



AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL  
ANNUAL REPORT 09/10





**Australian Government**

**Australian Film Television and Radio School**

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# LETTER FROM THE CHAIR

The Hon Simon Crean, MP  
Minister for the Arts  
Parliament House  
CANBERRA ACT 2600

Dear Minister

It is with great pleasure that I present the Annual Report for the Australian Film, Television and Radio School (AFTRS) for the financial year ended 30 June 2010.

The 2009–2010 year has been one of experiment and consolidation. The first year of the new award program, 2009, concluded with the graduation of the largest cohort of students the School has ever had. In 2010 we renewed the successful offer of the Beginner Level Foundation Diploma, offered the Intermediate Level Graduate Certificates across all the disciplines, as well as Advanced Level Graduate Diploma and the Master of Arts Research.

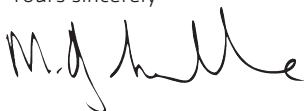
We have gone from strength to strength. Our relationship with industry is growing, bringing expertise, insight and knowledge to our students. These industry links provide students with unique education experiences. We also make our School facilities available for industry organisations, production companies, associations and more.

In my first report as Chair of AFTRS, I would like to acknowledge the continued support the School's received from the government, from the former Minister, the Hon Peter Garrett AM, MP and from the officers of the former Department of the Environment, Water, Heritage and the Arts.

My sincere thanks go also to the former Chair, Mr Peter Ivany, for his stewardship of the School during a period of great change – the School's award course offerings, its relocation to Moore Park and the strategic repositioning of the School as a leader of the screen arts and broadcast industries. My thanks also go to the Deputy Chair, Mr Peter Duncan, and my fellow Council members for guiding the School through the transition between Chairs.

Preparing our students for their careers in screen arts and broadcasting, the committed and hard-working AFTRS staff provide our students with the most dynamic learning experience – for this I thank them.

Yours sincerely



**Michael Smellie**  
Chair



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# CEO'S PERSPECTIVE

*Australian Film Television and Radio School*



# CEO'S PERSPECTIVE

The 2009–2010 year has been a challenging and rewarding one; a year of great change, and a year of a great number of firsts for the Australian Film, Television and Radio School (AFTRS). In this year we have presented a new world; one in which our new curricula offers students a higher level of flexibility than ever before. A world of sharing with new markets – kids and teenagers. A world of triumphs, including our first major collaboration with the National Institute of Dramatic Art (NIDA), and a world of collaboration with industry through events such as Friday on My Mind, and the sharing of our facilities with industry partners.

## A YEAR OF INNOVATION

A great achievement in itself, the School has created a unique three-level award program, increasing its numbers while retaining quality by selecting all students on merit.

Introduced in the 2009 academic year, the beginner level Foundation Diploma is an undergraduate course for young people with a dream of getting into industry. These students came armed with a strong creative portfolio but little knowledge of how the industry works or where they might fit in. With exuberant comments from students such as 'This year has been intoxicating...being in a creative environment has been magic!' and 'This has been one of the best years of my life...I was amazed I was able to combine pursuing my creativity without sacrificing wanting to make a difference' the first year of the Foundation Diploma concluded.

The intermediate level Graduate Certificate courses are designed to enable students to continue working while studying by attending classes at night and on the weekend. These students make up approximately half our intake. In 2010 we were able to expand the intermediate level to offer Graduate Certificates across almost all disciplines.

At the other end of the spectrum, the advanced level Graduate Diplomas are offered across all the specialisations in Cinematography, Directing (fiction and non-fiction), Editing, Screen Music, Screen Business, Screen Design, Screenwriting, Producing, and Sound, and across Radio discipline courses for Broadcasting and Commercial Radio Broadcasting. The advanced courses are aimed at those students already getting runs on the board and wanting to excel. Set at a high benchmark, these courses are rigorous, challenging and lots of hard work.

The new curriculum means increased opportunities for young, talented creative people interested in a career in screen arts and broadcast. It also means the School is able to make optimum use of the new facility at the Entertainment Quarter in Moore Park.

In 2010, the AFTRS Council approved a suite of special projects we believed would add great value to our core activities. These exciting initiatives included the launch of the flagship AFTRS Creative Fellowship; supporting the development of Open Program courses for kids and teens – a whole new market; and establishing a range of innovative, tailored courses, workshops (and more) to support Indigenous training needs. We were particularly pleased to be able to provide help and support to Indigenous students from regional and remote areas to attend this training.



## A YEAR OF FIRSTS

In July 2009 the School published the first of the three issues for 2009–2010 of its journal *LUM:NA*. The journal encourages challenging discourse on the issues most significant to the screen arts and broadcast sector. Reflecting the breadth of contemporary thinking, *LUM:NA* is committed to publishing serious discussion of subjects, interviews, essays and reflections from leading thinkers and practitioners and, pleasingly so, from AFTRS staff and students. We are very proud of its success.

All screen arts and radio students graduated together for the first time in 2009. This included the first group of graduates from the Foundation Diploma, as well as those from Graduate Diplomas across all screen specialisations. Graduate Certificate students graduated at the end of their semesters. We were honoured to have the former Minister, the Hon Peter Garrett AM, MP as our special guest at the graduation ceremony to deliver the keynote speech.

We were delighted to host a 3D screening at Hoyts of *Dead Boring*, a world first 3D student film, made by 2009 Graduate Diploma in Directing student Dave Edwardz (Director). Edwardz collaborated with industry partners and, in this project, was able to test the latest 3D technologies. The screening, attended by industry media, students, staff and Council members, was held in conjunction with the launch of the new *LUM:NA* issue. This issue had a 3D theme, the highlight of which was an interview with Jeffrey Katzenberg, the CEO of Dreamworks Animation.

The feature-length film *Before the Rain* was the first major collaboration between AFTRS and NIDA. Over 100 students from AFTRS and NIDA took part in the collaboration – with AFTRS Graduate Diploma students from Directing, Cinematography, Editing, Screen Music, and Sound, as well as acting and design students from NIDA, all taking part.

It was a great pleasure and privilege to welcome the highly esteemed Peter Weir to talk to our Graduate Diploma in Directing students about working creatively. Weir's lecture gave the students a fascinating insight into his method of working.

Completing their studies in a momentous year for their industry, the 2009 radio graduands were the first to develop their skills in state-of-the-art digital facilities. These graduates have gone on to apply their talent, skills and ideas in the ever-evolving worldwide landscape of digital radio. AFTRS Radio courses now include website design and support, creation and post production of still and moving images, podcasting, blogging and the use of social media.

## A YEAR OF WORKING TOGETHER

Our new close relationship with industry is the result of a deliberate AFTRS strategy to open its doors to industry. This strategy supports the activities of industry as well as providing unique opportunities for our students to meet and network with industry. A wide range of industry organisations bring seminars, test screenings, advance film screenings, auditions, conferences, guild and organisation events, book launches, and so on to the School. In 2009–2010 over 3000 people came to AFTRS to participate in these activities.

Our weekly event Friday on My Mind has become an industry institution. In 2009–2010 2,900 people also came to AFTRS to listen to these inspiring and stimulating sessions with eminent industry practitioners. At six of these sessions, full houses meant that, unfortunately, large numbers of these visitors had to be turned away.

## **A YEAR TO CELEBRATE – AND TO COMMUNICATE! – CHANGE**

To contribute to the level of awareness of those with an interest in AFTRS (including those in the industry, and in education, the media, and government), the School produced *The AFTRS Book – A Story About Change*. Using a journalistic narrative to describe the School and its activities, the book is a celebration of the big changes that have been made over the past three years. It provides a lively snapshot of the quality education and dynamic environment AFTRS offers. A close reading reveals flexible learning options underpinned by quality, diversity and fresh thinking across all levels of courses and all activities.

## **A YEAR OF CONCLUSIONS**

The Indigenous Art Wall created by Jackie Giles was completed in 2009, representing the conclusion of construction works for our new Moore Park building. This public art commission of a significant piece of Indigenous art in 2006 was an important component in the initial design concept for AFTRS at Moore Park.

The Wall was launched on Friday 21 August 2009. Special guests included the artist and eminent film director Warwick Thornton, an AFTRS graduate and director of the Cannes award winning feature film *Samson and Delilah*. Warwick filmed the event for Art & Soul to be screened on ABC television. It was a great celebratory event shared by our guests, Council members, staff and students, and we are greatly honoured to have this magnificent and inspirational artwork gracing the School entrance.

Finally, I would like to express my great thanks to the staff of AFTRS for their commitment and dedication to making our School such a dynamic place of learning, and in particular my executive team for their hard work, support and constancy especially through my period of sick leave in 2009. I would like to thank Council too for their support particularly through that period. And I thank the former Minister, the Hon Peter Garrett AM, MP and the officers of the former Department of the Environment, Heritage and the Arts for their support, advice and great interest in the unique institution that is the Australian Film, Television and Radio School.



