Haeny, Head of Department

Key achievements

The appointment of a new Head of Sound has heralded major changes in the Sound department. There has been a restructuring of curriculum and facilities. Curriculum changes include a major expansion of the 'Screen Composition' course with Martin Armiger as

Senior lecturer, an expanded commitment to Graduate Diploma Location Sound Recording through expanded coursework and the appointment of Jane Paterson as Senior lecturer in the Graduate Diploma and MA Sound strands.

Enhancing facilities began with updating all Pro Tools systems to a new Pro Tools system and Focusrite/Control 24 console in the 24 Track Studio. The new Screen Composition systems and plans for a revamped Mixing Theatre, 24 Track Studio, Screen Composition and Sound Editing Suites extend well into the 2002–2003 year.

TELEVISION

Andy Nehl, Head of Department

Key achievements

The Television department started a new full-time course in 2002; the Graduate Diploma Television Editing designed to train editors for general television programs. The Television Producing course has increased its focus on training for digital and interactive television production.

In the second semester of 2001 the Television students successfully produced a pilot and four episodes of *The Men's Room*, each of 30 minutes, as their major production, and a pilot for a music program of 30 minutes *Co-Lab* as a co-production between the AFTRS and SBS TV. In the first semester of 2002, the Television students produced a current affairs program of 30 minutes, *The Meter*; and two of lifestyle program *Pickle My Grandmother*, each of 30 minutes; and live television coverage of the AFTRS 2002 Graduation.

All five of the 2001 Television students who graduated in April 2002 have found employment in the Australian television industry. Matthew Kowald has been appointed Executive Assistant to Peter Abbott, Southern Star's Executive Producer of *Big Brother 2*.

Karen Dess has been employed as Associate Producer on the second series of *Life Support*, produced by McDonald Eastway for SBS TV. Karen Appathurai has been appointed Executive Producer of Music Video for Melbourne company Black Cat Productions. Jason Harty has formed his own production company, Radhart Pictures. Ewa Dobrowolska is working for the *Sunday* program on the Nine Network.

In July 2001 Television students completed attachments with: McDonald Eastway (*Life Support* SBS TV); Granada Productions; *The Arts Show*, ABC TV; *Today on Saturday* and *Sunday*, Nine Network.

In June 2002 Television students were placed on attachments with *Big Brother*, Southern Star Endemol/Network Ten; *Today on Saturday*, *A Current Affair* and *Sunday*, Nine Network; *Life Support*, McDonald Eastway/SBS; *Better Homes and Gardens* TV Show, Murdoch Magazine/Seven Network; *Great Outdoors*, Seven Network; *7:30 Report*, ABC TV; *Premiere*, Network Ten; *Imparja* Television.

The Television department's 'Mini DV for Producer's and Journalists' short course at AFTRS Sydney has been attended by industry participants from SBS TV, ABC TV, Network Ten, Arena, Sky Channel and Frame Set & Match.

During November 2002 AFTRS Television department hosted a three-week attachment by Huo Wenli, a lecturer from the Beijing Broadcasting Institute. During her time at AFTRS Huo Wenli observed Australian television training and production techniques and informed AFTRS Television department staff and students about Chinese approaches to television production and training. Huo Wenli's visit to AFTRS was supported by the Australia–China Council.

THE NATIONAL SHORT-COURSE PROGRAM

The National Short-Course Program is delivered through all AFTRS offices in Australia, including Brisbane, Adelaide, Hobart, Melbourne, Perth and Sydney. Each office consults with industry and with emerging program-makers to provide courses appropriate to the needs of that state. The emphasis of the program changes yearly. Numbers of courses and students varies overall, depending upon the nature of courses. In general AFTRS runs a varied program of seminars, lectures, workshops and hands-on skills courses across Australia.

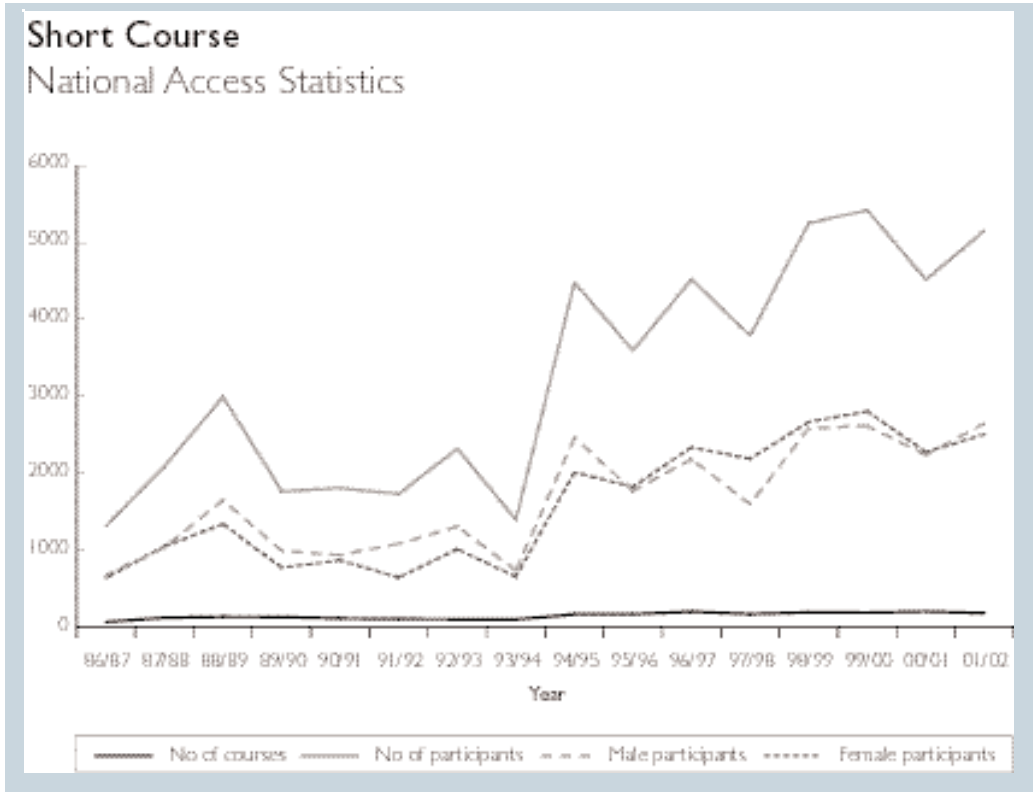
National Short-Course Program statistics 2001 to 2002

<i>Course</i>	<i>No. of courses</i>	<i>No. of students 2001–2002</i>	<i>%</i>	<i>Male</i>	<i>Female</i>	<i>Student days¹ 2001–2002</i>
Cinematography	12	172	3	110	62	457
Design	8	109	2	37	72	454
Digital Media	26	296	6	164	132	666
Directing	11	152	3	83	69	693
Documentary	4	60	1	19	41	305
Editing	29	263	5	150	113	723
Producing	22	331	6	118	213	1163
Radio	14	362	7	285	77	3253
Scriptwriting	16	153	3	71	82	908
Sound	3	37	1	19	18	24
SummerSkill	28	2818	55	1403	1415	1409
Television	5	58	1	32	26	244
Other ²	5	345	7	157	188	213
Total	183	5156	100	2648	2508	10 512

Notes:

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

² Includes workshops, seminars and special programs.



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



Drama: *Six Days Straight*

QUEENSLAND

Alex Daw, Manager

Key achievements

The Queensland branch office moved to the Judith Wright Centre of Contemporary Arts in Fortitude Valley on 18 September 2001. The office looks forward to the many new projects/partnerships that will emerge from its association.

The Queensland office held 36 events this year for 1472 clients—double last year's participation rates. The office continued to manage the Brisbane International Film Festival's popular series of forums/seminars, attracting 156 participants this year. 'SummerSkill' was presented in the new 200-seat theatre at the Judith Wright Centre. Popular speakers included Martin Brown, Kate Woods, Tom Cowan and Yuki Asano.

Three new courses were delivered this year: 'Introduction to Radio', 'Producing Essentials' and 'Wardrobe Standby/Assistant'. A new partnership was formed with Griffith University School of Film, Media and Cultural Studies (FMCS) to deliver a series of 12 workshops across all areas of production. Workshops were open to AFTRS' clients as well as FMCS' third-year Bachelor of Screen Production Digital Media students. These workshops attracted 172 participants.

International guests included:

- Kamil Othman, Vice President Corporate Affairs, Marketing and Creative Multimedia, Multimedia Development Corporation
- Jagdish Singh Dhaliwal, Vice President, Finance and CEO MSC, Management Services (MSCMC)
- Hasniza Mohd Hassan, Senior Executive, Executive Chairman's Office.

SOUTH AUSTRALIA

Ann Walton, Manager

Key achievements

The South Australian short-course program was well attended and was supported by local industry. All the short courses were fully subscribed and the feedback on all courses was excellent.

The South Australian office was well supported by AFTRS heads of departments and lecturers who travelled to Adelaide to present training. Les Parrott, lecturer in Cinematography and Cinematography student Helen Carter brought the 'Camera Assistants' course and 'The World of Filters' course to Adelaide. Bill Russo, Head of Editing, lectured in the 'Demystifying Post Production' course.

Seven students from South Australia, a record number, were enrolled in the full-time program.

Ann Walton, Manager of the South Australian office, was appointed to the board of the South Australian Film Corporation.

TASMANIA

Key achievements

Fearless Media that is contracted by the School to run AFTRS Tasmania undertook a major role in this year's National Screening Tour, organising venues, locations, technical requirements and the 'mechanics' of the program.

Craig Kirkwood, head of AFTRS Tasmania, devised and delivered the 'Ten Disciplines of Filmmaking' seminar presented in all tour locations, and designed and rewrote AFTRS Information Seminar presentation.

Fearless Media was pleased to represent AFTRS

at the media launch for its recent 'Campaign!' short course, a joint operation with the State Library of Tasmania. The course resulted in two TVCs, each of 30 minutes.

This month, Fearless Media/AFTRS Tasmania acted as the local production company for Canadian Producers, Great North Productions, facilitating the \$100 Taxi Ride project and employing two local production managers. Fearless Media director, Madeline Carr, was the producer.

VICTORIA

Simon Britton, Manager

Key achievements

The Melbourne Office is a flexible, innovative, and responsive training provider for the Victorian industry. In 2001–2002, we delivered 35 short courses with an emphasis on the core areas of Scriptwriting, Producing, Directing, and Digital Media. Some of the outstanding courses for this year are:

- 'The Big Picture'—an innovative course set up for council representatives from metropolitan and regional Victoria, supported by the Melbourne Film Office. They were given a comprehensive introduction to the issues of having a film production in their area.
- 'SPARK'—a major residential script workshop, developed during the year, to be delivered in 2003 with the Australian Film Commission.
- 'Introduction to Screenwriting Online'—revised versions of the original course delivered in Melbourne in 2000.
- 'ABC Documentary Training Course'—a specialist in-house course for the ABC to increase the skills of arts producers in long-form documentary.

- 'Blue Heelers/Channel Seven Multicam Directing'—a nationally recognised course which uses the resources of the *Blue Heelers* cast and crew to deliver a practical course for aspiring multicam directors.

WESTERN AUSTRALIA

Key achievements

In 2001–2002 the Film and Television Institute continued to represent AFTRS in Western Australia. The Film and Television Institute of Western Australia delivered a wide array of professional development and edutainment programs, including several AFTRS events. Of particular note was *Producing from Here to Hollywood* with Martin Brown that preceded an outdoor screening of *Moulin Rouge!*, attended by several hundred people. In 2001–2002 a number of universities and TAFE colleges in the region were visited and students were briefed on the opportunities of attending AFTRS. There were also two AFTRS recruiting seminars with all those attending extended discounts on facility rental, so that they could prepare their application portfolio.

ONLINE LEARNING AT AFTRS

In line with a Commonwealth Government initiative, AFTRS is moving towards delivering part of its curriculum and its staff training via the World Wide Web, the AFTRS' intranet and in the longer term, on broadband networks. AFTRS Online was created to supplement its existing program. It was designed specifically for Australians, and particularly for those in regional and remote locations. The project is aimed at providing quality education in film and television to fee-paying students, by way of short courses online.

To date two courses have been delivered online. 'Introduction to Screenwriting' was delivered twice to students Australia-wide. 'Hitchcock, Gender and Fashion' was delivered to AFTRS' full-time students and allowed much greater flexibility for Production students to undertake important theory-related subjects. It will be delivered again in August/September for both full-time and external students. There are a further four (4) courses completed and awaiting delivery. The next of these to be launched is 'Safe Sets' which is devoted to safety on production sets. It is expected to be of interest to production companies throughout Australia. 'Commissioning Corporate Videos' will demystify the process for businesses working with production companies on their promotional videos and as such has a large potential market of companies Australia-wide. 'Rushes to Final Product' is designed for all those associated with the post-production of film and television and as such will have wide appeal in the industry. With massive changes in formats and digital pathways this course clarifies the options for a diverse range of productions. Finally 'Radio Announcing' is aimed at country radio people in remote Australia who cannot make it to centres for face-to-face training. Presenters can get solid feedback on their presentations which will be sent

as audio files over the Internet. A diverse range of online courses are also being developed, including 'The Art of Documentary', focusing on indigenous film-makers and stories, 'Production Accounting and Art Direction', all filling a recognised industry-skill gap.

A successful collaboration with Macquarie University has enabled AFTRS to develop the courses via WebCT. The development of online courses involves a great deal of research into issues such as privacy, intellectual property rights, and new technology.



Drama: *Tuck and Cover*



CORPORATE SERVICES



Documentary: *Waterbabies*

CORPORATE SERVICES

DISTRIBUTION

This year has been one of change, including the increasing use of tape as the delivery format for most student productions, and the demise of AFI Distribution.