**Sandra Levy**  
Chief Executive Officer

# THE AUSTRALIAN FILM, TELEVISION AND RADIO SCHOOL

**NURTURING OUR SCREEN AND BROADCAST CREATIVE TALENT AND PREPARING THEM FOR THE DIGITAL AGE.**

Australia's national screen arts and broadcast school, the Australian Film, Television and Radio School (AFTRS) is the leading institution for the training of creative talent in the screen arts and broadcast industries. To meet the evolving needs of Australia's screen and broadcast industries, the School provides advanced education and training to develop the skills and knowledge of talented individuals.

AFTRS is a federal statutory authority established by the *Australian Film, Television and Radio School Act 1973* (refer to Appendix 1 Enabling legislation).

## CREATIVITY.

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

## ENTERPRISE.

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Fostering career sustainability, collaboration and resourcefulness.

## EXCELLENCE.

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Aspiring to the highest standards of creative excellence.

## DIVERSITY.

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Nurturing and valuing difference and originality.

## RESPECT.

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Encouraging mutual respect in all collaborations.

# PORTFOLIO BUDGET STATEMENTS 2009–2010

## Outcome 1

### STRATEGY

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Develop future talent for the Australian screen arts and broadcast industry.

### Contributions to Outcome 1

### PROGRAM 1

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Delivery of industry focused advanced education by means of award and short courses.

### AFTRS BUDGET STATEMENTS

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PBS DELIVERABLES	PBS2009–2010 BUDGET TARGET	AFTRS DELIVERED
Award courses	28	29
Open Program courses	150	211
Forum for industry practitioners to share their expertise	45	40
Use of School facilities by industry organisations and associations for events and activities	100	159
Consultation on training needs of industry with national and state-based industry advisory groups.	Annually	Peak Industry Advisory Group (IAG) met in July 2010. State-based IAG meetings were held in reporting period.

PBS KEY PERFORMANCE INDICATOR	2009–2010 BUDGET TARGET	AFTRS ACHIEVED
Student applications	800	768
Student enrolments	300	390
Student completions	285	206 (2009 academic year only)*
Short course enrolments	4000	2428
Attendees at weekly presentations by industry practitioners	2500	2900

\*Twenty-nine Graduate Certificate in Screen Business students took up an offer to convert their Graduate Certificate to a Graduate Diploma meaning they will not complete their award course until the end of 2010.

# STRATEGIC DIRECTION

*10 years ago:*

- \* Mobile phones were just taking off as an international phenomenon...relatively expensive and mono purpose*
- \* The internet was looming on the horizon, but was not present in every aspect of our daily lives*
- \* It was inconceivable that a filmmaker armed with only a digi-cam and a laptop could edit and mix a film*
- \* A film school could be certain of the way things were done*

*In 10 years' time the only thing that is certain in filmmaking is that things will be different.*

*The AFTRS Book, A Story About Change, 2010*

The functions laid out in the *Australian Film, Television and Radio School Act 1973* provide the framework for the AFTRS Corporate Plan.

The Plan focuses on the four key areas of education, research, industry relationship and Open Program.

## EDUCATION

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Education delivers award course programs to support the creative and professional development needs of students through key stages of their career.

## RESEARCH

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Research contributes to industry through its focus on:

1. Screen arts and broadcast education
2. Business sustainability
3. Production processes
4. Creative screen and broadcast content in the digital era.

## INDUSTRY RELATIONSHIPS

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Through the School's unique relationship with industry, students have access to the work and thinking of the most creative current practitioners. AFTRS engages with industry associations, organisations and its practitioners in a dynamic exchange of ideas, dialogue and collaborative activities. The School also supports industry by making its facilities available for screenings, productions, master classes, meetings and industry events.

## OPEN PROGRAM

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Open Program offers a range of courses and activities from high-level industry training to exciting programs for kids, teens and adults. It provides the opportunity for learning from industry experts in state-of-the-art facilities. Open Program enables participants to realise their creative vision and aspirations. Entry is open to all.

## EDUCATION

*It's intense, it's very busy, but it's very, very fun. – Bradley*

The success of the School in 2009–2010 has been its refocus on students and providing them with flexibility – flexibility to create, to be different, to pursue their own dreams and to learn at their own pace.

As a result of a major re-examination in the previous year of the kinds of courses offered by the School, as well as the School's way of thinking, a whole new award course structure was established in 2009 and consolidated in 2010. The new award course structure is based on the notion of continuous learning and has three levels: beginner level (Foundation Diploma), intermediate level (Graduate Certificate) and advanced level (Graduate Diploma). The School also offers an advanced level, non-production-based Master of Arts Research.

Students apply for and are merit-selected for each and every course and generally do not move directly between levels. Students are encouraged to see the School, and the learning and education it offers, as a continuing part of their evolution as filmmakers and broadcasters.

<b>Beginner level</b>	<b>Foundation Diploma (undergraduate)</b>	Designed for students often straight out of school interested in a career in screen arts but not knowing where to start. Full-time (nine two-week workshops) encompasses complete range of filmmaking and some creative radio elements.
<b>Intermediate level</b>	<b>Graduate Certificates</b>	Designed for those already working in the industry. Mostly delivered at nights and on weekends: 3D Animation, Documentary, Art Direction, Camera Assistant, Directing, Editing Drama, Multi-platform Content, Producing, Screen Business, Screen Culture, Screen Music, Screenwriting, Visual Effects.
<b>Advanced level</b>	<b>Graduate Diplomas</b>	Designed for people already working in the industry, who know their specialisation and are seeking creative growth. Full-time: Directing, Editing, Cinematography, Sound, Production Design, and Screen Music, Commercial Radio Broadcasting. Part-time: Producing, Screenwriting, Screen Business and Radio Broadcasting.
<b>Advanced level</b>	<b>Master of Arts Research</b>	Non-production based self-directed research into a practical, theoretical, technical or creative topic of relevance and significance to screen culture or the screen arts industry.

## COURSE OFFER 2009-2010

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Twenty-nine courses were offered in the 2010 academic year compared with 22 courses in the 2009 academic year. Of the 29 courses, one is at the beginner level (the Foundation Diploma); 16 are at the intermediate level (Graduate Certificates); and 11 are at the advanced level (Graduate Diplomas) and one is the advanced level Master of Arts Research.

The result of the new courses has been an increase in the number of students enrolled at the School. The biggest growth in courses was in the intermediate level with the addition of new Graduate Certificates across the craft disciplines as well as in Documentary, in Screenwriting and in Directing.

## APPLICATIONS, ENROLMENTS AND COMPLETIONS

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Applications, enrolments and completions are based on an academic (calendar) year. 2009 completions include graduate certificates from Semester 1, 2009. Completions for 2010 will not be known until December 2010.

Applications opened on 1 September 2009 and closed on 1 November 2009 for the 2010 academic year. A campaign was conducted around the country and included placing ads in various newsletters, distributing inserts, as well as targeting specific markets through blogs, journals, newspapers, magazines, and expos.

Over 1200 people visited the School on Open Day, held on Saturday 5 and Sunday 6 September 2009. Visitors had the opportunity to discuss with Heads of Disciplines, and other teaching staff, courses on offer at the School.

COURSE (LEVEL) 2009 ACADEMIC YEAR	APPLICATIONS (WITH CREATIVE PORTFOLIO)	ENROLMENTS	COMPLETIONS
Foundation Diploma (beginner)	94	50	49
Graduate Certificates (intermediate)	147	98	62*
Graduate Diploma (advanced)	353	108	95
Master of Arts by Research (advanced)	12	12	0
<b>TOTAL</b>	<b>606</b>	<b>268</b>	<b>206</b>

\*Twenty-nine Graduate Certificate in Screen Business students took up an offer to convert their Graduate Certificate to a Graduate Diploma meaning they were not registered as having completed and graduated as Graduate Certificates. Four students withdrew, two students failed



COURSE (LEVEL) 2010 ACADEMIC YEAR	APPLICATIONS	
	(WITH CREATIVE PORTFOLIO)	ENROLMENTS
Foundation Diploma (beginner)	132	56
Graduate Certificates (intermediate)	326	159
Graduate Diploma (advanced)	296	156
Master of Arts by Research (advanced)	14	19 (including ongoing)
<b>TOTAL</b>	<b>768</b>	<b>390</b>

For the 2010 academic year, seven Indigenous students were selected on merit into the award course program.

### ORIENTATION DAY

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Students at all levels are inducted into the School at an orientation day held at the beginning of Semester 1. Students learned essential information about copyright, health and safety, media and technology, the library, the School's facilities and more.

For the 2010 academic year orientation was a whole of School event. Following the formal sessions, staff and students had an opportunity to meet and mingle over a barbecue lunch to celebrate the start of the academic year.

### BEGINNER LEVEL – FOUNDATION DIPLOMA

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Designed for students straight from secondary school, the Foundation Diploma takes students on a journey across all filmmaking and some radio elements. It is based around nine conceptual workshops:

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

The workshops are taught across two semesters with students working in small groups of 10 to 15 in each workshop. At the end of each workshop cycle throughout 2009 students were asked to complete evaluation questionnaires. This evaluation is part of the School's commitment to the continuous improvement of its courses. As a result of this feedback, the order of workshops was changed for the 2010 academic year to maximise student ability to develop their projects. There were also requests for specific technical training, for example in specialist software.

Following the completion of the workshops, students worked on their own projects, collaboratively creating over 40 projects. The students' enthusiasm and energy substantially exceeded the School's already high expectations. Output was prolific and adventurous, and took many different forms – claymation, an interactive storytelling booth, music clips, feature-length films and scripts, animation, a story bible for television and more. Many of

the completed projects were screened in the School theatre over the graduation weekend in December.

Semester 1, 2010 of the Foundation Diploma has been a great success. Foundation students provided overwhelmingly positive feedback on the first set of Foundation workshops (Observation and Research, Creating Experiences, Character, Performance and Script, and Story and Audience).

A radio component was incorporated for the first time into the Foundation Diploma syllabus in 2010. Entitled Emotional Noise, the module develops skills in creating compelling audio narratives using a combination of radio production and communication techniques.

In order to build on the learning gained in each workshop, a group of Foundation students formed their own writing group *The Story Board*. *The Story Board* concept was first mooted by the Foundation students during the Project Workshop Day. *The Story Board* offers an open invitation to all Foundation students to meet once a week, co-mentor as well as read and workshop each other's writing.

The creation of an online site in 2010 has enabled Foundation Diploma students to post call-outs for actors, collaborators and crew. This gives students responsibility for recruitment to their productions and provides them with valuable experience for their future professional practice.

## INTERMEDIATE LEVEL – GRADUATE CERTIFICATE

The intermediate level Graduate Certificate award course was conceived and designed for people already working in the industry and ready to begin their journey toward a specialisation. Course content was designed to complement work experience and course delivery was structured so that students were able to continue to work and make a living. Classes are held at nights and on weekends. Support services such as the library and IT are scheduled to ensure these students have access to the same level of support that weekday students enjoy.

As well, some Graduate Certificates are offered in Brisbane, Melbourne and Adelaide. This has not only provided in situ training for aspiring and talented filmmakers in these cities, but has also proved to be a fertile recruiting ground for the full-time Graduate Diploma courses held at the primary campus in Sydney.

In Semester 2, 2009 AFTRS offered Graduate Certificates in 3D Animation, Screen Business, Directing/Screenwriting, Producing and Screen Music. Through this period Graduate Certificate offerings across all the craft disciplines were developed for offer in 2010. In Semester 1, 2010 Graduate Certificate courses were run in 3D Animation, Animation Direction, Art Direction, Camera Assistance, Directing, Editing Drama, Multi Platform, Screen Culture, Screen Music, Screenwriting and Visual Effects.

Screenwriting, Directing and combined Directing/Screenwriting Graduate Certificates were delivered in Melbourne and Brisbane, and 3D Animation was delivered in Adelaide. As well, some modules in the Producing and Screen Business Graduate Certificates were offered in Melbourne. Producing and Screen Business are already delivered on a part-time basis, so offering these modules in Melbourne meant students from Victoria could reduce the number of visits to Sydney, while still completing their course requirements.

In 2010, enrolments in the intermediate offering numbered 159 students, representing 40 per cent of the total student intake.

## ADVANCED LEVEL – GRADUATE DIPLOMA

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Advanced level is the most senior level and is available to the most experienced and most talented students who are already pursuing their specialisation. It is offered full-time in Directing, Editing, Cinematography, Sound, Production Design and Screen Music, and part-time (over two years) in Producing, Screenwriting and Screen Business.

Graduate Diploma candidates are admitted to the course based on merit. They must submit a creative portfolio of substantial work at a high standard, as well as their response to a set creative task.

For the first time, students for the 2009 year were admitted if they had reached the requisite level for entry without having to balance the numbers across the disciplines.

The Graduate Diploma screen students started their program with two weeks of genre workshops. Students in the Directing, Editing, Cinematography, Sound, and Screen Music specialisations learned about the romantic comedy, film noir, magic realism and science fiction genres. Graduate Diploma Screenwriting students did thriller and romantic comedy as well as horror and sci-fi. Teams of students from across the disciplines worked together to create a substantial scene within a genre. This was the first opportunity for students to find like-minded collaborators for projects they will be required to make later in the year. Students were then required to do an exercise exploring a character-based documentary 'with a twist'.

Graduate Diploma screen students shot their 18 individual projects between 3 August and 2 October. The range of student projects from across the screen disciplines was dominated by the fictional drama genre using a range of cameras, including the high-end digital RED camera. One of the major projects, *Dead Boring*, was in 3D. The student writer/director of the project collaborated with industry partners and was able to test the latest technologies in 3D. Other projects included three musicals, a television pilot, and a broad range of short fictions. One student's project was an alternate reality game that included various constructed dramatic elements.

The completed projects were presented at the graduate screenings held in the School's Main Theatre on the first weekend in December, 2009.

Events for Graduate Diploma students to meet with industry practitioners and help them into their 'post-School' career were also established.

Radio students studying both Commercial Radio Broadcasting and Radio Broadcasting Graduate Diploma courses undertook intensive learning in state-of-the-art digital studios, teaching rooms and computer labs. The courses focus on creative development and training in production skills required by employers in the age of digital radio and cross-platform content.

In 2010 the advanced level Graduate Diploma was offered in Cinematography, Directing (Fiction and Non-Fiction), Editing, Producing, Production Design, Screen Business, Screen Music, Screenwriting, Sound, and in Commercial Radio Broadcasting and Radio Broadcasting.

## PART-TIME GRADUATE DIPLOMAS

### Screenwriting

The new Graduate Diploma in Screenwriting course allows writers the freedom to focus on ambitious projects with potential life in the real marketplace. The establishment of the course meant that Screenwriting students were no longer tied to small-budget student productions only.

The new cohort of students brought life experience as well as one or more major projects they wanted to work on. The course required a writing background and was open to novelists, short-story writers, poets, and playwrights. Some had skills in other mediums or were already working in the industry.

A significant initiative for the new approach to Screenwriting was the creation of a mentor program for each student. Each of the screenwriting students were interviewed and paired with the most appropriate industry mentor to guide them in their work on a major personal project.

By the end of the academic year in December 2009, one student's project had already received development funding from Screen NSW. At least seven other projects had producers attached and are now in the marketplace.

AFTRS negotiated an internship in 2009 with the highly successful television serial *Packed to the Rafters*. The producer was so pleased with the calibre of the intern, and the work they created, that a second internship for another graduate was offered. These internships will continue to be offered.

In 2010, the Graduate Diploma in Screenwriting was offered over two years to allow students a longer time to develop core skills before embarking on major projects.

### Screen Business and Producing

As with Screenwriting, a new approach to meet the needs of potential producing students already working in industry led to the creation of a Graduate Diploma in Producing that could be undertaken over two years. This structure complemented the part-time Graduate Diploma in Screen Business, an innovative program targeted at high-level experienced media professionals wanting to extend their expertise in the area of screen business. The new Graduate Diploma in Producing allows producing students to concentrate on the twin challenges of creative development and financial planning.

Part-time delivery of these advanced level courses in Screen Business and Producing means students are able to continue working in the industry. With both courses offered across two years, students attend 10 weekends a year sharing course content, such as financial modelling, deals and contracts at the financial end, to creative project team selection and development at the other.

In 2010, Producing students developed a slate of projects across different forms, while Screen Business students started developing their detailed business plan. Students were encouraged to pursue real projects and make plans for real businesses. As with Screenwriting students, the students in these courses are paired with industry mentors and encouraged to work collaboratively with students from other disciplines.

## RADIO

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In 2010, Australian radio went digital and a record number of radio students undertook one of the discipline's two Graduate Diploma courses, full-time study in Commercial Radio Broadcasting, and full- or part-time study in Radio Broadcasting. The two radio courses aim to meet current industry needs as well as anticipate future requirements. To achieve this goal, students have the opportunity to develop their skills and expertise in the School's state-of-the-art digital radio facilities.

Full-on radio station simulations mean students fill key executive, creative and on-air roles as they would in a real-life radio station. Commercial Radio Broadcasting students produced NEXT FM which is a youth-based format for Sydney's Greater West broadcast on FM and streamed online. This production broke new ground with an emphasis on multi-platform support to back up the broadcasts.

Students also produce and present two weeks of live radio annually at Sydney's Royal Easter Show. AFTRS Show Radio is the event's official radio station, broadcasting at the show on FM and, again, streaming live on the web.

A highlight this year has been the successful inclusion of a Web 2.0 module into the syllabus for both Graduate Diploma courses. Here, students learn essential new digital radio skills including website design, creation and maintenance, blogging, still and video photography and post production, podcasting, vodcasting, and effective use of social media for promotion and as a source of content.

In 2010, Radio students and beginner level Foundation Diploma students shared a module in the first cross-disciplinary exercise between screen arts and broadcast. The Emotional Noise module uses radio creative and production skills as the base for audio story telling without pictures.