Tape-finishing increases the cost of successful entries to US film festivals with the need to supply the screening copy in NTSC format. This, together with the pressures of the exchange rate, has forced a reduction in entries to this region. However, interest in AFTRS' digital work continues to grow and has led to an increase in overall festival entries for the year.

The highlights of the year were *Inja* screening at the prestigious Telluride, Sundance, New York and Aspen film festivals and *Harvey* screening at the major digital events of SIGGRAPH in the USA, Ars Electronica and Transmediale in Europe and at the Clermont-Ferrand International Short Film Festival in France. *Redfern Beach* also screened at Clermont-Ferrand and it and *Great Falls* (1998) screened in a Cinemascope Shorts program at the American Cinematheque in Los Angeles and other US cities. Both *Redfern Beach* and *Harvey* have sold to television in Europe and other sales have been made to Spain, Italy, Japan, and Canada.

The closure of AFI Distribution early in 2002 has brought about a reconsideration of AFTRS' distribution strategy. At the present time it is anticipated that AFTRS will not look for alternative external distributors, but will market its films directly to increase the visibility of the AFTRS brand. While this will certainly mean a change in direction for the Distribution department, it will

also give AFTRS the opportunity to maximise the potential of its films in the international marketplace. There were more than 709 entries leading to 147 screenings and 16 awards.

Educational media

The Online Shop has been a success with video sales increasing considerably during the year. There has been consistent income from AFTRS' US-based distributor. It seems likely that the most popular titles will continue to sell for some years yet.

JERZY TOEPLITZ LIBRARY

The Jerzy Toeplitz Library resources the AFTRS national curricula and also provides a specialised information and lending service for members of the industry, media students, researchers, and the general public.

This year the library web site (<http://library.aftrs.edu.au/>) has been revamped to increase access to the collection and services. The improvements include listings of helpful research tools, bibliographies, inclusion of online request forms and the introduction of the Virtual Reference Desk (<http://library.aftrs.edu.au/virtref.htm>).

Loans have increased to total 28 931 items. The collection has been enhanced by actively increasing the number of DVD titles. Other new resources include items for the Digital Media and Film Music subject areas.

For three months during 2001 the library hosted

a library student, Janna Brechmacher, on attachment from the German institution, Fachhochschule, in Hannover. Other attachments included library students from TAFE and Charles Sturt University.

SERVICE CHARTER

AFTRS service charter explains the standards of service that clients can expect. It also sets out steps that may be taken if these standards are not met.

The charter clearly describes the role of AFTRS as Australia's foremost professional film, television and radio training organisation. It outlines the values of excellence, innovation, creativity, collaboration, diversity and professionalism to our clients. Primarily these are: students, films, broadcast and new media professionals, members of the public, the Portfolio Minister and the Commonwealth Government.

Our education and training programs include:

- Seven-month Commercial Radio Broadcasters Course
- Graduate Diploma of Arts (Film and Television)
- Master of Arts (Film and Television)
- Master of Arts (Hons) (Film and Television)
- Industry short courses
- Indigenous Program
- Industry Training Fund for Women
- Technical Trainee Scheme
- International Training
- High-end software training for the industry

ACCESS AND EQUITY

AFTRS is committed to providing equality of opportunity to all students and applications for full-time and short courses. Access to training opportunities is not affected by gender, sexual preference, marital status, disability, religion, culture, racial origins, political preference, pregnancy or age, except in programs for specific recognised disadvantaged target groups.

AFTRS' objectives and strategies are:

- To ensure the broadest possible field of applicants for student places is reached by targeted advertising and stressing that courses are available to all suitably qualified applicants.
- To ensure that student selection procedures are non-discriminatory.
- Selecting students on the basis of merit ie skills, ability and experience.
- To regularly review all AFTRS student policies, literature, publicity and training material to ensure it is non-discriminatory.
- To encourage students from target groups to assume non-traditional roles in the film and broadcasting industries.
- To encourage the inclusion in courses of segments which raise awareness of the role, status and work in film and broadcasting of people from identified target groups.
- To look for opportunities to encourage all kinds of young people to enter the industry in every kind of creative, technical and administrative role.
- To continue to support specifically targeted programs eg WIFT and Indigenous Program Initiatives.
- To ensure all courses are accessible for applicants with physical disabilities.

- To continue to make library services available to the public.
- To continue to support students in relocating to Sydney to attend full-time courses.
- To continue to develop the AFTRS web site to provide easily accessible information.
- To continue to explore options for distance learning.

The responsibility for ensuring access and equity lies with every staff member who has direct or indirect involvement with students, and every student. The Manager Student Services has been appointed the AFTRS' Access and Equity Officer:

- The Access and Equity Officer is responsible for the following:
 - Monitoring the implementation of the Access and Equity Policy.
 - Overseeing the content of the AFTRS Access and Equity Plan.
 - Reviewing and reporting on the effectiveness of the Plan including the maintenance of statistics.
 - Keeping Senior Management aware of legislative changes and requirements.
 - Preparing reports for the Commonwealth Government and other agencies.
 - Providing input into curriculum discussions to ensure access and equity principles are included in decisions.

In addition AFTRS has formed an Equal Employment Opportunity Committee. The Committee consists of the Manager Student Services, the Human Resources Manager, a student representative and a staff representative.

The Committee has the following functions in relation to access and equity.

- To consult with staff and students on access and equity matters as appropriate.
- To review current policies and practices in the light of access and equity principles.

- To consider access and equity initiatives in other organisations for possible adoption by AFTRS
- To assist the Access and Equity Officer in preparing reports and plans.
- To investigate claims of discrimination.

These policies and procedures are readily available to the public, students and staff on AFTRS' web site www.aftrs.edu.au and AFTRS' handbook.

EQUAL EMPLOYMENT OPPORTUNITY (EEO)

A number of informal complaints were received and were resolved by members of the EEO Committee. One formal complaint was made under EEO provisions in the past year. This is currently being resolved with the assistance of a mediator. One formal complaint unresolved at the beginning of the year has now been withdrawn.

EEO COMMITTEE

The EEO Committee consists of AFTRS representatives from Human Resources and Student Services and an elected staff representative. While the composition of the Committee allows for a student representative, none volunteered this calendar year.

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

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

- Workplace Bullying Policy drafted and staff-awareness sessions run.
- Indigenous Issues Committee formed and a

program for 2002 to 2003, including cultural workshops, a NAIDOC Week event, and the creation of traineeships targeted at Indigenous youth was formulated.

- A concentrated effort to obtain useful EEO-related training resources was made.
- Initial discussions were held with The Royal Blind Society about providing work experience in the sound area for a vision-impaired mixer.
- Plans to increase the number of Harassment Contact Officers.
- Guidelines on 'reasonable adjustments' were drafted and circulated.

STAFFING AND ESTABLISHMENTS

Within AFTRS representation of women in 2001–2002 on staff was 47 per cent. At senior

management level representation of women remained at 25 per cent and at head-of-department level increased from 26 per cent to 31 per cent. Representation within technical areas has remained static and 20 per cent of technical trainee positions are occupied by women.

EEO IN APPOINTMENTS

As of 30 June 2002 there were 111 occupied positions at AFTRS, 14 of which were part-time. Women held 52 positions, 11 were occupied by people from non-English speaking backgrounds, one was occupied by an Aboriginal or Torres Strait Islander, and two were occupied by people with disabilities. AFTRS made 14 appointments during the year, seven were of women and two indicated they were from a non-English speaking background. All EEO-related policies are available to staff and students on AFTRS intranet.

STAFFING INFORMATION

Breakdown of staff by gender, part-time/full-time status and level as at 30 June 2002

	Male (Full-time)	Male (Part-time)	Female (Full-time)	Female (Part-time)	Total
New South Wales					
a) Statutory office holders	1				1
b) SES-equivalent	2		1		3
c) Below SES	51	4	38	9	102
d) Temporary					
Total	54	4	39	9	106
Victoria					
a) Below SES	1		1		2
b) Temporary					
Total	1		1		2
Queensland					
a) Below SES			2		2
b) Temporary					
Total			2		2
South Australia					
a) Below SES				1	1
b) Temporary					
Total				1	1
TOTAL	55	4	42	10	111

Staff are employed at AFTRS under the Australian Film, Television and Radio School Act 1973 (as amended). All non-SES-equivalent staff are covered by AFTRS Certified Agreement 1998/99. SES-equivalent staff are employed on a contract basis.

STAFFING INFORMATION (CONT.)

Breakdown of AFTRS staff by gender, level and NESB as at 30 June 2002

	Male	Female	Total	NESB
Senior management	3	1	4	-
Management/heads of department	18	8	26	1
Teaching/training	5	3	8	-
Teaching/training support	3	17	20	2
Administration	5	22	27	3
Technical	23	1	24	4
Support	2	-	2	1
TOTAL	59	52	111	11

The 'senior management' category includes a holder of a principal executive office. The management/heads of department and teaching/training categories include women who teach in technical disciplines. The teaching/training support category covers all staff who provide administrative support to teaching/training staff. The support staff perform duties about the maintenance of the building.

Representing EEO target groups within salary bands at AFTRS

Salary Band (\$)	NESB	ATSI	PWD	Women
To 29 051	1	-	-	-
29 052-32 986	1	-	1	4
32 987-36 568	2	1	-	16
36 569-41 003	1	-	-	6
41 004-44 662	2	-	-	9
44 663-52 257	3	-	-	6
52 258-62 846	-	-	-	7
62 847-76 073	1	-	-	3
Over 76 073	-	-	-	1
TOTAL	11	1	1	52

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



Digital Media:
The Amateur Developer's Handbook

WORK AND PRIVATE COMMITMENTS

AFTRS retains a flexible policy for accommodating private commitments which includes part-time work, job-sharing, home-based work, flexible working hours, personal leave, recreation leave at half-pay, and leave without pay. During 2001–2002 there was an increase in the use of home-based work and job-sharing.

STAFF TRAINING AND DEVELOPMENT

Internal training during 2001–2002 offered staff basic skills in information technology, such as Dreamweaver, Powerpoint, and other general development opportunities such as assertiveness training. Staff attended a variety of external training, including marketing, copyright, advanced information technology, financial reporting and business writing. Staff were also actively encouraged to attend industry-related classes and short courses within AFTRS.

A number of staff took professional development leave or were granted leave without pay to enhance their industry-based skills. Staff also attended events including the Fourth Annual Radio Seminar, The Society of Motion Picture and Television Engineers' Exhibition, Libraries Conference, The Screen Producers' Association of Australia Conference, the Australian Screen Directors' Association Conference, and the Sydney Film Festival.

In 2001–2002 AFTRS provided studies assistance to support staff undertaking external studies, including Computing Science, Law, Marketing, and Arts. It also employed five technical trainees who were supported through their TAFE training, and it is hoped that this program is extended in the coming year.

A project to collect, centrally store, and to retrieve training-related information continued. It is anticipated that this will assist in implementing Individual Development Plans and formulating internal training programs.

Cost of staff training

Value of staff time involved in training	\$
116 days external training	30 899
48 days internal training	15 292 ¹
Direct expenditure on staff training	56 453
Total cost of staff training	102 644²

¹ Excludes staff attendance at AFTRS industry-related classes and short courses.

² This is a 7 per cent increase on 2000–2001 (approximately).

OCCUPATIONAL HEALTH AND SAFETY (OH&S)

The OH&S Committee held four (4) scheduled meetings and a number of special-purpose meetings in 2001–2002. Staff input was actively sought and the minutes were published in the weekly staff newsletter and were made available on the OH&S noticeboard.

The results of a Comcare audit into OH&S within AFTRS were received. This resulted in formulating a plan for further improvement which the committee and AFTRS staff are working towards. A particular emphasis will be placed on risk management and systems documentation.

OH&S training is part of the student curriculum. New students received training in 'Safety on the Set' and 'Office Ergonomics' during Orientation Week and AFTRS now offers an online course—'Safe Sets'. The OH&S component of staff induction was reviewed and was considerably increased.

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

Other OH&S-related matters in 2001–2002 included:

- Health and Safety Representative inspections completed for most of the Sydney site
- the guidelines for OH&S Committee members were approved and circulated
- external audit of fire-fighting equipment arranged
- Emergency Lighting Plan approved
- new security system approved and in process of installation
- Smoking Policy reviewed and new provisions implemented
- Evacuation Plan and warden training reviewed
- access to some buildings in Sydney reviewed
- Editing department ergonomic review completed and recommendations implemented.

FREEDOM OF INFORMATION

AFTRS maintains personal information under the four (4) broad categories of: personnel records, specialist contractor records, student records, and mailing lists. Information about administrative decisions and personal information may be available through Freedom of Information requests made in accord with the *Freedom of Information Act 1982*. Any requests are referred to the Freedom of Information Contact Officer on (02) 9805 6616 or 1300 366 464 (toll free).

AFTRS received no formal requests for information under the Act during 2001–2002.

PRIVACY

AFTRS continued to adhere to the Privacy Act 1988 and to the Privacy Commissioner's guidelines about the collection, maintenance, storage and release, of personal information. During 2001–2002 there was an emphasis on training about privacy and in reviewing policies and practices. This review was specifically targeted at online information and mailing lists.

INDUSTRIAL DEMOCRACY

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

Information is available to staff and students primarily through AFTRS intranet and weekly newsletters. Staff are consulted on a wide range of policies, procedures, and on organisational change.

Award simplification

The Australian Film, Television and Radio School Award 2000 came into effect on 13 August 2001.

Enterprise bargaining

The current Certified Agreement nominally expired in March 2002 and negotiations on a new agreement between AFTRS and staff representatives (non-union and union) started towards the end of 2001. Staff have had access to training and information updates throughout the process, and have been regularly consulted.