Relationships with the three sectors of Australian broadcasting – commercial, public and community radio – have remained strong. Students have benefited from the support each has offered. In 2009, in line with previous years, approximately 95 per cent of students went straight into positions in the commercial and public broadcasting sectors on graduation.

## QUALITY ASSURANCE

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AFTRS is committed to the continuous improvement of all aspects of its education offerings and students' learning experiences. All AFTRS' award courses are developed to a consistent standard with a clear focus on the design of assessment tasks, learning outcomes, and the standardisation of grading guidelines. This ensures consistency, rigour and fairness in the judgement of student work.

Curriculum for new courses is developed by Heads of Discipline annually in consultation with their Director of Division. The courses are then submitted to the Dean of Education for review and feedback. Each new course is submitted to the Academic Board for its review and endorsement.

In 2009–2010 the following new courses were endorsed by the Academic Board:

- / Graduate Certificate in Documentary
- / Graduate Diploma in Screen Business
- / Graduate Diploma in Producing
- / Graduate Certificate in Producing (to be offered in 2011)
- / Graduate Certificate in Webisodes (to be offered in 2011).

Where a new award is to be conferred, courses must be approved by Council, in compliance with Section 6A of the *Australian Film, Television and Radio School Act 1973*, and registered by legislative instrument.

The Graduate Certificate in Producing and the Graduate Certificate in Webisodes were endorsed by the Academic Board in June 2010 and approved by Council as new awards that the School may confer. These courses have been registered by Legislative Instrument.

## POLICY REVIEW

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As part of its approach to continuous improvement, AFTRS annually reviews all relevant student and courses policies. In November 2009, the School reviewed its copyright policy to align it with the new award program and help students at all levels. The revised policy was distributed to 2009 students and published in *Student Rules Policies and Procedures 2010*.

## ACADEMIC PROGRESSION COMMITTEE

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In December 2009, the Academic Board established a sub-committee called the Academic Progression Committee (APC) which meets twice a semester. The APC works to support the Academic Board in maintaining the high standards expected of AFTRS students. The purpose of the APC is to oversee the monitoring of student progress throughout their course to ensure they are achieving required standards. Where students are identified as being 'at risk', in terms of inconsistent or unsatisfactory performance, the APC will ensure that support is offered to the students. The APC met twice in Semester 1, 2010.

## STUDENT FINANCIAL SUPPORT

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AFTRS students can apply to vary their study program to include professional attachment, overseas study, special project or remedial work. Students and graduates may also need support to attend festivals or other industry-related events that will benefit their education and career.

In the reporting period, AFTRS provided two graduates with financial support to attend festivals. One Foundation Diploma student received financial support to enter the Screen Producers Association Australia Fringe Pitching Competition. One radio student received financial support to take up a work attachment.

The School's financial assistance policies were revised during this reporting period. The Financial Hardship Application policy was updated and a new Special Financial Assistance policy established. One student applied for and received financial assistance in the case of hardship.

In 2009, 73 per cent of students accessed the government loan scheme FEE-HELP to pay their fees. In 2010, 70 per cent of students accessed the government loan scheme FEE-HELP to pay their fees.

## RESEARCH

*What I love most about AFTRS are all the other students...the connections with them has been the most valuable meeting - Martha*

The School conducts applied research that directly benefits industry.

*The Australian Film, Television and Radio School Act 1973* enables research at AFTRS to be conducted 'in connexion [sic] with the production of programs'.

The School conducts both qualitative and quantitative research. Its research priorities are:

- / screen arts and broadcast education
- / business sustainability
- / production processes
- / creative screen and broadcast content in the digital era.

Research projects are primarily driven by AFTRS' Centre of Screen Business (CSB) which has established a number of long-term partnerships to support its applied research.

CSB, together with researchers at RMIT University and the media marketing firm Bergent Research, conducted the first major survey of Australian content producers. The Centre of Excellence for Creative Industries & Innovation (CII) based at Queensland University of Technology (QUT), funded the survey.

The nationwide survey of screen-content producers is the first major survey of Australian content producers across a range of areas. The producers surveyed spanned the film, television, commercials and new media sectors. The survey included what motivates them to work as producers, the gender breakdown of this group, how they derive their income, their education level and interest in further higher-level study, and how they view their own chances of success as well as that of their peers.

The preliminary results of this research were published in Issue 2 (Summer) 2010 issue of *LUM:NA*. The detailed analysis of data was also made available to industry in 2010 using an online visualisation tool on the AFTRS website at [www.csb.aftrs.edu.au](http://www.csb.aftrs.edu.au). As well, the findings of the survey were shared with industry at a seminar on 16 June 2010 held at the School. The event was over-subscribed with 150 people wanting to attend the seminar.

Another CSB research project is the business process management project, with research partners CCII at QUT. This project aims to extend IT-based processes to support creative processes in screen production.

CSB is a founder of the Screen Economics Research Group (SERG). SERG is made up of researchers in economics and screen, spanning industry and academia including the School of Commerce at the University of Adelaide, the University of Sydney, and the Centre for International Business and Sustainability at London Metropolitan University.

SERG's purpose is to undertake research that will enhance business growth and sustainability in the screen content industries including:

- / exploring the conditions for business sustainability
- / identifying successful business and financing models
- / understanding audiences
- / understanding the decision-making processes that contribute to the selection of successful screen content projects



- / providing potential investors with the information they need to make rational decisions about screen content
- / measuring the outcomes of government policy.

A long-term project, Box Office Prophecy, continues with research partners the University of Sydney and California Institute of Technology.

The CSB also started developing an e-textbook of teachings from the Graduate Diploma in Screen Business curriculum.

To address industry issues, and contribute to the thinking and debate on industry viability and sustainability, AFTRS commissions research and publishes 'white papers'.

In 2009, AFTRS partnered with Screenrights to commission the Confronting the Digital Deadlock white paper by Jennifer Wilson. Wilson is a specialist with more than 20 years' experience in interactive media, cross-platform, multi-media strategy and development, and a special interest in creative content and solutions.

Published in August 2009 on the AFTRS website, the paper presented the case for the reform of rights to enable the re-purposing of film and television content for the online environment. Wilson presented the core ideas in her paper at a seminar held at the School on 26 August. She discussed relevant examples and answered audience questions to a full theatre. Wilson's companion piece *Getting in the Digital Frame: a Screen Producer's Guide to the Digital Landscape* was also published.

## MASTER OF ARTS RESEARCH PROGRAM

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AFTRS has a cohort of 20 Master of Arts (MA) Research students whose research topics meet the parameters of the AFTRS research strategy. Research students' projects align with the four strands of AFTRS research: screen arts and broadcast education, business sustainability, production processing and creative screen, and broadcast content in the digital era. Research students receive the same flexibility in their choice of discipline and mode of attendance as other students. The MA research program is managed by the Head of Screen Studies.

In the year reported, MA Research student projects included:

- / Research into innovative media technology in classroom learning. This research is intended to provide knowledge, resources and pathways for traditional media screen producers and teachers.
- / A project that assesses creation of a successful hybrid film/virtual world property. This project looks specifically at how to create a dramatic aesthetic that resonates between a virtual world and a film.
- / Exploration of the storytelling role of the producer/director and its creative effect on the production of Australian music documentaries. This project captures the implicit knowledge of documentary makers and distils it into useful principles for practitioners.
- / Exploration of the working relationship between producer and director. This research is exploring changes in this relationship as a result of the introduction of new technologies and delivery platforms. The project also explores the effect on creative filmmaking.
- / Understanding of the relationship between interactive and non-interactive narrative structures and their place in modern screen-based entertainment.
- / Investigation of online distribution from the individual production through to a corporate aggregation. This project also explores distribution strategies for Australian productions.
- / An exploration of how digital media technologies can enrich and extend the experience for young people, at the same time fostering the ethic of care for wildlife and the natural environment.

In November 2009, AFTRS and Screen Australia met to explore research collaboration possibilities. AFTRS recommended a research student's project of a comprehensive study of the economic contribution of underlying material to feature film production in Australia. The two agencies agreed to jointly support this research outcomes of which were launched at an event at the 2010 Melbourne International Film Festival attended by publishers and producers.

## INDUSTRY RELATIONSHIPS

*I really love it – it's really nice to be around a lot of like-minded people and a lot of people who are really passionate about the same things as you  
– Alice*

During their study, students benefit from the generosity of leading industry practitioners who regularly visit the School and share their knowledge.

AFTRS is privileged to enjoy the generosity of leading industry practitioners. This means students are taught by active and highly experienced industry practitioners through guest lectures, master classes, seminars, screenings and discussions, and mentoring. Industry relationships also benefit students by providing them with access to, and training in, the latest equipment and technological innovation. Through a comprehensive website, its unique publication *LUM:NA*, an extensive range of social media, and a weekly email bulletin Red Alert, AFTRS stays in touch with industry and interested people.

Over the reporting period, AFTRS engaged approximately 500 guest lecturers in all the disciplines.

## CREATIVE FELLOWSHIP

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In 2010, Council approved the creation of the AFTRS Creative Fellowship and the School called for applications for the inaugural award. The Fellowship is a unique initiative designed to advance the work of adventurous and original creative voices in screen arts and broadcasting. It provides funding for talented individuals or small collaborative groups with ideas for moving image or screen-based projects. The intention of the Creative Fellowship is to provide extra support to those individuals who are trying out new ideas and who need a safe, nurturing and stimulating environment in which to explore these ideas.

The Fellowship advertisement attracted 54 applications. A panel made up of the AFTRS CEO, the Director of Screen Content and a respected industry external member reviewed the applications.

The inaugural Fellow, Lynette Wallworth, is an internationally renowned video installation artist whose practice includes video installation, photography and short film. She specialises in the creation of immersive installation artworks that offer viewers a chance to touch and feel them, and to experience an emotional response.

Wallworth's work has been exhibited in the UK, France, New York and Australia. Wallworth's largest exhibit, *Duality of Light* was shown at the Adelaide Film Festival in 2009. A 30-minute documentary by Plexus Films, co-commissioned by and screened on the ABC, tracked the development of this piece. To critical acclaim the Sydney Festival presented in 2010 three of Wallworth's renowned works: *Invisible by Night*, *Evolution of Fearlessness* and *Duality of Light* for the first time as a trilogy. Wallworth will use the Fellowship to support her writing and to devise a full-length work to be shown in digital planetariums around the world.

## LUM:NA

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In July 2009, AFTRS launched its new screen arts and screen arts business publication *LUM:NA*. This publication has become a major vehicle for serious discussion through research and analysis of subjects and issues, interviews, essays and reflections from leading thinkers and practitioners. It promotes debate, challenging discussion, and disseminates research. *LUM:NA* also reflects contemporary thinking about the specialist crafts of filmmaking, genres and methodologies for making feature films, television and screen arts in Australia.

Issues one, two and three of *LUM:NA* were published by the School in 2009–2010. Issue 2 (Summer 2010) led with an interview with Matthew Weiner, the creator of the acclaimed American television series, *Mad Men*. Issue 3 focused on 3D, a highlight of which was a piece with Jeffrey Katzenberg, CEO of DreamWorks Animation, a guest speaker at the School in 2009.

*LUM:NA* has been well received in the School's community and beyond. It has been added to the collections of libraries around the country, including university libraries as well as the National Library of Australia. Requests have been received for the inclusion of *LUM:NA* in international collections.

## INDUSTRY EVENTS AT AFTRS

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When they are not in use for education or coursework, the School actively encourages industry and individuals to use the School's extensive facilities.

These include:

- / two large professional film and television studios
- / three smaller workshop studios
- / full-size theatre (seating up to 126 people)
- / a state-of-the-art 5.1 mixing theatre (seating up to 40 people)

The full-size theatre is equipped with 35mm, 16mm and high definition digital projection and Dolby sound. During the year under review, the School took delivery of an RED digital camera and continues to explore opportunities for the purchase of 3D technology capture.

The School's policy to encourage industry and individuals to use its facilities has been hugely successful. In 2009–2010 over 3000 visitors attended industry events at AFTRS. A full list of Industry events is at Appendix 8.

## FRIDAY ON MY MIND

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Friday on My Mind, a free weekly event aimed at providing food for the mind at the end of the week, has continued to go from strength to strength over the year. Since it began in August 2008, after the move to the new building in Moore Park, the School has held over 80 sessions. Guest creative practitioners in the screen arts, such as leading directors, writers, actors, producers, animators and cinematographers, talk about, and often show, their work. The forum is dedicated to presenting creative practitioners talking about – and sharing insights into – original, unique processes. The audience is made up of those already working in the industry, students and the wider community.

In 2009–2010 Friday on My Mind held 40 sessions. Approximately 2900 people attended the popular forum.

A full list of Friday on My Mind events is at Appendix 7.

## COLLABORATION

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To provide students with unique educational experience and networking opportunities, AFTRS collaborates with industry practitioners, organisations, and associations.

Students of the School have benefited for many years through the School's positive relationship with FOXTEL. The CEO and Managing Director of FOXTEL, Mr Kim Williams, delivers the FOXTEL address each year. Representatives also teach modules in the Graduate Diploma of Screen Business and Graduate Diploma of Producing. The FOXTEL Scholarship for Exceptional Talent, is aimed at supporting an emerging screen producer who is an exceptional graduate in the first year following their graduation. For further information on the FOXTEL Scholarship for Exceptional Talent see Appendix 2.

AFTRS worked closely with Channel 7 during the 2009-2010 year. Channel 7 representatives delivered a guest lecture about story development and the writing room. They also offered a three-month attachment to two students – one Screenwriting student and one Directing student. The Screenwriting student worked in the writing room of the highly successful series *Packed to the Rafters*. The Directing student was attached to the same series for a production block of two episodes.

The School has collaborated with independent production company Matchbox, which is producing a television series of the acclaimed Australian novel *The Slap*. The School was able to secure an opportunity for a Foundation Diploma student to participate in the series' writing room.

School relationships also extend to technical areas. Highdef Video Services Pty Ltd provided a high-end digital acquisition, a RED digital camera, and training to students working on the School's collaboration with NIDA. This meant the most advanced students were able to experience the most advanced technology.

A long collaboration with Panavision and Lemac means the School is provided with, and receives demonstrations of, the latest cameras and technical equipment. This gives students the most advanced training in technologies at the leading edge of industry practice.

To select and cast actors for their individual productions students are able to use external casting directors. All major Sydney casting directors come to the School and make presentations. This is followed by a question-and-answer session, and a meet-and-greet. The students then approach their chosen casting agent with a formal proposal, based on the needs of their project, and a pro forma agreement.

AFTRS pursues collaborative relationships, and works with, other government organisations in the arts portfolio.

In 2009 AFTRS collaborated with NIDA on the feature film-length production *Before the Rain*. Over 90 students were involved – 33 students from NIDA and 60 students from AFTRS, nearly the whole Graduate Diploma cohort. An overwhelmingly positive response about the unique experience the collaboration had provided them was highlighted in a student debrief session at the completion of the project.

Shooting was completed in July 2009. The film, screened at Hoyts on 26 October 2009 was attended by 800 guests. These included students involved in its production, family and friends, key staff from AFTRS and NIDA, as well as industry guests. Eminent film critic Lynden Barber attended the screening and his review was published in Issue 2 of *LUM:NA*. Feedback was positive and the night was a great celebration of the collaboration between two of our national arts training organisations. The film also screened at the Dungog Film Festival.

AFTRS collaborated with Screen Australia on two projects: a research project and presentation of an intensive two-day event in Sydney and Melbourne. At this event acclaimed US filmmaker and author Jon Reiss introduced participants to the new world of digital film distribution and marketing.

## OPEN PROGRAM

*You learn so much in a short amount of time – but it's a lot of fun and you meet lots of interesting people – Andrew*

The School decided to expand the Open Program to engage with a wider audience, including young people and the public.

In line with the rethink of all its activities and its new direction, the School decided to strengthen the existing Open Program market of industry-related courses and expand its offer to engage with a wider audience. To achieve this goal, Open Program started an extensive analysis of its existing courses. It also began researching new markets for short courses in each Australian capital city, in particular for the primary school (10 to 12 year olds) and teenage markets. There has also been considerable research and development of the Indigenous Program. This includes dialogue nationally with Indigenous organisations, individual practitioners, and State film agencies as well as attendance at the Media Reconciliation Industry Network Group meeting.

Open Program has been strengthening and building relationships with key partners including all state film funding agencies, as well as Screen Australia. Relationships have been fostered with Melbourne International Film Festival, 37 Degrees South, Australian Teachers of Media, Australian Institute of Management and the English Teachers Association.

In 2010, the AFTRS Council approved a number of Open Program special projects. These included developing materials to support the new kids and teens market; Indigenous radio training across far-flung regional areas and Indigenous Concept to Page workshops.

### NON-AWARD SHORT COURSES

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Open Program has maintained its role in planning and delivering short courses for industry practitioners or those wanting to further develop their skills and knowledge in the screen arts and broadcasting industries.

Overall the Open Program conducted 211 courses throughout 2009–2010 with 2428 participants.

JULY 2009 – JUNE 2010	NSW	VIC	WA	TAS	QLD	SA	NT	INDIGENOUS	TOTALS
Number of courses	88	49	6	9	33	12	3	11	<b>211</b>
Number of participants (enrolments)	977	683	63	117	279	146	26	137	<b>2428</b>
% of courses in each state	40%	28%	3%	5%	11%	6%	1%	6%	<b>100%</b>
Male	426	410	31	52	111	71	14	79	<b>1194</b>
Female	414	288	26	65	168	75	12	58	<b>1106</b>

## OPEN PROGRAM NEW MARKETS

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Open Program identified the kids and teens markets as representing additional value to AFTRS. The conception and development phase of developing this market included market research and program development. The necessary networks to promote the new activity were then established.

Open Program contracted specialists to develop courses specifically for the kids and teens market. The course development included workshops in animation, TV presenting, game design and development, special effects, filmmaking, makeup (including special effects make-up), screen acting, auditioning for the screen, and making a horror film.