Documentary: *Working Harbour*

Negotiations have been amicable and constructive and are in the final stages. It is expected staff will be able to vote on the draft agreement early in the 2002–2003 financial year.

DISABILITY STRATEGY

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

Assessment against performance indicators

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

- Quality improvement and assurance systems include the formal evaluation of full-time course components and short courses. The details are compiled by an independent department and referred to senior management and reviews at annual curriculum review meetings. The curriculum is also regularly reviewed through the Postgraduate Courses Sub-Committee.
- The current AFTRS service charter, available on the Internet, specifically refers to Disability Access Plans and to the provision of

appropriate facilities and support for staff and students identifying with a disability.

Purchaser AFTRS is a purchaser of goods and services.

- All tender documents and calls for expression of interest are available electronically either through the Internet or on request. There have been no requests for other formats.
- For general purchasing and tendering Australian Standard are consulted. Where specific equipment or services are obtained for an individual, that individual, and any person or organisation they recommend, are consulted.
- Purchase and tender documents have not specified compliance with the Disability Discrimination Act 1992, but will from 2002–2003.

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

- The requirements of the Disability Discrimination Act 1992 are considered in the development of employment policies, procedures and practices. The EEO Committee reviews policies and plans before being forwarded to senior management.
- All advertisements and vacancy information

are available electronically. No other formats have been requested.

- Information on 'reasonable adjustment' is available on the intranet and forwarded to selection panel members. Human Resources representatives are on all staff selection panels.
- All internal training and development programs ask staff to nominate if they have special needs.
- The inclusion in training of disability issues is as required.

Complaint and grievance mechanisms

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

Plans for 2002–2003

- Review service charter.
- Review Disability Action Plan.
- Further formalise the consideration of disability related issues in process.
- Expand the information available on the Internet about complaint and grievance mechanisms.
- Improve the accessibility of the Internet eg subtitles on digital films and audio.
- Expand the collection of baseline data to include applicants for staff positions and as full-time students, and applicants for short courses.
- Extend marketing through the Internet and on radio.
- Extend the training of staff and student selection processes including on 'reasonable adjustment'.
- Purchase further disability-related training tools from appropriate organisations eg The Royal Blind Society.



Documentary: *Turn Me On*



TECHNOLOGY AND INFRASTRUCTURE

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Drama: *D-Evolution*

TECHNOLOGY AND INFRASTRUCTURE

TECHNICAL EQUIPMENT AND SYSTEMS

All new purchases and upgrades have aimed to keep AFTRS equipment and infrastructure at the highest possible technical standard relevant to industry.

The number of non-linear editing systems within the Editing department was significantly increased this year. The department now has five (5) AVID high-end systems, six (6) Final Cut Pro (FCP) and two (2) Media 100 low-cost options.

This year AFTRS' major project is to upgrade its digital media ('digi-media'), television and sound facilities. The project will take approximately two years, on the completion of which, AFTRS will have installed the latest digital technology into several key areas. Major components of the project include:

- Consolidating two separate multi-camera television control rooms into one control room facility with the latest broadcast-quality equipment and capable of controlling all three studio floors.
- Replacing two large and very old analogue sound desks in the Mixing Theatre and television studio facilities.
- Replacing the ageing SGI Onyx supercomputer with the latest SGI Octane capable of processing high-definition video formats.

A top-of-the-range Scenarist DVD Authoring system comprising Sony MPEG encoding and Dolby audio hardware was installed in the Post

Production department. The system allows high-quality video with Dolby digital surround sound to be recorded onto a relatively cheap portable medium. It is envisaged that the system will be used to produce:

- AFTRS show reels
- Student show reels
- Lecturing material.

AFTRS is replacing several manual paper-based processes with online computerised systems in line with Commonwealth Government policy. This year a new web-based Post Production Booking System became fully operational.

A new lighting system was installed in Studio 3, bringing the lighting facilities in this studio up to the same high standard as those installed in the two larger studios.

INFORMATION SYSTEMS

AFTRS began a two-year project to upgrade the internal administrative IT network. This year, all 100BaseT switches comprising the Core and Distribution Layers (ie 'the backbone') were replaced with 1000BaseT (Gigabit) switches interconnected by fibre-optic cable, with a Cisco 6500 Network Supervisor switch at the core. Next year, the remaining 10BaseT hubs and 100BaseT switches including the Access Layer, will be replaced with similar 1000BaseT switches. Once completed, the network will support a reasonable level of internal video and audio streaming, while maintaining excellent network performance for all users.

In April 2002, AFTRS entered into an operating lease agreement with Rentworks Limited that will see one-third of its desktop computers replaced each year on a three-year cycle.

In December 2001, AFTRS entered into a three-year contract with Total Peripheral Group Pty Ltd (TPG) to supply a secure wide-area network (WAN) and Internet service, connecting AFTRS' offices in Sydney, Melbourne, Brisbane and Adelaide. The TPG is a recognised 'service provider' of the National Office of the Information Economy (NOIE).

The TPG service provides a Virtual Private Network (VPN) including:

- A two Mbps connection between the Sydney campus, the TPG network and the Internet.
- A 256 kbps connection each between the TPG Network and the Melbourne and Brisbane offices.
- A secure dial-up service connecting the Adelaide office with the TPG network.

This VPN provides for the first time a secure link between the four AFTRS' sites. All offices benefit from increased bandwidth; however, the two Mbps duplex link to the Sydney campus means that AFTRS can now implement high-quality video and audio streaming to and from the Internet. A Sidewinder firewall provides all sites with high-level protection.

Secure access to the mail server has been implemented by MIS, using HTTPS protocol as part of the Commonwealth's online secure requirements.

Having upgraded all large AFTRS databases from 16-bit to 32-bit technology, MIS is in the process of consolidating all small- and medium-sized databases into one large database.

BUILDING AND PROPERTY

In line with Commonwealth Government policy, work has started on developing an AFTRS Environmental Management System (EMS). The EMS will include policies and guidelines on all environmental issues that apply to the operation of AFTRS.

In consultation with the Department of Public Works and Services, AFTRS has upgraded its security system to include an electronic access control, intruder detection system, and a video surveillance system. The installation was completed in June 2002, but is not expected to 'go live' until the beginning of October 2002, to coincide with improvements in other systems.

With Barry Webb & Associates, AFTRS has examined the existing emergency lighting and evacuation system to bring the system into line with current building codes. This project has been put to tender with completion expected by October 2002.

AFTRS commissioned Energetics (a government-preferred supplier) to undertake a detailed energy audit and to present its findings. The audit was conducted during a period of average studio and technical facilities use. Energetics reported good energy-saving practices and improvements already carried out by staff, and highlighted some areas where further energy efficiencies could be gained.

A Space Utilisation Task Group (SUTG) was established to decide how better to use the accommodation within the North Ryde building. The following SUTG proposals were completed by June 2002:

- Creating a new large teaching/meeting room.
- Creating two small teaching/meeting rooms from the surplus areas within an existing larger room.
- Converting a small, under-used theatre into a multi-purpose room.



APPENDIXES

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Drama: *The Shot*

STAFF ACTIVITIES

Directorate

Rod Bishop, Director

- The Director, Rod Bishop, travelled to Seoul, South Korea, to meet with the Samsung Foundation of Culture, the Korean Film Commission, the Korean Culture and Contents Agency and to visit six of the 50 film courses in South Korea. The Culture and Contents Agency is interested in developing online training courses with AFTRS and several film schools requested AFTRS to deliver digital media courses in South Korea.
- Veteran Vietnamese film director and People Artist Bui Dinh Hac made several visits to AFTRS to supervise the 56 computer-generated images for his film *Hanoi 12 Days and Nights*. Head of Digital Media Peter Giles and AFTRS graduate David Nerlich assisted Mr Hac with these digital visual effects for the film which recounts the 12 days and nights Hanoi was bombed in 1972. AFTRS Director will visit the Hanoi Academy of Theatre and Cinema in September 2002.

Annabelle Sheehan, Head of Film and Television

- Keynote speaker at the Moving Online II conference 2001.
- Delivered a lecture series in China at the Beijing Film Academy (BFA) and at the Zhejiang Radio and Television College (ZRTC) in Hangzhou.
- Co-presented a paper at the WebCT conference with Manager of AFTRS Melbourne Office, Simon Britton, 2001.
- Chaired a panel of international speakers at the International Association of Film Schools (CILECT) conference in Melbourne, 2002.
- Elected Chair of the CILECT Asia Pacific Association (CAPA).

Cinematography

Jan Kenny, Head of Cinematography

- Was an adviser to Panavision Australia with its launch of a new cinematography competition called panaVISIONS. Jan was also a judge for the awards.
- Visited China with three MA Cinematography students.

The group spent two days in Hangzhou, as guests of the Zhejiang Radio and Television College, paving the way for a close future connection between their college and AFTRS.

The next two weeks were spent in Hengdian, as guests on the set of *Hero* with director Zhang Yimou and director of photography Christopher Doyle. The trip was co-sponsored by Kodak, Atlab and the Australian Cinematographers Society.

Design

Larry Eastwood, Head of Design

- Education panel participant at 2001 Australian Effects and Animation Festival.
- Larry Eastwood judged and Alex Daw presented the AFTRS/Village Roadshow Pictures David Copping Memorial Award for Production Design at the Queensland New Film-makers Awards.

Digital Media

Peter Giles, Head of Digital Media

- Chair of the 2002 Australian Effects and Animation Festival attended by more than 450 delegates.
- Education panel participant at the 2001 Australian Effects and Animation Festival.

- Host of Popcorn Taxi Visual Effects event with Stan Szymanski from Sony Pictures Imageworks and Colin Green from Pixel Liberation Front.
- 'Digital Previsualisation Seminar' at Queensland, AFTRS, December 2001.
- 'Digital Previsualisation Workshop' at Griffith University/Queensland AFTRS, March 2002.

Jeroen Lapre

- Attended 'Artificial Intelligence' visual effects seminar at AFTRS, May 2002.

Directing

Graham Thorburn, Head of Directing

- Casting lecturer Ross McGregor directed *The Credeaux Canvas* at the Stables Theatre to critical and commercial success.
- Former Head of Directing George Whaley's production of the one-man opera *Night and Dreams—the Death of Sigmund Freud* added the Melbourne Festival to its previous successes in Adelaide and Sydney.

Editing

Bill Russo, Head of Editing

Head of Department Bill Russo took leave to edit several projects during the past year. His activities included:

- Edited *Young Lions* pilot with Michael Jenkins which set groundwork for attachments this year, July 2001.
- 'Rushes to Final Product' in Adelaide, November 2001.
- *Young Lions* editing attachments for students, May 2002.

Producing

Patricia Lovell, Head of Producing

- Guest speaker with Rolf de Heer and Dr Peter Goldsworthy, author, with moderator Phillip Adams in public seminar held in the

Adelaide Town Hall on 19 June 2002. The subject 'Who's Telling the Story—Book or Film?'

Radio

Steve Ahern, Head of Radio

- Chair, TAFE Accreditation committee on broadcast media.
- Speaker, TAFE conference on media education and training.
- Speaker, Community Radio conference, Hobart.
- Speaker, Radiocracy conference, Durban, South Africa.

Screen Studies

Dr Jane Roscoe, Head of Screen Studies

- Jane Roscoe presented a paper (with Professor Tom O'Regan) 'Mobilising Australian Audiences for a Digital Environment: From Supply Side to Demand Side Policies', at the Annual ABA conference in Canberra, April 2002.
- Documentary and Ethics-Day seminar—Jane Roscoe chaired this event. Panel members: Professor Brian Winston of the University of Westminster, Steve Thomas, Ian Collie and Darlene Johnson, April 2002.
- Chaired session at AFTRS with Professor Michael Rabiger of Columbia College Chicago, May 2002.
- Chaired session on Documentary and Responsibility at this year's Sydney Film Festival.
- Gave a presentation to film students at Victoria College of the Arts (VCA) on Reality Television and New Hybrids, March 2002.
- Gave a seminar at Media and Communications Department, UNSW, 'Flickers of Authenticity', May 2002.

Richard Smith, Lecturer

- Speaker, COFA (College of Fine Arts, UNSW), April 2002.

- Sydney Film Festival presenter of the Jean Eustache retrospective, June 2002.

Sean Maher, Lecturer

- Sydney Festival—Guest panellist on forum—Theatrical Trailers.
- Randwick Boys High School, guest lecturer.

Publications

Dr Jane Roscoe

- Interviewed with Peter Abbott (Executive Producer, 'Big Brother') in *Continuum*, vol. 16, no. 2, July 2001.
- Editor Special issue: *Media International Australia*, no. 104, 2002.

Richard Smith

- 'The Uses of Money' in *Metro*, April 2002, p. 132.

Sean Maher

- 'Internationalisation of Australian Film & Television', Policy Report document, funded by AFC/NSW FTO/Film Victoria for Communication Law Centre, June 2002.

Scriptwriting

John Lonie, Head of Scriptwriting

- 2001 Masterclass lecturer, Singapore Broadcasting Authority, Singapore, September 2001.
- 'Writing the Tele-Movie Masterclass' Workshop, Singapore Broadcasting Authority, Singapore, September 2001.
- 'Pitching for the Screen' Short Course, AFTRS Brisbane Office, November 2001.
- 'Rabbit Proof Fence—the Adaptation'. Talk at Border Bookshop, Macquarie Centre, March 2002.
- 'Script Editing' Short Course, AFTRS Brisbane Office, April 2002.
- 'From the Story to the Movie' Workshop for high school English teachers from Sutherland Shire at Endeavour High School, 29 April 2002.