During the 2010 Easter holidays, four highly successful test courses were run for kids and teens. In Sydney, Open Program ran Radio for Teens, Radio for Kids and Special Effects. In Adelaide, Open Program ran Young Filmmakers Workshop for 12 to 15 year olds which was well received. The Teens Radio program sold out a week before the course began. The enthusiasm for the course carried through with palpable excitement. This has been articulated since the course through emails and an active Facebook site 'AFTRS Stars of the Future'.

## INDIGENOUS PROGRAM

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The Indigenous Program aims to develop and deliver a significant program that empowers Indigenous people, and strengthens Australian screen arts and broadcast offerings.

A recently appointed Indigenous training officer has focused on AFTRS networks with potential students and local communities to participate in non-award, specialist training offered through Open Program. Indigenous students from regional and remote Australia are helped to attend the AFTRS main campus in Sydney if required.

Successful training in narrative fiction earlier in 2009 led to AFTRS' continued engagement with the Yirrkala community and The Mentoring Under the Stars program. Documentary, script development and radio workshops were held around the country as well as programs for Indigenous youth.

## MENTORING UNDER THE STARS

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Through the support and coordination of Open Program the Mentoring Under the Stars project was designed as a two-way learning experience between a homeland community and students of AFTRS.

Two cinematography students visited the Yirrkala community and Yilparra homelands, mentoring a group of seven young people ranging from 17 to 25 years. Their project was to film a series of music clips for the local rock group The Maralingi Band.

This is the second course AFTRS has run in partnership with the Mulka Media Centre. It was funded by the Macquarie Group Foundation which provides funding for Indigenous training in regional and remote areas.

## RADIO TRAINING WORKSHOPS

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Four Indigenous regional radio stations with training needs were identified by the Open Program - Top End Aboriginal Bush Broadcasting Association (TEABBA) in Darwin, 4USFM in Rockhampton, Umeewarra Media in Port Augusta, and Noongar Radio in Perth. Three of these stations had excellent networks with remote communities and were able to invite representatives of their stations to attend. Students attending the regional centres from remote regions received help with accommodation and travel costs. A total of 37 people attended.



## INDIGENOUS CONCEPT TO PAGE WORKSHOPS

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The Indigenous Concept to Page workshops that were part of the Indigenous special projects approved by Council attracted a high level of interest and participation. There were two workshops, a Documentary workshop, convened by leading documentary filmmaker Tom Zubrycki, and a genre workshop Scary Stories run by leading filmmaker, former head of British Screen and internationally renowned script developer Stephen Cleary, and filmmaker Cary Carter.

Both workshops were held in June 2010. Each workshop included a pitching session with broadcasters and funding agencies. These sessions provided the opportunity for Indigenous practitioners to pitch and receive useful feedback on their projects.

There were 18 participants in the documentary workshop and 24 participants in the genre workshop. AFTRS supported the travel of each participant to Sydney – participants from New South Wales, Victoria, Western Australia, Australian Capital Territory, Queensland and Thursday Island attended.

## INDIGENOUS YOUTH PROGRAMS

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Three tailored training programs for local Indigenous youth were run in communities. These were requested by the community and involved introductory filmmaking skills with AFTRS trainers.

The programs were delivered at Palm Island as a joint venture with the Australian Theatre for Young People; at South Grafton in partnership with Clarence Valley Council; and Bawaka in Arnhem Land. The projects made during the South Grafton workshop resulted in an exhibition at the Grafton Shopping Mall as part of Reconciliation Week. There were 29 participants in these workshops.

**INDIGENOUS TRAINING  
JULY 2009–JUNE 2010**

COURSE NAME	MAIN DISCIPLINE	TOTAL ATTENDEES	MALE	FEMALE
Mentoring Under the Stars: Yilpara	Cinematography	8	6	2
AFTRS Indigenous Radio Training at TEABBA	Radio	10	9	1
The New Frontier: ATYP & AFTRS in Palm Island	Digital Storytelling	14	12	2
INSPIRE: Clarence Valley Council & AFTRS	Digital Storytelling	6		6
AFTRS Indigenous Radio Training at Rockhampton	Radio	16	7	9
Mentoring Under the Stars: Bawaka	Cinematography	9	7	2
AFTRS Indigenous Radio Training at Umeewarra	Radio	10	4	6
Documentary: Concept to Treatment with Tom Zubrycki	Writing	17	8	9
AFTRS Indigenous Radio Training in Perth	Radio	19	6	13
Genre: Scary Story Concept to Page with Stephen Cleary	Writing	18	11	7
Animation workshop: AFTRS, Screenwest & Goolarri	Adobe After Effects	10	9	1
<b>Totals: 11 Courses</b>		<b>137</b>	<b>79</b>	<b>58</b>

# CORPORATE GOVERNANCE

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*Australian Film Television and Radio School*

# CORPORATE GOVERNANCE

AFTRS is governed by a Council, responsible to the Parliament through the Minister for the Arts. The operations and activities of AFTRS are overseen by the Chief Executive Officer (CEO). The CEO manages the School with the support of the Executive, made up of Directors of the School's seven Divisions.

In 2009–2010 the Divisions were constituted as follows:

Division of Corporate and Student Services made up of Finance, Human Resources, Business Affairs, Policy and Governance, Student Services and Property Services and led by the Chief Financial Officer and Director of Corporate and Student Services.

Division of Screen Content, made up of Directing, Screenwriting, Producing, Documentary led by the Director of Screen Content.

Division of Screen Production is comprised of the craft disciplines – Cinematography, Editing, Screen Composition, Design, Sound, Production Resources, and Post Production, led by the Director of Screen Production.

Division of Radio delivers courses in the disciplines of commercial radio and radio broadcasting and is led by the Director of Radio.

Division of Open Program is comprised of Open Program (providing non-award courses and specialised courses to industry, and new markets), Indigenous training and the state offices, led by the Director of Open Program.

Division of Research and Education is comprised of Education, Centre for Screen Business, Screen Studies, Digital Media, the Library, led by the Director of Research and Education.

Division of Media, Technology and Infrastructure is comprised of Engineering, Video-post, and Media, Technology and Infrastructure, led by the Director, Media, Technology and Infrastructure.

The areas of Foundation Diploma, Marketing and Promotions, and Public Relations report directly to the office of the CEO.

## GOVERNING COUNCIL

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

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

The Council made one legislative instrument in 2009–2010.

## MEMBERSHIP

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There are nine members of Council:

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

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

Members appointed by the Governor-General, and those appointed from convocation, hold office for a term of up to three years.

The maximum appointment period is two terms. Staff and student members hold office for one year and cease to be members if they leave AFTRS. They are eligible to stand for election for two terms. Casual vacancies for elected positions may be filled, with the approval of the Minister, until the original term for that position expires.

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

On appointment, members receive a formal induction and a Corporate Governance Handbook that sets out their responsibilities and rights. All members are asked to declare any conflict of interest at the start of each meeting.

## Council members

As at 30 June 2010, Council members were:

### APPOINTED BY THE GOVERNOR-GENERAL

#### **Michael Smellie: Chair**

Bachelor of Business Studies, NSW Institute of Technology (UTS)  
Term: 29 October 2009–28 October 2012

#### **Jan Forrester**

Bachelor of Arts, Macquarie University  
Graduate Certificate in Public Health, University of New South Wales  
Term: 12 August 2009–11 August 2012

### APPOINTED FROM CONVOCATION

#### **Peter Duncan: Deputy Chair**

Bachelor of Arts, LLB(Sydney),  
Bachelor of Arts(Film & Television), AFTRS  
Term: 28 November 2008–27 November 2011

#### **Dr Chris Sarra**

PhD(Psychology), Murdoch University  
Term: 18 April 2008–17 April 2011

**Posie Graeme-Evans**

Bachelor of Arts, Flinders University  
First term: 30 November 2004–29 November 2007  
Second term: 30 November 2007–29 November 2010

**Sandra Levy Ex officio****CEO, AFTRS**

Bachelor of Arts, Diploma of Education, University of Sydney  
Doctor of Letters honoris causa, Macquarie University

**Staff-elected member****Sarah Stollman**

Bachelor of Arts(Architecture), Washington University, St Louis  
Head of Screen Design, AFTRS  
Term: 9 February 2010–30 November 2010

**Student-elected member****Trevor Howell**

Bachelor of Economics, ANU and Harvard Business School  
Currently enrolled in AFTRS Graduate Diploma in Producing.  
Term: 2 March–30 November 2010

**Immediate past member****John Rimmer**

MA, FAICD  
First term: 21 October 2003–20 October 2006  
Second term: 21 October 2006–20 October 2009

**Staff-elected member****Bruce Hunter**

Masters of Higher Education, University of New South Wales  
Masters of TESOL, Monash University  
Grad Dip TESOL, University of South Australia  
Grad Dip Special Education, University of Melbourne  
Grad Dip Information Science, Charles Sturt University  
Diploma of Education, Deakin University  
Bachelor of Arts, Latrobe University  
Term: 24 April 2009–23 April 2010

**Student-elected member****James D S Marshall**

Bachelor of Film and Screen Media Production, Griffith University  
Graduate Diploma Directing (Fiction and Non-Fiction), AFTRS  
Term: 1 May 2009–December 2009

## Council members' attendance 2009–2010

CURRENT MEMBERS	29 AUGUST	4 DECEMBER	5 MARCH	7 MAY
Michael Smellie (Chair from 29/10/09)	*	√	√	√
Peter Duncan (Deputy Chair)	√	√	√	–
Jan Forrester	–	√	Via phone	Via Skype
Posie Graeme-Evans	√	√	√	√
Dr Chris Sarra	–	√	√	√
Sandra Levy	√	√	√	√
Sarah Stollman	*	*	√	√
Trevor Howell	*	*	√	√
PREVIOUS MEMBERS				
John Rimmer	√	#	#	#
Bruce Hunter	–	#	#	#
James Marshall	√	√	#	#

### Key:

√ Attended

– Non attendance

\* Prior to appointment

# Term completed

## FINANCE AND AUDIT RISK MANAGEMENT COMMITTEE

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

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

The Committee provides a communication forum between the Council, senior management and the internal and external auditors, and ensures the integrity of the internal audit function. It also ensures practices and systems support the effective operation of risk-management strategies and the fraud control plan.