Television

Andy Nehl, Head of Television

- Presented an AFTRS recruitment seminar in Wollongong in October 2001.
- Presented a paper as part of a panel on 'Creativity and Innovation' at a UTS forum on Public Service Broadcasting, November 2001.
- Chaired a panel discussion 'Beating The Box—Drama vs Non-Drama TV' as part 'SummerSkill 2002' at AFTRS in Sydney, January 2002.
- Presented a 'SummerSkill' seminar 'Producing Television without Drama' at the Film & Television Institute in Perth, February 2002, and conducted an AFTRS recruitment seminar while in Perth.
- Attended the Broadband Bananas Interactive TV Networking Event, February 2002.
- Attended the Australian Broadcasting Authority's annual conference in Canberra, April 2002.
- Presented an 'In Conversation With...' seminar in Brisbane as part of the AFTRS National Screening Tour, May 2002.

Louse Clarke, Television lecturer

- Attended the Society of Motion Picture and Television Engineers (SMPTE) 2001 conference.
- Attended the annual Australian Subscription Television & Radio Association (ASTRA) Conference, February 2002.

INTERSTATE OFFICES

Queensland

Alex Daw, Manager

- Larry Eastwood judged and Alex Daw presented the AFTRS/Village Roadshow Pictures David Copping Memorial Award for Production Design at the Queensland New Film-makers Awards.
- Hugh Watson (*Glamour*) and Michelle Warner (*Guru Blues*) work showcased at

the inaugural Australian Sitcom Festival in December 2001.

South Australia

Ann Walton, Manager

- Board of the South Australian Film Corporation.
- Alternate Chair South Australian Film Corporation Creative Development Committee.
- Assessment panelist Flinders University Screen Production Honours students' films.

Tasmania

- Craig Kirkwood chaired the international jury for the Temecular Valley Film Festival in California, September 2001.
- Craig also manages the Open Publish conferences for electronic publishing in Singapore, May 2002, and Seattle, February 2002.

GUEST LECTURERS

Cinematography

Kim Batterham – Cinematographer,
Travelling Players Pty Ltd

Pieter de Vries – Cinematographer,
Pieter de Vries Productions Pty Ltd

Russell Dority – Cinematographer

Julian Ellis – Cinematographer

Pat Fiske – Sound Recordist

Jacques Guerinet – Fuji Film, Sponsors

Andrew Lesnie – Cinematographer,
Random Films Pty Ltd

Callum McFarlane – Cinematographer,
Lantin Films

Boris Mitchell – Kodak, Sponsors

Steve Newman – Cinematographer

Paul Warren – Cinematographer,
Magic Light Picture Company

Tim Waygood – Kodak, Sponsors

Lisa Zanderigo – Stills Photographer

Design

Matthew Aberline – Costume Designer

Axel Bartz – Set Designer

Brian Breheny – DOP

Aaron Crothers – Art Director

Michelle Dado – Production Designer

Melinda Doring – Production Designer

Deborah Eastwood – Art Department Manager

Robyn Elliott – Wardrobe Department

Tim Ferrier – Production Designer

Sue Ferrier – Graphic Designer/Artist

Roger Ford – Production Designer

Peter Harris – Art Director

Edie Kurzer – Costume Designer

Sarah Light – Drafting

Marian MacGowan – Producer

Devi Mallal – Digital Content Designer

Marta McElroy – Art Director

Michelle McGahey – Production Designer

David McKay – Production Designer

Viv Mephram – Make-up Artist

Chris Moyes – Digital Content Designer

Ken Muggleston – Props Buyer

Peter Neufeld – Lighting Designer

Carisse O'Brien – Designer

Michael O'Kane – Scenic Artist

Francesca Pascoe – Digital Content Designer

Luigi Pittorino – Production Designer

Joanna Pullen – Visual EFX

Peter Sheehan – Storyboard Artist

Megan Simpson-Huberman – Writer/Director

Sarah Stollman – Production Designer

Louise Wakefield – Costume Designer

Robyn Williams – Production Designer

Digital Media

Andy Brown – Visual Effects Designer,
Animal Logic

John Colette – Lecturer,
University of NSW College of Fine Arts

Sarah Dowland – Visual Effects Producer,
Animal Logic

Dean Ervik – 3D Artist, freelance
Adrian King – 3D Artist, RGB Animation
Jeroen Lapre – Technical Director,
Industrial Light and Magic
Rob Nicol – Visual Effects Supervisor; Pulse FX

Directing

Gillian Armstrong – Director
Steve Arnold – Cinematographer
Alfred Borg – Storyboard Artist, Antic Films
Andrew Bovell – Scriptwriter
Jan Chapman – Producer, Jan Chapman Films
Dany Cooper – Editor
Christopher Gordon – Composer,
Magic Fire Music
Alex Kershaw – Stills Photographer
Chrissie Koltai – Choreographer
Ray Lawrence – Director
Jeremy McNamara – Leadership Tutor,
Ampersand Group
Kris Moyes – I-Movie Tutor
Craig Pearce – Writer and Musical Director
Fiona Strain – Editor, Spike Films
Wendy Thompson – Director, Sirius Films
Michael Thornhill – Producer/Director,
Edgecliff Films
Jonathan Wald – American Exchange student
Kristin Witcombe – Continuity
Shauna Wolifson – Casting Director; Mullinars

Documentary

Martha Ansara – Film-maker
Jeannine Baker – Researcher
Jenny Brockie – Film-maker
Geoff Burton – Cinematographer
Michael Caulfield – Film-maker
Bob Connolly – Film-maker/DOP

Gillian Coote – Film-maker/Researcher
Catherine Creswell – Designer
Jessica Douglas-Henry – Film-maker
Greg Duffy – Lawyer
Kim Farrant – Film-maker
Pat Fiske – Film-maker
Rod Freedman – Film-maker
Anthony Frisnia – Sound Editor
Marcus Gillezeau – Interactive Technology
Jeanette Gould – Production Mgt
Denise Haslem – Producer, Editor
Rosemary Hesp – Film-maker
Robin Hughes – Film-maker
Bridget Ikin – Producer
Melissa Lee – Film-maker
Alison Lyssa – Script Editor
John Mandelberg – Editor
Margot Nash – Film-maker
Kym Ortenburg – Producer
Helen Panckhurst – Production Mgt
Hugh Piper – Cinematographer
Luigi Pittorino – Designer
Jan Preston – Screen Composer
Penny Robins – Producer
Leo Sullivan – Sound Recordist
Ray Thomas – Editor
Christopher Tuckfield – Film-maker
Nerida Tyson Chew – Screen Composer
Tony Wilson – Cinematographer
Kris Wyld – Researcher
Aviva Ziegler – Producer
Tom Zubrycki – Producer/Director

Editing

Hussein Alavjic – Producer/Editor
Richard Allen – Producer/Editor
Andrew Barnes – Editor
Andrew Bellety – Sound Editor
Raymond Blair – Editor
James Bradley – Editor
Paul Cantwell – Editor
Andy Canny – Editor
Jan Chapman – Producer
Hart Cohen – Film-maker
Thomas Corcoran – Editor
Martin Conner – Editor
Alison Croft – Editor
Henry Dangar – Editor
Simon Dibbs – Facility Manager
John Edwards – Producer
Shawn Farington – Producer
Greg Fitzgerald – Sound Mixer
Anthony Frisina – Sound Designer
Mike Gissing – Sound Mixer
Emma Hay – Editor
Holger Held – Editor
Nick Holmes – Editor
Philip Howe – Editor
Mike Honey – Facility Manager
Darlene Johnson – Director
Pat Lovell – Producer
Andrew Mackie – Distributor
Sean Maher – Academic
John Mandelberg – Producer/Editor
Billy Marshall-Stoneking – Scriptwriter
Lisa Mathews – Film-maker
Jane Mills – Academic
Kim Moodie – Editor

Nick Myers – Editor
Phillip Myers – Sound Editor
Bradey Neal – Composer
John Patterson – Sound Designer
Karen Pearlman – Theorist/Film-maker
Andrew Plain – Sound Designer
John Pleffer – Editor
Jan Preston – Composer
Milena Romanin – Editor
Carol Ruff – Film-maker
David Sandy – Producer
James Sdrinis – Editor
Stephen Smith – Facility Owner
Jacob Southall – Editor
Fiona Strain – Editor
Robert Sullivan – Producer
Rachel Turk – Visual Effects Producer
Frans Vandenberg – Editor
Ian Watson – Director
Dani Weissner – Sound Designer

Producing

Sandra Alexander – Independent Producer,
Eidolon Pty Ltd
Phillipa Bateman – Head of Production and
Development, April Films
Jeremy Bean – Special Projects (Executive)
Australian Film Commission
Tim Benjamin – Lawyer
David Barda – *If* magazine
Andrew Blaxland – Producer, Television
Sonia Borella – Holding Redlich
Anni Browning – Film Finances Inc
C/ Samson Productions
Sally Browning – Independent Producer
Sharon Connolly – Film Australia

Christopher Coote – Accountant Specialising in Film Companies
David Court – Executive Producer
Gary Doust – Popcorn Taxi
Augustus Dulgaro – Sales Director, Film Australia
Steve Economidies – Entertainment Industry Economist
Sabina Finnern – Manager; Marketing Unit Australian Film Commission
Sandy George – Journalist, Screen International
Posie Graham Evans – Producer, Television
Gary Hamilton – Sales Agent, Arclight Films
David Heidtman – Heidtman & Co Solicitors
Jill Hewitt – Film Accountant, Money Penny Services
Catriona Hughes – CEO, Australian Film Finance Corporation
Yvonne King – Haven Licensing
Bevan Lee – Seven Productions
Andrew Lesnie – Cinematographer
Joe Lo Surdo – Film Insurance Underwriting Agencies
Bob Loader – Movie Magic Lecturer
Andrew Mackie – Becker Group
David Marr – Author/Journalist
Barbara Masel – Script Editor, Consultant
Sue Masters – Head of Drama, Ten Network
Susan Mckinnon – Australian Film Finance Corporation
Tony Merritt – The Globe Research Group
Sue Murray – Executive Director, Fandango Australia
Chris Noonan – Director
Chris Oliver – Investment Manager, Australian Film Finance Corporation
Fiona Nix – Nix Co, Publicity
Julia Overton – Independent Producer
Richard Payton – Becker Entertainment
Valerie Queva – Lecturer;

Story Analysis for Producers
Kate Riedl – Independent Producer, Scheherazade Films
Ian Robertson – Lawyer, Holding Redlich
Nikki Roller – Philmsound Pty Ltd
Glenys Rowe – General Manager SBSi
Peter Sainsbury – Independent Producer
Emma Schofield – 1st Assistant Director
Mike Selwyn – Managing Director United International Pictures
Hugh Short – Administrator, Development and Finance NSW fto
Richard Sheffield – Head of Acquisitions, Hoyts Distribution
Greg Smith – Executive Producer
Nina Stevenson – Lawyer Specialising in Film Production
John Thornhill – Marketing Manager, Beyond International
Andrew Urban – Journalist, Editor; Film Magazine *Urban Cinefile*
Tim Waygood – Account Manager, Kodak Australia
Nigel Westlake – Composer
Rod Webb – Network Programmer, SBS Television
David Whealy – Lawyer, Holding Redlich
Pete Wilson – The Globe Research Group
Christine Woodruff – Music Supervisor
Tom Zubrycki – Documentary Producer/Director

Radio

Steve Anderton – Consultant
David Archer – C91.3 FM
Bill Barrington – Southern Cross Syndication
Kevin Best – Austereo
Dan Bradley – Nova 100
Chris Brammall – Extraordinary Media Marketing

Phil Brandel – The Edge 96.1 FM
Kath Brown – FARB
Dean Buchanan – Nova 969
Mike Byrne – KO FM
Phil Charley OAM – Consultant
Pip Conlon – ABC Radio
Glenn Daniel – WS FM
John Dickson – Austereo
Diana Dorahy – Channel 9
Pat Drummond – Shoestring Productions
Huw Drury – ABC Radio
Anne Edwards – Consultant
Bruce Ferrier – Grace Gibson Productions
Vicki Figliuzzi – TheBasement.com
Solomon Gates – Speakink
Rob Hall – Environmetrics
Mike Hammond – Foxtel
Wayne Hampshire – RCS Sound Software
Andrea Haydon – AC Nielsen
Ric Herbert – RMK Voice Productions
Wendy Herbert – Austar
Rhys Holleran – RG Capital
Bob Hughes – Corporate Communications
Andy Huxton – MTV
Pete Jackson – SBS
Graham Knowles – Media Made to Measure
Col Lee – Step Write Up
Jann Livingston – Zomba Music Productions
Rob Logan – 2DAY FM
Bob Longwell – ARN
Alexandra Lyall – Southern Cross Broadcasters
Richard Mallett – APRA
Nicola Mills – Austereo
Paul Mitchell – The Human Enterprise
Jason Morrison – Network Ten
Paul Murphy – ABC Radio/SBS TV

Rob Neil – Consultant
Murray Olds – 2UE
Jim Pike – RMK Voice Productions
Russell Powell – ABC News Radio
Bridie Read – MIX 106.5 FM
Joel Rheinberger – The Naked Brain
Lianne Richards – FARB
David Rogerson – Strategic Media Solutions
Nicole Salisbury – Nova 969
Peter Saxon – Radiowise
Nick Scott – RG Capital Radio
Chris Smith – Macquarie Network
Graham Smith – 2GO/SEA FM
Trevor Smith – Hear & There Pty Ltd
Mark Spurway – DMG Radio
Brad Storey – 2GB/2CH
Giles Tanner – ABA
Jane Ubrihien – MIX 106.5 FM
Jo van Es – RMK Voice Productions
Joan Warner – FARB
Peter Watson – 2LT/KISS FM

Screen Studies

Sally Browning – Development Director,
NSW FTO
Tim Clucas – Head of Cultural Program,
Network 10
Ian Collie – Producer, Hilton Cordell Productions
Ian David – President, Australian Writers Guild
Marcus Gillezeau – Producer,
Firelight Productions
Sue Green – Director UNSW,
Aboriginal Resource and Research Centre
Darlene Johnston – Film-maker
Sally Riley – Director, AFC Indigenous Unit
Dr John Sutton – Lecturer, Macquarie University
Dr Tony Swaine – Lecturer, Studies in Religion
University of Sydney

Scriptwriting

John Alsop – Writer
Jonathan Biggins – Actor/Writer
Ron Blair – Writer
Susan Bower – Producer, *McLeod's Daughters*
Christina Conrad – Writer
Jack Feldstein – Writer
Kate Gaul – Theatre Director
Andrew Kelly – Writer
Michael Kennedy – Police Researcher
Ray Kolle – Writer
Serge Lazareff – Actor/Writer
Barbara Mobbs – Literary Agent
Tim Pye – Writer
Andy Ryan – Writer/Script Editor
Jacqueline Turnure – Writer/Director
Jonathon Wald – Director

Sound

Mark Avis – TV Sound
Andy Beck – Music Mixer
Julius Chan – Sound Editor
John Charles – Composition Lecturer
Christo Curtis – Composition
Robert Drummon – Music Composer
Less Fiddess – Foley Artist
Peter Grace – Location Sound
Brett Heath – Location Sound/Director
Mauricio Hernandez – ADR Foley Artist
Gavin Marsh – Location Sound
Anthony Murtach – Post Supervisor
Phil Myers – Sound Editor
Bready Neal – Music Composer
Anthony Partos – Music Composer
Rod Pasco – Location Sound

Russell Thornton – Music Composer
Nigel Westlake – Composition
Stuart Waller – Location Sound
Jenny Ward – Sound Editor
Derek Williams – Music Composer

Television

Todd Abbott – Series Producer, *Roy & HG's 'Monday Dump'*, Seven Network
Martin Armiger – Composer
Andrew Backwell – Executive Producer, Seven Network
Phil Barr – Technical Producer, Network Ten
Ross Boyer – Sound Recordist
Megan Brownlow – Producer eCorp (formerly *Sixty Minutes* and *ACA Nine Network*)
Peter Buckmaster – Interactive TV Producer, Optus National Digital Media Centre
Craig Collie – Manager of Production, SBS TV
Amanda Collinge – Producer, *Insight & Dateline*, SBS TV
Martin Coombes – Director, *The Glass House*, ABC TV
Thom Corcoran – Producer/Director/Editor
Michelle Dado – Production Designer, Seven Network
Jean Danoy – TV Titles Designer, Zspace
Damien Davis – Producer/Director, *The Fat*, ABC TV
Ross Duncan – Legal Officer, ABC
John Eastway – Executive Producer, Eastway Communications
Ally Edwards – Legal Officer, ABC
Stephen Feneley – Producer/Journalist, Funnelweb Communications
Joanne Finlay – Producer (former Executive Producer, Quantum ABC TV)
Michael Finucan – TV Sound Mixer, Foxtel
Shoshana Fishbein – Freelance Inferno Designer
Chris Fraser – Camera Supervisor

Nathan Gibbs – Producer, *Roy & HG's 'Monday Dump'*, Seven Network

Marc Goodchild – Series Producer *Interactive Walking With Beasts* BBC TV

Colin Griffith – Former Head of ABC Online

Wendy Hallam – ABC International, ABC

Kari Harris – Prototype Casting

Andrew Holland – Producer, *Health Dimensions*, ABC TV

Philip Howe – Editor

Bob Hughes – Voice-over Trainer

Debbie Lee – Drama Commissioning Editor, SBS Independent

David Leonard – Former Executive Producer, ABC TV

Louise McCann – CEO, OzTam

Emanuel Matsos – Production Manager, Grundy's Television

Chris Matthews – Senior Lawyer, Australia Broadcasting Authority

Dan Power – FireDancer Management

Nick Rheinberger – Writer, Life Support, SBS TV

Tracey Robertson – Producer, *Fat Cow Motel*, Hoodlum Entertainment/Austar

Sandy Sharp – Network Classification Officer, ABC TV

Vincent Sheehan – Producer, Porchlight Films

Catherine Shirley – Producer, ABC TV

Jacob Southall – Editor, Twolegged Dogs

Michele Stamper – Publicist, Seven Network

Leo Sullivan – Sound Recordist, Echo Films

Tracy Taylor – Interactive TV Producer

Joy Toma – Executive Producer, *Eat Carpet and Alchemy*, SBS TV

Elisa Tranter – Executive Producer Comedy, Granada Productions

Jon Vidler – Producer, Blue Horizon Television

Lee Wallace – TV Promotion Producer

Stuart Waller – Sound Recordist, *Young Lions*, Nine Network

Rod Webb – Network Programmer, SBS TV

Chris Winter – Interactive Television Consultant, Broadcast & New Media Pty Ltd

GRADUATES

2002 Graduates – Master of Arts (Film & Television) (Hons)

Joanne McIntyre – Digital Media

Andrew Lawrence – Directing

2002 Graduates – Master of Arts (Film & Television)

Simon Chapman – Cinematography

Kerri-Lee Hammelswang – Cinematography

Oliver Lawrance – Cinematography

Matthew Aberline – Design (Costume)

Ben Barrett – Design

Sam Hobbs – Design

Halcyon Pratt – Design

Bill Chen – Digital Media (Computer Animation)

Piers Duruz – Digital Media (Computer Animation)

Antonia Fredman – Digital Media (Computer Animation)

Lee Pregnell – Digital Media (Visual Effects)

Peter Richards – Digital Media (Visual Effects)

Anna Tow – Digital Media (Computer Animation)

Michael Duignan – Directing

Chris Houghton – Directing

Steven McGregor – Directing

Warwick Burton – Documentary

Beck Cole – Documentary

Catherine Williams – Documentary

Katrina Barker – Editing

Robert Buttery – Editing (Documentary)

Julie-Anne De Ruvo – Editing

Joanne Hilditch – Editing

Geoffrey Moseley – Editing (Documentary)

Kerrie-Ann Wallach – Editing

Melissa Johnston – Producing

Jonathan Kisch – Producing

Rachel Roberts – Producing

Joanne Weatherstone – Producing

John Benson – Scriptwriting

Cath Moore – Scriptwriting

Kelly Schilling – Scriptwriting

Nicholas Searle – Scriptwriting

Christine Newsome – Sound

Elle Stearn – Sound

2002 Graduates – Graduate Diploma of Arts (Film & Television)

Ruth Pietersen – Design

Melissa Horton – Digital Media (Titles Design)

Peter Carstairs – Directing

Puven Pather – Directing

Leigh Coleman – Sound

Frank Davey – Sound

Mark Lyall – Sound

**2001 Graduates – Graduate Diploma
in Commercial Radio Broadcasting**

Ben Bamford
Michael Barry
Tim Blackwell
Scott Colquhoun-Thomson
Ryan Cram
Jessica Frangelli
Scott MacKillop
Barbara Metsemakers
Chris Page
Jakob Pavlovic
Anne Thompson

**2002 Graduates – Graduate Diploma
in Screen Composition**

Clifford Bradley
Kylie Burtland
George Papanicolaou

**2002 Graduates – Graduate Diploma
in Television Producing (Non Drama)**

Karen Appathurai
Karen Dess
Ewa Dobrowolska
Jason Harty
Matthew Kowald

Graduates – Certificate

Terri Chen – 3D Animation
Andrew Sutton – 3D Animation
Lienor Torre – 3D Animation
Andreas Wanda – 3D Animation
Ian Watson – 3D Animation
Lucas Abel – Location Sound Recording
Rainier Davenport – Location Sound Recording
Andrea Werner – Location Sound Recording
Ingrid Rybisar – Producing

FILM FESTIVAL AWARDS AND RECOGNITION, 2001–2002

Palm Spring International Festival of Short Film, USA, 2001

Peter McDonald	<i>Harvey</i>	Best Live Action Film under 15', Student category
Steven Pasvolsky	<i>Inja</i>	2nd Prize, Live Action Film over 15', Student category

Sydney Asia–Pacific Film Festival, Australia, 2001

Chris Richard-Scully	<i>Icarus</i>	Winner, Short Soup competition
Melissa Kyu-Jung Lee	<i>Soshin: In Your Dreams</i>	Winner, Short Soup competition

Auburn International Film and Video Festival for Children and Young Adults, Sydney, Australia, 2001

Jennifer Perrott	<i>Titus the Great</i>	Tadgell's Bluebell Honour Award for films made by adults for children and young people
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Yamagata International Documentary Film Festival, Japan, 2001

Melissa Kyu-Jung Lee	<i>Soshin: In Your Dreams</i> <i>A True Story about Love</i>	Ogawa Shinsuke Prize to Melissa K-J Lee for these two films
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NYU International Students Film Festival, New York, USA, 2001

Serhat Caradee	<i>Bound</i>	Audience Prize (joint winner)
Andrew Commis	<i>Little Echo Lost</i>	Best Cinematography

WOW: Women on Women Film Festival, Australia, 2001

Melissa Kyu-Jung Lee	<i>A True Story about Love</i>	Zonta Emerging Film-maker Award
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Columbus International Film and Video Festival, Worthington, USA, 2001

Serhat Caradee	<i>Bound</i>	Honourable Mention
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ACS Awards (NSW), Australia, 2001

Dominic Egan	<i>Ah Hu's Retreat</i>	Gold Award, Documentary category
Leilani Hannah	<i>Redfern Beach</i>	Gold Award, Fiction Drama Short category
Denson Baker	<i>Together in the Middle of Nowhere</i>	Gold Award, Fiction Drama Short category
Denson Baker	<i>Intransit</i>	Gold Award, Fiction Drama Short category
Justine Kerrigan	<i>Inja</i>	Silver Award, Fiction Drama Short category
Dominic Egan	<i>Melancholy</i>	Silver Award, Fiction Drama Short category
Kerri-Lee Hammelswang	<i>Louise</i>	Highly Commended, Student category

Kodak Student Award, Australia, 2001

Kerri-Lee Hammelswang Anthony Jennings	<i>Famed</i>	National Award winner
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Flickerfest Film Festival, Sydney, Australia, 2002

Denson Baker	<i>Together in the Middle of Nowhere</i>	Kodak Award for Best Cinematography in an Australian Short
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Imagin@ 02, Monte Carlo, Monaco, 2002

Peter McDonald	<i>Harvey</i>	Schools/University prize
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Aspen Shortsfest, USA, 2002

Steve Pasvolsky	<i>Inja</i>	Best Student Film
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Worldfest, Houston International Film Festival, USA, 2002

Tony Krawitz	<i>Together in the Middle of Nowhere</i>	Bronze Remi for Student Productions
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Prix Ars Electronica, Linz, Austria, 2002

Peter McDonald	<i>Harvey</i>	Distinction for Computer Animation/Visual Effects
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Dendy Awards, Sydney, Australia, 2002

Christopher Houghton	<i>Lightness</i>	Highly Commended
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ACS National Awards, Australia, 2002

Oliver Lawrance	<i>Lightness</i>	Best Student Cinematography
Denson Baker	<i>Intransit</i>	Distinction, Fiction Drama Shorts category

ATOM Awards, Melbourne, Australia, 2002

Catherine Chauchat	<i>Turn Me On</i>	Best Tertiary Documentary
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St Kilda Film Festival, Melbourne, Australia, 2002

Steve Pasvolsky	<i>Inja</i>	Best Short Film
Steve Pasvolsky	<i>Inja</i>	Best Achievement in Writing for a Short Film
Leilani Hannah	<i>Redfern Beach</i>	Best Achievement in Cinematography

Nashville Independent Film Festival, USA, 2002

Steve Pasvolsky	<i>Inja</i>	Best Short Film
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'Short Circuit', Australian Sci-Fi Film Festival, Sydney, Australia, 2002

Peter McDonald	<i>Harvey</i>	Audience Award for Best Short Film
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SPONSORED AWARDS, GRANTS AND SCHOLARSHIPS

Student Scholarships

2002 INAUGURAL ONE YEAR MYER INDIGENOUS SCHOLARSHIP

Sponsored by Andrew V Myer

Awarded to Dena Curtis

Sponsored Awards and Grants

AFTRS 3D ANIMATION AWARDS (3)

Andrew Sutton, Andreas Wanda, Ian Watson

AFTRS HIGHEST ACHIEVEMENT IN CINEMATOGRAPHY 2001 AWARD

Simon Chapman

ASDA DIRECTING AWARDS (2)

Chris Houghton, Peter Carstairs

ATLAB MASTER OF ARTS & MASTER OF ARTS (HONS) CINEMATOGRAPHY GRANT

Simon Chapman, *Into the Night*

ATLAB GRADUATE DIPLOMA CINEMATOGRAPHY GRANT

Tim Alewood, *The Shot*

AUDIO SOUND CENTRE (ASC) ENCOURAGEMENT AWARD

Christine Newsome

CURRENCY PRESS SCREEN STUDIES AWARDS (3)