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

The Committee holds four meetings a year, and any additional meetings as needed to fulfil its duties. A quorum consists of a majority of members.

## RESPONSIBILITIES AND DUTIES

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

The Committee discusses with the external auditor, before the audit, the nature and scope of the audit. It also discusses issues and/or reservations arising from the interim and final audits, and any matters the auditor may wish to discuss. Finally, the Committee considers the external auditor's management letter and management's response.

Before submitting it to Council, the Committee examines the annual report, focusing on:

- / changes in accounting policies and practices
- / areas needing significant judgement, such as provisions or contingent liabilities
- / significant adjustments resulting from the audit
- / compliance with accounting standards
- / compliance with government and legal requirements
- / reports prepared by management for release to the stakeholders.

The process for identifying major risks to which AFTRS is exposed is reviewed by FARM which also verifies that internal control systems are adequate and functioning effectively. The Committee reviews with management and/or the internal auditors the philosophy for controlling AFTRS' assets and information systems, key staffing, and plans for enhancing operations.

## INTERNAL AUDIT

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The Committee considers the internal audit program and ensures that the internal audit is adequately resourced and has appropriate standing within AFTRS. It promotes co-ordination between management and internal and external auditors and reviews significant matters reported by the internal auditors to ascertain whether management's response is adequate. The Committee also ensures the internal auditors are independent of the activities they audit.

## LEGAL COMPLIANCE

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All significant transactions that do not form part of normal AFTRS business are reviewed by the Committee, as well as current and pending litigation that has significant financial risk exposure for AFTRS. The Committee also considers compliance with regulatory or statutory requirements.

## COMPLIANCE WITH THE AFTRS' CODE OF CONDUCT AND VALUES

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Management's philosophy on business ethics, corporate conduct and the AFTRS' Code of Conduct and Values is discussed and reviewed. The Committee also considers significant cases of employees and student conflict of interest, misconduct or fraud.



## FARM Committee members' attendance 2009-2010

CURRENT MEMBERS	8 JULY	25 AUGUST	24 NOVEMBER	19 FEBRUARY	23 APRIL	22 JUNE
Peter Duncan (Chair)	*	*	√	√	√	√
Richard Sylvester	√	√	√	√	√	√
Michael Smellie	*	*	*	√	_	√
Sandra Levy	*	*	*	√	_	√
<b>ATTENDEES</b>						
Graham Johnson (ANAO)	√	√	_	√	√	_
Dennis Moth (Deloitte)	√	_	√	√	_	√
Brent Gasper (Deloitte)	√	√	√	√	√	√
<b>INVITEES</b>						
Sandra Levy	√	√	√	(member)	(member)	(member)
Ann Browne (AFTRS CFO)	√	√	√	√	√	√
Barry Raymond (AFTRS Head of Finance)	√	√	√	√	_	√
<b>IMMEDIATE PAST MEMBER</b>						
John Rimmer (Chair)	√	√	#	#	#	#

### Key:

√ Attended

\_ Non attendance

\* Prior to appointment

# Term completed

## ACADEMIC BOARD

The Academic Board is a sub-committee of Council. It convenes mainly to:

- / approve curriculum
- / endorse list graduands for graduation
- / monitor the delivery of academic programs within the School
- / advise Council on all academic matters affecting the School's educational programs and its students.

At its 205th meeting on 5 March 2010, Council revised the Terms of Reference of the Academic Board. It updated its membership to better reflect the School's organisational structure and to appoint the Dean of Education Chair of the Academic Board to improve the approval process of new award courses. As well, up to two Council members were appointed to ensure Council input and student membership was increased from one member to two members. This accommodated both the postgraduate (Graduate Certificate and Graduate Diploma) and undergraduate (Foundation Diploma) cohorts.

### MEMBERSHIP

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The Board may co-opt additional members as and when required.

The term of office for all members, except student members, is two years. The term of office for student members is one year.

The Board met three times during the 2009-2010 year.

### ACADEMIC BOARD MEMBERS 2009-2010

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#### **Current Members**

##### **Ex-Officio**

Dr Mark Seton, Dean of Education (Chair)  
Sandra Levy, CEO  
Graham Thorburn, Director of Screen Content  
Peter Millyn, Director of Production and Resources  
Mark Collier, Director of Radio  
Dr Katherine Blashki, Director of Research and Education

##### **Nominated by Council (up to two members)**

Jan Forrester  
Posie Graeme-Evans

##### **Nominated by the Academic Board**

Dr Karen Pearlman, Head of Screen Studies  
Peter Giles, Head of Digital Media

##### **Student-elected members**

Daniel Fallshaw, postgraduate student  
Joel Bell, undergraduate student

##### **Previous members**

John Rimmer (Council member)  
Bruce Hunter, Head of Studies  
James Marshall (postgraduate student member)

## Academic Board Members' Attendance 2009-2010

CURRENT MEMBERS	25 AUGUST	2 DECEMBER	29 JUNE
Dr Mark Seton (chair)	*	*	√
Sandra Levy	√	√	√
Graham Thorburn	√	√	√
Peter Millyn	√	√	√
Mark Collier	√	√	√
Dr Katherine Blashki	√	√	-
<b>COUNCIL MEMBERS</b>			
Jan Forrester	-	-	By phone
Posie Graeme Evans	-	-	By phone
<b>HEADS OF DISCIPLINE</b>			
Dr Karen Pearlman	-	-	√
Peter Giles			√
<b>STUDENT MEMBERS</b>			
Dan Fallshaw	*	*	-
Joel Bell	*	*	√
<b>PREVIOUS MEMBERS</b>			
John Rimmer, Council member	√	#	#
Bruce Hunter, staff member	√	#	#
James Marshall, student member	√	-	#

### Key:

√ Attended

- Non attendance

\* Prior to appointment

# Term completed

## EXECUTIVE TEAM

The CEO oversees the operations and activities of AFTRS, and manages AFTRS according to general policy approved by the Council. Eight executive directors oversee the key strategic and operational activities and report to the CEO.

### CEO

Sandra Levy

### Senior executive

Ann Browne, Chief Financial Officer and Director of Corporate and Student Services

Graham Thorburn, Director of Screen Content

Peter Millynn, Director of Production and Resources

Mark Collier, Director of Radio

Liz Hughes, Director of Open Program

Tim Sadler, Director of Technology and Infrastructure

Peter Giles, Director of Digital Media (July 2009–December 2009)

Dr Katherine Blashki, Director of Research and Education.