Cath Moore, Ewa Dobrowolska, Antonia Fredman

FFC CREATIVE PRODUCER AWARD

Joanne Weatherstone and Warwick Burton

FILM AUSTRALIA DOCUMENTARY AWARD

Warwick Burton

FOX STUDIOS AUSTRALIA AWARD FOR DESIGN EXCELLENCE

Matthew Aberline

FRAMEWORKS AWARD FOR EXCELLENCE IN EDITING

Katrina Barker

GILBERT & TOBIN AWARD

Simon Chapman and Cath Moore

GRANADA TV AWARD

Karen Dess

KODAK/ATLAB MA DOCUMENTARY GRANT

Citt Williams, Beck Cole, Kerri-Lee Hammelswang, *The Creepy Crawleys*

KODAK MASTER OF ARTS & MASTER OF ARTS (HONS) CINEMATOGRAPHY GRANT

Oliver Lawrance, *Versus*

KODAK GRADUATE DIPLOMA CINEMATOGRAPHY GRANT

Helen Carter; *Lost*

NSW FILM & TELEVISION OFFICE SCRIPTWRITING AWARD

Kelly Schilling and Cath Moore

PANAVISION MASTER OF ARTS & MASTER OF ARTS (HONS) CINEMATOGRAPHY GRANT

Kerri-Lee Hammelswang, *Six Days Straight*

PANAVISION GRADUATE DIPLOMA CINEMATOGRAPHY GRANT

Hugh Miller; *Little Blue*

QUANTEGY AWARD FOR AUDIO EXCELLENCE

Elle Stearn, *Placement*

SCREENSOUND AUSTRALIA AWARD FOR EXCELLENCE IN DRAMA DIRECTING (2)

Chris Houghton and Peter Carstairs

SMPTE CREATIVE TECHNOLOGY AWARD

Bill Chen, *Placement*

SOUNDFIRM AWARD

Nicholas Searle, Joanne Weatherstone, Steven McGregor, Christine Newsome, *D-Evolution*

SOUTHERN STAR AWARD FOR SCREENWRITING

Cath Moore

THE SENNHEISER AWARD

Andrea Werner

VISUALEYES COMPLETE EDITOR AWARD

Julie-Anne De Ruvo

ZSPACE AWARD FOR VISUAL EFFECTS EXCELLENCE

Joanne McIntyre

CORPORATE SPONSORS

2EC/POWER FM, Bega, NSW
 2MG Mudgee, NSW
 2MO Gunnedah, NSW
 3RRR-FM, Vic
 3TR Traralgon, Vic
 3YB Warrnambool, Vic
 4BU Bundaberg, Qld
 AAV Australia
 ABC TV
 Apple Australia
 APRA (Australasian Performing
 Right Association)
 Atlab Australia
 Audio Sound Centre
 Australian Cinematographers Society
 Australian Film Finance Corporation
 Australian Radio Network Pty Ltd
 Australian Screen Directors Association
 Australian Screen Editors
 Autodesk Australia
 AVID Technology (Aust) Pty Ltd
 C91.3 Campbelltown, NSW
 Cameraquip (Australia) Pty Ltd
 Cinevex
 Columbia Tristar
 Compaq
 Complete Post
 Currency Press Pty Ltd
 Digiline
 Digital Pictures
 DMG Radio
 Dolby Laboratories Inc
Encore magazine
 Expressions Dance Company
 Federation of Australian Radio Broadcasters
 Film Australia Limited
 Film Victoria
 Final Draft
 Fox Studios Australia
 Frameworks Films
 Future Reality
 Gilbert & Tobin Lawyers
 Gordon, Tony
 Granada Productions
 Gyngell, Estate of the Late Bruce
 Hart, Foster
 Heidtman & Co
 Holding Redlich, Lawyers & Consultants
 HSV7, Melbourne
If (Independent Film-makers) magazine
 Innovative Sound and Media Technologies
 Kennedy Miller
 Kodak (Australasia) Pty Ltd
 Lemac
 Mad One Generators
 Myer, Andrew V
 Myer, Estate of the Late Kenneth
 New Dawn 3D
 NSW Film and Television Office
 Oasis Post Production

Pacific Film and Television Commission
Panavision Australia Pty Ltd
Panavision Lighting Asia Pacific Pty Ltd
QANTAS
Quantegy International Inc
Radio 96.5FM
Rexel Australia Video Systems
SBS TV
ScreenSound Australia
Society of Motion Pictures and
Television Engineers
Sony Australia Ltd
Sound Devices Pty Ltd
Soundfirm
Southern Australian Film Corporation
Southern Star Entertainment
Spider Eye Studios
Syntec International Pty Ltd
Telecine Lighting
TTTFM Hobart, Tas
Victorian College of the Arts
Village Roadshow Pictures
zSpace

AFTRS LEGISLATION

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

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

FUNCTIONS AND POWERS OF THE AFTRS

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

Functions of the School

5. (i) the functions of the School are:
 - (a) to provide advanced education and training by way of the development of the knowledge and skills required in connection with the production of programs;
 - (b) to conduct and encourage research in connection with the production of programs;
 - (c) to conduct such seminars and courses of education or training for persons engaged, or to be engaged, directly or indirectly, in connection with the production of programs as are approved by council;
 - (d) to cooperate and make arrangements with other institutions and persons for purposes in connection with the production of programs or the provision of education or training of the kind referred to in paragraph (a);
 - (e) for the purposes in connection with the production of programs or the provision of education or training of the kind referred to in paragraph (a), to provide facilities for, and to offer the services of the staff of the School to, such other institutions or persons as are approved by the council;
 - (f) to make grants of financial assistance to persons to enable or assist those persons to receive education or undergo training of the kind referred to in paragraph (a);
 - (g) to award such degrees, diplomas and certificates in relation to the passing of examinations or otherwise in relation to the education and training provided by the School as are provided for by the regulations; and
 - (h) to do anything incidental or conducive to the performance of the foregoing functions.
5. (ii) the School shall exercise its functions with a view to enabling and encouraging the production of programs of a high degree of creativeness and of high technical artistic standards.

Powers of the School

6. Subject to this Act, the School has the power to do all things that are necessary or convenient to be done for or in connection with the performance of its functions and, in particular; has power:
 - (a) to enter into contracts;
 - (b) to erect buildings;
 - (c) to occupy, use and control any land or building owned or held under lease by the Commonwealth and made available for the purposes of the School;
 - (d) to acquire, hold and dispose of real or personal property; and
 - (e) to accept gifts, devices and bequests made to the School, whether on trust or otherwise, and to act as trustee of moneys or other property vested in the School upon trust.

GLOSSARY

ABA	Australian Broadcasting Authority	FARB	Federation of Australian Radio Broadcasters
ACS	Australian Cinematographers Society	FFC	Film Finance Corporation
AFC	Australian Film Commission	HDTV	High Definition Television
AFFC	Australian Film Finance Corporation	IDL	Interactive Distance Learning
AFI	Australian Film Institute	IPI	Indigenous Program Initiatives
AFTRS	Australian Film Television and Radio School	IT	Information Technology
ASC	Audio Sound Centre	ITFW	Industry Training Fund for Women
ASDA	Australian Screen Directors Association	JAMI	Japanese Academy of Moving Images
ATOM	Australian Teachers of Media	MDG	Melbourne Documentary Group
ATSI	Aboriginal and Torres Strait Islander	MIS	Management Information Systems
AWG	Australian Writers' Guild	NAB	National Association of Broadcasters
CAAMA	Central Australian Aboriginal Media Association	NATPE	National Association of Television Program Executives
CBAA	Community Broadcasting Association of Australia	NEMBC	National Ethnic Media Broadcasting Council
CILECT	Centre Internationale de Liaison des Écoles de Cinéma et de Télévision	NESB	Non-English Speaking Background
DIYTV	Do It Yourself TV	NFTS	National Film and Television School
DOCITA	Department of Communications Information Technology and the Arts	NIDA	National Institute of Dramatic Art
DVD	Digital Video Disk	NIMAA	National Indigenous Media Association of Australia
EEO	Equal Employment Opportunity	NITC	National Indigenous TV Training Course
		NSWFTO	New South Wales Film and Television Office
		OH&S	Occupational Health and Safety

PFTC	Pacific Film and Television Commission
PWD	People With a Disability
QUT	Queensland University of Technology
SADC	SPAA/ASDA Documentary Council
SAFC	South Australian Film Corporation
SBSI	SBS Independent
SIGGRAPH	Special Interest Group Graphics
SMPTE	Society of Motion Picture and Television Engineers
SPAA	Screen Producers Association of Australia
TAFE	Technical and Further Education
UCLA	University of California, Los Angeles
UTS	University of Technology, Sydney
WIFT	Women in Film and Television

SALES OF STUDENT PRODUCTIONS

Domestic

<i>Inja</i>	SBS Television
<i>Ben</i>	SBS Television
<i>The Other Son</i>	SBS Television
<i>The Collective</i>	SBS Television
<i>Soshin: In Your Dreams</i>	SBS Television

International

<i>Harvey</i>	Canal Plus International, Europe
<i>Harvey</i>	France 3, France
<i>Redfern Beach</i>	Danmarks Radio, Denmark
<i>Triple Word Score</i>	Channel Four, UK
<i>Mishaps of Seduction & Conquest</i>	Milestone, USA
<i>Peel</i>	Pacific Voice, USA (for Japan)

FINANCIAL AND RESOURCES SUMMARY

FINANCIAL PERFORMANCE

The 2001–2002 financial year presented AFTRS with the challenge of increasing the number of courses to students within an established budget. Externally generated revenue (excluding donations), principally the sale of goods and services, was maintained at the previous year's level.

Capital expenditure has marginally reduced compared to previous years. In September 2001, the Federal Government announced new funding for the AFTRS lease of digital equipment. \$500 000 was allocated for 2001–2002 and \$1 million per annum (indexed) for future years. This will enable the AFTRS to train its students using the latest digital infrastructure.

FINANCIAL INFORMATION

Finance

The Parliamentary Appropriation for AFTRS in 2001–2002 was \$18 144 000 (including capital user charge component of \$3 529 000). A further \$1 984 000 was earned by AFTRS, principally through fees for short courses and sale of AFTRS training products and from additional sponsored activities.

Market Surveys

A C Nielsen was engaged to survey AFTRS graduates on subsequent employment in relevant industries.

Auditor-General Reports

AFTRS *Annual Report* 2000–2001 included an unqualified report by the Auditor-General's Office on the financial statements of AFTRS. The *Annual Report* was tabled on 30 October 2001 in the Senate.

The Auditor-General's Audit Report 29, Audit Results of the 2000–2001 Financial Statements of Commonwealth Entities tabled on 21 December 2001, reported that the operations and financial records of AFTRS were maintained in a satisfactory manner.

Fraud Control

AFTRS operates within the framework of the Commonwealth Fraud Control Guidelines as published and updated by the Attorney-General's Department from time to time.

In its commitment to the prevention of fraud, AFTRS has employed the services of Deloitte Touche Tohmatsu to develop a Fraud Control Strategy and Plan. Administration and management control practices ensured that approvals and signatures in accordance with the AFTRS Administrative Orders were strictly adhered to. Disposal and write-off transactions were controlled by strict adherence to approved management procedures, which requires final authorisation by a department head. A cyclical annual internal audit program supports the external audit, and the Finance and Audit Subcommittee of AFTRS Council reviews and monitors the findings of those reports.

Claims and Losses

No major loss occurred during the year ended 30 June 2002.

AFTRS has installed electronic surveillance equipment to its North Ryde premises.

Purchasing

The purchasing functions and procedures of AFTRS and the standard terms of accounts payment are consistent with Commonwealth Procurement Guidelines. Through the Administrative Orders AFTRS Council authorises the powers and functions, including purchasing levels, to occupants of specific positions within AFTRS management, and subject to the limits prescribed under the *Australian Film Television and Radio School Act 1973* (as amended) and the policies, programs and procedures of AFTRS as approved by the Council.

All accounts received by AFTRS were processed for payment on or by the due dates. To the best of our knowledge no properly rendered accounts were paid after the due date.

Purchasing Australia supplies information on Federal Government Contracts via CD-ROM. In addition, information is supplied from Qstores for goods available on State Government contracts.

Consultancy Services

The following external consultants were engaged to provide specialised assistance in specific matters:

		\$
Aquent	Technical evaluation and audit of web site	2 880
Emergency Consulting	Audit fire systems	4 012
Horizon Project Solutions	Architectural services	10 880
Energetics	Energy management review	6 100
NSW Public Works	Security system testing and commissioning	10 000
Richard Priddle	Mixing theatre acoustics design	1 818
John McComb Consulting	Design air conditioning extensions	3 000
S.C.P. Consulting	Structural design fee	3 890
Webb Consultancy	Design/prepare electrical scope of works	4 000

Purchasing of both information technology equipment and general goods is made from both state and federal contracts where appropriate. Purchases of capital items are made in accordance with the annual capital program approved by management.

Competitive tendering, expressions of interest and contracting

Tenders were sought and contracts entered into for:

- The construction of additional storage space in the basement and mezzanine levels.
- Relocation and consolidation of the Digi Media Department.
- Installation of a comprehensive electronic security system.

Expressions of interest were sought and contracts entered into for:

- The supply of replacement desk top computers.
- Provision of an operating lease for desk top computers.
- Supply of production equipment.
- Provision of an operating lease for production equipment.
- Provision of a secure WAN and internet service.

Property Use

AFTRS has no subsidiary companies, however, it maintains interstate offices to provide representation, courses, seminars, marketing and industry consultation.

The centre of its activities are in Sydney, where the 1988 purpose-built premises are situated on a site leased from Macquarie University at North Ryde. These premises house the training, research and administrative staff.

The building is owned by AFTRS and rental is not payable on the lease of the land.

The building has 10 778m² of space over three levels. Approximately 2 000m² is office space for 80 of the staff (average 20m² each), and 23 operations, engineering and security positions work principally in the theatres, studios and workshops.

The areas currently leased interstate are:

<i>State</i>	<i>Size m²</i>	<i>Usage</i>	<i>Annual Rental \$</i>
Victoria–Melbourne	470	Offices, lecture rooms and editing facilities	\$109 200
Queensland–Brisbane	125	Offices, lecture rooms	\$22 320
South Australia–Adelaide	53.37	Offices	\$5 892



FINANCIAL STATEMENTS



Drama: *Into the Night*



INDEPENDENT AUDIT REPORT

To the Minister for the Arts and Sport

Scope

I have audited the financial statements of the Australian Film Television and Radio School for the year ended 30 June 2002. The financial statements comprise:

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

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

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

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

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

Audit Opinion

In my opinion the financial statements:

- (i) have been prepared in accordance with Finance Minister's Orders made under the Commonwealth Authorities and Companies Act 1997; and*
- (ii) give a true and fair view, in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia and the Finance Minister's Orders, of the financial position of Australian Film Television and Radio School as at 30 June 2002, and its financial performance and cash flows for the year then ended.*



P Hinchey
Senior Director
Delegate of the Auditor-General


*Sydney
13 September 2002*

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2002

STATEMENT BY COUNCIL

In our opinion, the attached financial statements for the year ended 30 June 2002 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.



D T Gilbert
Chair

12 September 2002



Rod Bishop
Director

12 September 2002

STATEMENT OF FINANCIAL PERFORMANCE

FOR THE YEAR ENDED 30 JUNE 2002

	Notes	2002 \$000	2001 \$000
REVENUES FROM ORDINARY ACTIVITIES			
Revenues from government	3A	18,144	17,370
Sales of goods and services	3B	1,569	1,528
Interest	3C	254	251
Proceeds from sales of assets	3D	7	32
Other	3E	154	378
Total revenues from ordinary activities		20,128	19,559
EXPENSES FROM ORDINARY ACTIVITIES			
Excluding borrowing cost expense			
Employees	4A	9,074	8,513
Suppliers	4B	5,356	5,223
Depreciation and amortisation	4C	2,064	2,375
Write-down of assets	4D	-	806
Disposal of assets	3D	-	72
Total expenses from ordinary activities excluding borrowing cost expense		16,494	16,989
Borrowing costs expense	5	5	5
Net operating surplus from ordinary activities		3,629	2,565
Net surplus attributable to the Commonwealth		3,629	2,565
Net credit (debit) to asset revaluation reserve		-	(1,534)
Total revenues, expenses and valuation adjustments attributable to the Commonwealth and recognised directly in equity		-	(1,534)
Total changes in equity other than those resulting from transactions with owners as owners		3,629	1,031

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

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2002

	Notes	2002 \$000	2001 \$000
ASSETS			
Financial assets			
Cash	6A	5,452	3,872
Receivables	6B	342	383
Total financial assets		5,794	4,255
Non-financial assets			
Land and buildings	7A, E	23,458	24,218
Equipment	7B, C, E	3,315	3,322
Inventories	7F	88	159
Intangibles	7D, E	44	183
Other	7G	242	123
Total non-financial assets		27,147	28,005
Total assets		32,941	32,260
LIABILITIES			
Interest bearing liabilities			
Leases	8	23	39
Total interest bearing liabilities		23	39
Provisions			
Employees	9	1,651	1,445
Total Provisions		1,651	1,445
Payables			
Suppliers	10	899	763
Other		569	314
Total payables		1,468	1,077
Total liabilities		3,142	2,561
NET ASSETS		29,799	29,699

	Notes	2002 \$000	2001 \$000
EQUITY			
Reserves	11	10,319	10,319
Accumulated surplus	11	19,480	19,380
Total equity		29,799	29,699
Current assets		6,124	4,537
Non-current assets		26,817	27,723
Current liabilities		2,625	2,033
Non-current liabilities		518	528

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

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2002

	Notes	2002 \$000	2001 \$000
OPERATING ACTIVITIES			
Cash received			
Appropriations		18,144	17,370
Sales of goods and services		1,585	1,639
Interest		252	241
GST recovered from taxation authority		361	361
Other		128	372
Total cash received		20,470	19,983
Cash used			
Employees		(8,868)	(8,510)
Suppliers		(5,045)	(5,019)
Borrowing costs		-	(5)
Others		(599)	(664)
Total cash used		(14,512)	(14,198)
Net cash from ordinary activities	12	5,958	5,785
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of equipment		7	32
Total cash received		7	32
Cash used			
Purchase of equipment and motor vehicles		(1,158)	(1,228)
Total cash used		(1,158)	(1,228)
Net cash used by investing activities		(1,151)	(1,196)
FINANCING ACTIVITIES			
Cash used			
Capital usage charge paid		(3,212)	(3,297)
Repayments of debt		(15)	(15)
Total cash used		(3,227)	(3,312)
Net cash used by financing activities		(3,227)	(3,312)
Net increase / (decrease) in cash held		1,580	1,277
Cash at the beginning of the reporting period		3,872	2,595
Cash at the end of the reporting period		5,452	3,872

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2002

	2002	2001
	\$000	\$000
BY TYPE		
CAPITAL COMMITMENTS		
Equipment ¹	16	238
Total capital commitments	16	238
OTHER COMMITMENTS		
Operating leases ²	286	169
Student production funding ³	291	-
Other commitments ⁴	322	235
Total other commitments	899	404
Net Commitments	915	642
BY MATURITY		
All net commitments		
One year or less	688	490
From one to five years	227	152
Net Commitments	915	642
Operating lease commitments		
One year or less	193	100
From one to five years	93	69
Net operating lease commitments	286	169

NB: All commitments are GST inclusive where relevant.

¹ Equipment commitments are estimates for completing a new security system.

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

³ Funding commitments by the AFTRS on scheduled student projects in the next 12 months.

⁴ Other commitments primarily comprise of contracts for state representation, security and cleaning services.

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

SCHEDULE OF CONTINGENCIES

AS AT 30 JUNE 2002

There are no known contingencies.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2002

Contents

Note	Description
1	Summary of significant accounting policies
2	Economic dependency
3	Operating revenues
4	Operating expenses - goods and services
5	Borrowing cost expenses
6	Financial assets
7	Non-financial assets
8	Interest bearing liabilities
9	Provisions
10	Payables
11	Equity
12	Cash flow reconciliation
13	Remuneration of council members
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15	Remuneration of officers
16	Remuneration of auditors
17	Average staffing levels
18	Financial instruments
19	Trust money
20	Appropriations
21	Reporting by segment and outcome

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2002

I. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

I.1 Basis of Accounting

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

The statements have been prepared in accordance with:

- Finance Minister's Orders (being the Commonwealth Authorities and Companies (Financial Statements 2001-2002) Orders);
- Australian Accounting Standards and Accounting Interpretations issued by the Australian Accounting Standards Board;
- other authoritative pronouncements of the Board; and
- Consensus Views of the Urgent Issues Group.

The statements have been prepared having regard to:

- the Explanatory Notes to Schedule 1 issued by the Department of Finance and Administration; and
- Finance Briefs issued by the Department of Finance and Administration.

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

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

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

I.2 Changes in Accounting Policy

The accounting policies used in the preparation of these financial statements are consistent with those used in 2000–2001, except with respect to recognition of a sick leave provision (refer to Note 1.5).

I.3 Reporting by Outcomes

A comparison of budget and actual figures by outcome specified in the Appropriation Acts relevant to the AFTRS is presented in Note 21. Any intra-government costs included in the figure 'net cost to

Budget outcomes' are eliminated in calculating the actual budget outcome for the Government overall.

1.4 Revenue

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

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

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

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

Revenue from the rendering of a service is recognised by reference to the stage of completion of contracts. The stage of completion is determined according to the proportion that costs incurred to date bear to the estimated total costs of the transaction.

Revenues from Government – Output Appropriations

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

1.5 Employee Entitlements

(a) Leave

The liability for employee entitlements includes provisions for annual leave and long service leave. A provision for abnormal sick leave recognised at 30 June 2000 (\$102,518), has been written back, as it is no longer appropriate.

The liability for annual leave reflects the value of total annual leave entitlements of all employees at 30 June 2002 and is recognised at its nominal amount.

The non-current portion of the liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at 30 June 2002. In determining the present value of the liability, the AFTRS has taken into account attrition rates and pay increases through promotion and inflation.

(b) Separation and redundancy

Provision is also made for separation and redundancy payments in circumstances where the AFTRS has formally identified positions as excess to requirements and a reliable estimate of the amounts payable can be determined.

(c) Superannuation

Employees contribute to the Commonwealth Superannuation Scheme and the Public Sector Superannuation Scheme. Employer contributions amounting to \$603,528 (2001: \$595,602) in relation to these schemes have been expensed in these financial statements.

No liability for superannuation benefits is recognised as at 30 June as the employer contributions fully extinguish the accruing liability which is assumed by the Commonwealth.

Employer Productivity Superannuation Benefit contributions totalled \$166,323 (2001: \$154,794).

1.6 Leases

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

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

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

1.7 Borrowing costs

All borrowing costs are expensed as incurred except to the extent that they are directly attributable to qualifying assets, in which case they are capitalised. The amount capitalised in a reporting period does not exceed the amounts of costs incurred in that period.

1.8 Cash

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

1.9 Financial instruments

Accounting policies for financial instruments are stated at note 18.

1.10 Acquisition of Assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken.

1.11 Land & Buildings, Equipment & Motor Vehicles

Asset recognition threshold

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

Revaluations

Land, buildings, and equipment are revalued progressively in accordance with the deprival method of valuation in successive 3-year cycles, so that no asset has a value more than three years old.

Leasehold land and buildings on leasehold land are valued at independent valuation as at 30 June 2000. A revaluation of Leasehold land and Buildings is scheduled for the 2002-2003 year.

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

Motor vehicles are all valued at cost.

In accordance with the deprival methodology, land when revalued, is measured at its current market-buying price. Property (other than land) and equipment when revalued, are measured at their depreciated replacement costs. Any assets which would not be replaced or are surplus to requirements are valued at net realisable value. At 30 June 2002, the AFTRS had no assets in this situation.

Recoverable Amount Test

Schedule 1 requires the application of the recoverable amount test to the AFTRS' non-current assets in accordance with AAS 10 Recoverable Amount of Non-Current Assets. The carrying amounts of these non-current assets have been reviewed to determine whether they are in excess of their recoverable amounts. In assessing recoverable amounts, the relevant cash flows have been discounted to their present value.

Depreciation and Amortisation

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

Depreciation/amortisation rates (useful lives) and methods are reviewed at each balance date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate. Residual values are re-estimated for a change in prices only when assets are revalued.

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

	2002	2001
Leasehold land	76 years	76 years
Buildings on leasehold land	40 years	40 years
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	3 to 7 years	3 to 7 years

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 4.

1.12 Inventories

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

1.13 Taxation

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

1.14 Capital Usage Charge

A capital usage charge of 11% (2001: 12%) is imposed by the Government on the net assets of the AFTRS. The charge is adjusted to take account of asset gifts and revaluation increments during the financial year.

1.15 Foreign Currency

Transactions denominated in a foreign currency are converted at the exchange rate at the date of transaction. Foreign currency receivables and payables are translated at the exchange rates current as at balance date. Associated currency gains and losses are not material.

1.16 Insurance

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

1.17 Comparative Figures

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

1.18 Rounding

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

- remuneration of directors;
- remuneration of officers (other than directors); and
- remuneration of auditors.

2. ECONOMIC DEPENDENCY

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

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

	2002	2001
	\$000	\$000
3. OPERATING REVENUES		
3A. Revenues from Government		
Appropriations for outputs	18,144	17,370
3B. Sale of Goods and Services		
Goods	374	363
Services	1,195	1,165
Total Sales	1,569	1,528
Cost of sales of goods	274	266
3C. Interest		
Bank deposits	254	251
3D. Proceeds and expenses from sale of assets		
Revenues (proceeds) from sale	7	32
Expenses from sale	-	(72)
Total	7	(40)
3E. Other Revenues		
Funds from other organisations	143	177
Bad debts recovered	1	-
Donations	-	201
Insurance recoveries	10	-
Total	154	378

	2002	2001
	\$000	\$000

4. OPERATING EXPENSES - GOODS AND SERVICES

4A. Employee Expenses

Remuneration (for services provided)	9,056	8,494
Separation and redundancy	18	19
Total remuneration	9,074	8,513

The AFTRS contributes to the Commonwealth Superannuation (CSS) and the Public Sector (PSS) Superannuation schemes which provide retirement, death and disability benefits to employees. Contributions to the schemes are at rates calculated to cover existing and emerging obligations. Current contribution rates are 6% of salary (CSS) and 10.6% of salary (PSS). An additional average 3% is contributed as Employer Productivity Superannuation Contributions.

4B. Supplier Expenses

Supply of goods and services	5,163	5,073
Operating lease rentals	193	150
Total	5,356	5,223

4C. Depreciation and Amortisation

Depreciation / amortisation of property, equipment, motor vehicles & software	1,969	2,280
Amortisation of leased assets	95	95
Total	2,064	2,375

The aggregate amounts of depreciation or amortisation expensed during the reporting period for each class of depreciable assets are as follows :

Amortisation of leasehold land	95	95
Depreciation of buildings on leasehold land	665	559
Depreciation of equipment	1,119	1,565
Depreciation of motor vehicles	46	22
Depreciation of computer software (intangibles)	139	134
Total allocated	2,064	2,375

4D. Writedown of Assets

Equipment - revaluation decrement	-	806
Total	-	806

	2002	2001
	\$000	\$000
5. BORROWING COST EXPENSE		
Finance charges on lease liabilities	2	3
Interest payable on student bonds	3	2
Total	5	
6. FINANCIAL ASSETS		
6A. Cash		
Cash at bank	5,442	3,864
Cash on hand	10	8
Total cash	5,452	3,872
Balance of cash as at 30 June shown in the Statement of Cash Flows	5,452	3,872
6B. Receivables		
Goods and services	49	15
Less : Provision for doubtful debts	(2)	(2)
	47	13
Other debtors	77	105
	124	118
CUC refundable	61	148
GST receivable	157	117
Total receivables (net)	342	383
Receivables (gross) are aged as follows :		
Not overdue	209	378
Overdue by :		
Less than 30 days	66	-
30 to 60 days	-	5
60 to 90 days	-	-
more than 90 days	69	2
	135	7
Total receivables (gross)	344	385

	2002	2001
	\$000	\$000
7. NON-FINANCIAL ASSETS		
7A. Land and Buildings		
Leasehold land at June 2000 independent valuation	6,300	6,300
Accumulated amortisation	(349)	(254)
Total land	5,951	6,046
Buildings on leasehold land at June 2000 independent valuation	20,203	20,203
Accumulated amortisation	(2,696)	(2,031)
Total buildings	17,507	18,172
Total land and buildings at independent valuation	26,503	26,503
Accumulated amortisation	(3,045)	(2,285)
Total land and buildings	23,458	24,218
7B. Equipment		
At valuation	17,365	18,143
Accumulated depreciation	(15,892)	(15,858)
	1,473	2,285
At cost	2,108	1,030
Accumulated depreciation	(417)	(110)
	1,691	920
Under finance lease at valuation	68	68
Accumulated depreciation	(68)	(68)
	-	-
Total Equipment	3,164	3,205
7C. Motor Vehicles		
At cost	289	209
Accumulated depreciation	(138)	(92)
Total motor vehicles	151	117

An internal valuation of equipment was carried out on 1 July 2000, with the assistance of internal technical staff. The Council of the AFTRS reviewed the valuation and approved its adoption. Assets on hand at 1 July 1997 were independently valued by the Australian Valuation Office.

An independent valuation of leasehold land and buildings was carried out on 30 June 2000 by Mr. J Power AAPI (Val) of the Australian Valuation Office and is on an existing use basis.

	2002	2001
	\$000	\$000
7D. Intangibles		
Computer software (intangibles) at valuation	678	678
Accumulated depreciation	(674)	(643)
	4	35
Computer software (intangibles) at cost	175	175
Accumulated depreciation	(135)	(27)
	40	148
Total computer software (intangibles)	44	183

	2002	2001
	\$000	\$000

7F. Inventories

Inventories held for sale	88	159
---------------------------	----	-----

All inventories are current assets.

7G. Other non-financial assets

Prepayments	209	88
Accrued Income	33	35
	<u>242</u>	<u>123</u>

8. INTEREST BEARING LIABILITIES

Finance Lease Commitments		
Payable within 1 year	24	17
Payable in 1 to 5 years	-	25
Minimum lease payments	24	42
Deduct : future finance charges	(1)	(3)
Lease Liability	<u>23</u>	<u>39</u>

Lease liability is categorised as follows :

Current	23	15
Non-current	-	24
	<u>23</u>	<u>39</u>

9. PROVISIONS

Annual leave	522	504
Long service leave	681	590
Sick leave	-	102
Accrued expenses - employees	448	249
Aggregate employee entitlement liabilities	<u>1,651</u>	<u>1,445</u>

Employee provisions are categorised as follows:

Current	1,133	941
Non-current	518	504
	<u>1,651</u>	<u>1,445</u>

10. PAYABLES

Trade creditors	899	763
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All supplier payables are current

11. EQUITY

Item	Accumulated results		Asset revaluation reserve		TOTAL EQUITY	
	2002	2001	2002	2001	2002	2001
	\$000	\$000	\$000	\$000	\$000	\$000
Opening balance 1 July	19,380	20,138	10,319	11,853	29,699	31,991
Operating result	3,629	2,565	-	-	3,629	2,565
Net revaluation increases/(decreases)	-	-	-	(1,534)	-	(1,534)
Capital Usage Charge	(3,529)	(3,323)	-	-	(3,529)	(3,323)
Closing balance as at 30 June	19,480	19,380	10,319	10,319	29,799	29,699

2002
\$000

2001
\$000

12. CASH FLOW RECONCILIATION

Reconciliation of operating surplus to net cash from operating activities :

Operating Surplus	3,629	2,565
Depreciation & amortisation	2,064	3,181
Net (gain) loss on disposal of assets	(7)	40
(Increase)/decrease in receivables	(46)	(143)
(Increase)/decrease in inventories	71	(60)
(Increase)/decrease in other assets	(119)	(63)
Increase/(decrease) in employee provisions	206	22
Increase/(decrease) in supplier payables	136	186
Increase/(decrease) in other payables	24	57
Net Cash from operating activities	5,958	5,785

13. REMUNERATION OF COUNCIL MEMBERS

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

\$Nil - \$10,000	2	2
\$10,001-\$20,000	5	5
\$20,001-\$30,000	-	1
\$30,001-\$40,000	1	-
\$40,001-\$150,000	-	-
\$150,001-\$160,000	-	1
\$160,001-\$170,000	1	-
Total number of the AFTRS council members	9	9

	\$	\$
Aggregate amount of superannuation payments in connection with the retirement of councillors	24,406	23,861
Remuneration received or due and receivable by the AFTRS councillors	247,792	235,428
Total remuneration received or due and receivable by the AFTRS councillors	272,198	259,289

The council of the 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. The total remuneration of the councillors is shown above.

14. RELATED PARTY DISCLOSURES

Council members of the AFTRS

Council members during the year were :

D Gilbert	(Chair)
R Bishop	(AFTRS Director)
A Myer	
C Thomas	
M Paech	
R Perkins	
J Lane	
A Daw	(staff representative elected term expired 16/3/2002)
L Eastwood	(staff representative elected 17/3/2002)
P Garofali	(student representative elected term expired 14/3/2002)
B Cunningham	(student representative elected 15/3/2002)

The aggregate remuneration of Council members is disclosed in Note 13.

Other transactions with Council Members or Council related entities

The AFTRS Chair, D Gilbert, is a partner of Messrs Gilbert & Tobin, Solicitors. Legal services to the value of \$612 were provided by Messrs Gilbert & Tobin to the AFTRS during the year (2001: \$13,751).

15. REMUNERATION OF OFFICERS

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

	2002	2001
\$110,001 - \$110,000	-	1
\$110,001 - \$120,000	3	1
The aggregate amount of total remuneration of officers shown above	\$ 345,289	\$ 226,320

The officer remuneration includes all officers concerned with or taking part in the management of the AFTRS during the year except that of the Director. Details relating to the Director have been incorporated in Note 13 Remuneration of Council Members. The above amounts include superannuation contributions.

16. REMUNERATION OF AUDITORS

	\$	\$
Remuneration to the Auditor-General for auditing financial statements for the reporting periods	31,000	28,000

The Auditor-General received no other benefit.

17. AVERAGE STAFFING LEVELS

Average staffing levels for the AFTRS during the years were	135	135
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The above numbers reflect full-time and part-time staff and long-term casual contract employees.

18. FINANCIAL INSTRUMENTS

18A. Terms, conditions and accounting policies

Financial Instrument	Notes	Accounting Policies and Methods (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms & conditions affecting the amount, timing and certainty of cash flows)
Financial assets		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	Temporarily surplus funds, mainly from monthly drawdowns of appropriations, are placed on deposit at call with the AFTRS's banker. Interest is earned on the daily balance at the prevailing daily rate for money on call and is paid at month end.
Deposits at call	6A	Deposits are recognised at their nominal amounts. Interest is credited to revenue as it accrues.	Credit terms are net 30 days (2001: 30 days)
Receivables for goods & services	6B	These receivables are recognised at the nominal amounts due less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged unlikely.	
Financial liabilities		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Finance lease liabilities	8	Liabilities are recognised at the present value of the minimum lease payments at the beginning of the lease. The discount rates used are estimates of the interest rates implicit in the leases.	At reporting date, the AFTRS had 1 lease with a 4 year term and a 20% residual value. The interest rate implicit in the lease averages 7.09%. The lease liability is secured by the leased asset.
Trade creditors	10	Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received, irrespective of having been invoiced.	Settlement is made as per agreed trade terms but never in excess of 30 days.

18B. Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Non-Interest Bearing		Total		Weighted Average Effective Interest Rate	
		2002	2001	2002	2001	2002	2001	2002	2001
		\$000	\$000	\$000	\$000	\$000	\$000	%	%
Financial Assets (Recognised)									
Cash at bank	6A	5,442	3,864	-	-	5,442	3,864	4.03	5.25
Cash on hand	6A	-	-	10	8	10	8	n/a	n/a
Receivables for goods and services	6B	-	-	47	13	47	13	n/a	n/a
Other receivables	6B	-	-	295	370	295	370	-	-
Total Financial Assets (Recognised)		5,442	3,864	352	391	5,794	4,255		
Total Assets						32,941	32,260	-	-

Financial Instrument	Notes	1 year or less		Fixed Interest Rate 1 to 2 years		2 to 5 years		Non-Interest Bearing		Total		Weighted Average Effective	
		2,002	2,001	2,002	2,001	2,002	2,001	2002	2001	2002	2001	2002	2001
		\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	%	%
Financial Liabilities (Recognised)													
Finance lease liabilities	8	23	15	-	24	-	-	-	-	23	39	6.87	6.87
Trade creditors	10	-	-	-	-	-	-	899	763	899	763	n/a	n/a
Total Financial Liabilities (Recognised)		23	15	-	24	-	-	899	763	922	802	-	-
Total Liabilities										3,142	2,561		

18C. Net fair values of financial assets & liabilities

Financial assets

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

Financial liabilities

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

The net fair values of finance lease liabilities are based on discounted cash flow using current interest rates for liabilities with similar risk profiles.

18D. Credit risk exposures

The AFTRS maximum exposures to credit risk at reporting date in relation to each class of recognised financial assets are the carrying amounts of those assets as indicated in the Statement of Financial Position.

The AFTRS has no significant exposure to any concentration of credit risk.

	2002	2001
	\$000	\$000

19. TRUST MONEY

Trust funds managed by the AFTRS

Fund opening balance	833	557
Outstanding deposit	-	200
Dividends	27	35
Interest	2	1
Increase / (decrease) in value of investment	(59)	62
Imputation refund received	16	-
Management fees	(6)	(4)
Scholarships	-	(18)
Fund closing balance	813	833

Represented by :

Outstanding deposit	-	200
Cash management funds managed by MF Management P/L	102	52
Share portfolio managed by MF Management P/L	711	581
Total funds managed by MF Management P/L	813	833

Funds under management proportioned between :

Kenneth Myer Trust	616	633
Andrew Myer Trust	197	200
Total trust funds	813	833

20. APPROPRIATIONS

The AFTRS received the following appropriations during the year out of the Consolidated Revenue Fund:

Appropriation Act No 1 – basic appropriation	18,144	17,370
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21. REPORTING BY OUTCOMES

The AFTRS is structured to meet one key outcome:

- enhanced cultural identity

through:

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

	Budget \$000	Actual \$000
Net Cost to Budget Outcome	14,130	14,515

The AFTRS has three output groups:

1. Delivery of advanced level training and education by means of full-time and short courses.
2. Other training activities, including books, videos and research projects.
3. Student Productions.

21A. Major Revenues and Expenses by Output Group

	Output 1		Output 2		Output 3		Non Specific		Total	
	2002	2001	2002	2001	2002	2001	2002	2001	2002	2001
Operating revenue										
Revenues from Government	12,873	12,132	2,153	2,150	3,118	3,088	-	-	18,144	17,370
Sale of Goods and Services	1,349	1,309	220	219	-	-	-	-	1,569	1,528
Other non-taxation revenue	25	61	-	-	-	-	390	600	415	661
Total operating revenue	14,247	13,502	2,373	2,369	3,118	3,088	390	600	20,128	19,559
Operating expenses										
Employees	4,098	4,089	587	605	1,142	1,096	3,247	2,723	9,074	8,513
Suppliers	1,644	1,686	478	280	368	475	2,866	2,782	5,356	5,223
Depreciation and Amortisation	-	-	-	-	-	-	2,064	2,375	2,064	2,375
Writedown of assets	-	-	-	-	-	-	-	806	-	806
Other	5	5	-	-	-	-	-	72	5	77
Total operating expenses	5,747	5,780	1,065	885	1,510	1,571	8,177	8,758	16,499	16,994

21B. Assets and Liabilities by Output Group

	Output 1		Output 2		Output 3		Non Specific		Total	
	2002	2001	2002	2001	2002	2001	2002	2001	2002	2001
Output specific assets										
Receiveables	77	105	10	2	-	-	255	276	342	383
Inventories	-	-	88	159	-	-	-	-	88	159
Prepayments	209	172	-	-	-	-	33	123	242	295
Total specific assets	286	277	98	161	-	-	288	399	672	837
Other assets										
Cash	-	-	-	-	-	-	5,452	3,872	5,452	3,872
Land and Buildings	-	-	-	-	-	-	23,458	24,218	23,458	24,218
Equipment and Motor Vehicles	-	-	-	-	-	-	3,315	3,322	3,315	3,322
Intangibles	-	-	-	-	-	-	44	11	44	11
Total other assets	-	-	-	-	-	-	32,269	31,423	32,269	31,423
Output specific liabilities										
Leases	23	39	-	-	-	-	-	-	23	39
Employees	746	694	107	103	208	186	590	462	1,651	1,445
Suppliers	276	246	80	41	62	69	481	407	899	763
Total specific liabilities	1,045	979	187	144	270	255	1,071	869	2,573	2,247
Other liabilities										
Other	-	-	-	-	-	-	569	314	569	314
Total other liabilities	-	-	-	-	-	-	569	314	569	314

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