### Future Review Committee

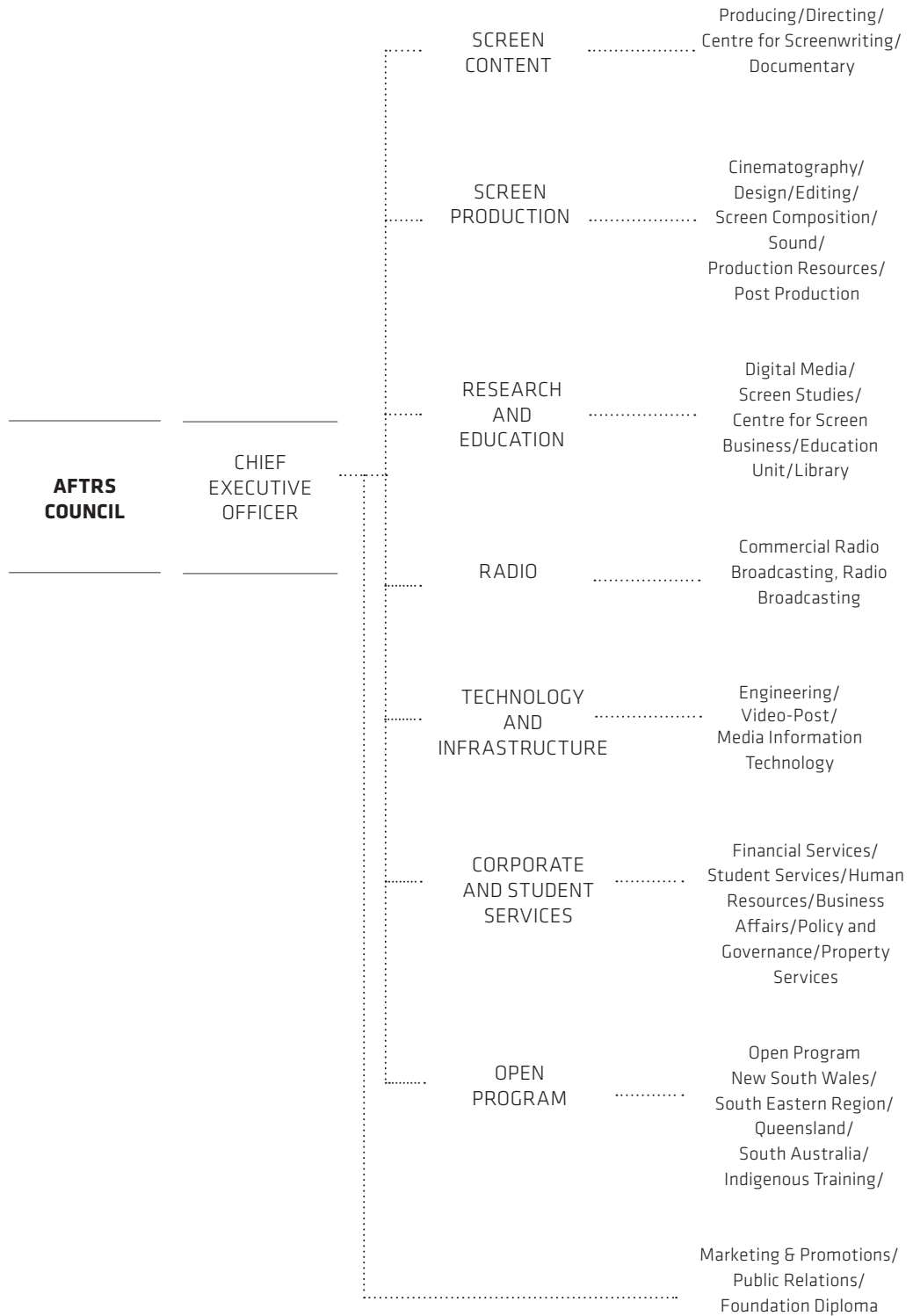
The Future Review Committee is a sub-committee of Executive. Established as an ad hoc committee in 2008 to drive the School's strategic review, the FRC in 2009–2010 formally convened as a sub-committee of the Executive with its outcomes being reported to Executive. In 2009–2010 it comprised the CEO and the Directors of Screen Content, Production and Resources, Digital Media (to December 2009) and Research and Education.

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

- / the aims and objectives of courses
- / admission and selection processes
- / the effectiveness of courses in meeting new aims and objectives
- / review of academic related policy for referral to the Academic Board as required
- / impact of new technologies on future planning for the School.

The FRC generally meets fortnightly, or as required.

# ORGANISATION CHART



# STATUTORY REPORTS

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*Australian Film Television and Radio School*

# STATUTORY REPORTS

## EQUAL EMPLOYMENT OPPORTUNITY (EEO)

### STAFFING

Staff are employed under the *Australian Film, Television and Radio School Act 1973* (as amended). Most are covered by the *AFTRS Union Collective Agreement 2007*. There are three current Australian Workplace Agreements and six common law contracts.

Senior Executive Staff (SES) equivalent staff are employed on contract. The holder of the Principal Executive Office is covered by a performance appraisal scheme which allows for an annual performance-related payment.

### Staff by gender, part-time/full-time status and level

	FULL-TIME	MALE PART-TIME	FEMALE FULL-TIME	PART- TIME	TOTAL
<b>New South Wales</b>					
PEO <sup>1</sup>			1		1
SES <sup>2</sup>	4		3		7
Below SES	43	3	48	6	100
Temporary	1	0	0	0	1
<b>Total</b>	<b>48</b>	<b>3</b>	<b>52</b>	<b>6</b>	<b>109</b>
<b>South Eastern Region</b>					
Below SES	1	1	2	1	5
<b>Queensland</b>					
Below SES		1	2		3
<b>South Australia</b>					
Below SES	1			1	2
<b>Total</b>	<b>50</b>	<b>5</b>	<b>56</b>	<b>8</b>	<b>119</b>

<sup>1</sup> Principal Executive Officer

<sup>2</sup> Senior Executive Service

The management/heads of department and teaching categories include women teaching in technical disciplines. Support-staff duties mostly relate to building maintenance.

Changes in female representation vary according to staff level:

- / senior management: remains at 50 percent
- / head of department: up from 50 percent to 61 percent
- / lecturers: down from 52 percent to 44 percent
- / technical: down from 19 percent to 8 percent.

Of the year's 34 appointments, 16 were women. Four indicated they were from a non-English speaking background.

As of 30 June 2010 there were 119 staff at AFTRS including:

- / part-time workers – 13
- / non-English speaking backgrounds – 19 (to senior executive level)
- / identifying as having a disability – two.

All figures in the tables are as at 30 June 2010.

**Staff by gender, level and NESB\***

	MALE	FEMALE	TOTAL	NESB
Senior management	4	4	8	1
Management/Heads of department	11	17	28	5
Teaching	10	8	18	1
Teaching/Training support		9	9	2
Administration	8	21	29	4
Technical	13	1	14	5
Production	4	4	8	
Support	3		3	1
Trainee	2		2	
<b>Total</b>	<b>55</b>	<b>64</b>	<b>119</b>	<b>19</b>

\*Non-English speaking background



**Representation of Equal Employment Opportunity (EEO) target groups\* by salary band (full-time equivalent)**

SALARY BAND	NESB	ATSI	PWD	WOMEN
To \$42,000			1	
\$42,001-55,000	1			7
\$55,001-63,000	4			17
\$63,001-80,000	5	1		9
\$80,001-90,000	3		1	13
\$90,001-106,000	4			13
Over \$106,000	2			5
<b>Total</b>	<b>19</b>	<b>1</b>	<b>2</b>	<b>64</b>

\*EEO target groups: Non-English speaking background (NESB), Aboriginal and Torres Strait Islanders (ATSI), people with a disability (PWD) and women. Staff gave this information voluntarily.

No formal complaints were made this financial year. Informal concerns were resolved with the help of the Head of Human Resources, the Dean of Education and the Student Services Manager, who also advised on discrimination issues.

EEO issues and trends noted for the year:

- / the School reviewed the Access and Equity Policy to reflect the new staff structure and the increased use of contractors in teaching
- / the School updated the EEO Policy to reflect changed structures and needs
- / more staff opted to work part-time, particularly in teaching
- / the number of staff using flexible work arrangements to meet carer needs remains the same
- / improved remote access to the network and databases allowed more staff to work from home at their request, and on an ad hoc basis
- / more women are using external study support
- / the number of staff taking leave for religious/cultural purposes remains the same.

All equity-related policies are on the AFTRS intranet.

**WORK AND PRIVATE COMMITMENTS**

AFTRS retains a flexible policy in relation to accommodating the private commitments of staff. These include part-time work, job sharing, home-based work, flexible working hours, personal leave that can be used for religious/cultural observances, recreation leave at half pay, and leave without pay. During 2009-2010 there was an increase in flexible working hours arrangements, part-time and home-based work.

## STAFF TRAINING AND DEVELOPMENT

Human Resources continued to offer internal training in basic administration and technology skills, but with an added emphasis on teaching skills – particularly through the Graduate Certificate in Teaching Creative Practice. Staff continued with national training in the new student management database, teaching technology and upgrades in management technology.

Other training areas included marketing, specialist production technology, financial management, copyright, corporate governance, workplace relations, directing techniques and general management.

Teaching staff, including guest lecturers, had the chance to upgrade their skills, notably through the Teaching Creative Practice program. A number took professional development leave or were granted leave without pay to enhance their industry-based skills.

Staff attended national and overseas conferences in education, broadcasting, radio, library management, producing, broadcast technology and industrial relations.

AFTRS helped staff take external studies in finance, business and technology, information studies, screen culture, visual arts, facilities management and learning sciences. AFTRS also employed four technical trainees, who were supported through their TAFE training.

With other New South Wales arts organisations, AFTRS developed and ran a pilot training program. All staff could choose from a range of seminars and workshops in general skills. This was highly successful and will continue in 2010–2011.

Human Resources continued to run training and development programs, as identified by management and staff, through the performance management scheme.

### COST OF STAFF TRAINING

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Value of staff time for training:

	\$
127 days internal training	41,648
88 days external training	29,328
36 days attending conferences	12,177
20 days approved professional development leave	6,720
127 days approved study leave	30,030

Direct expenditure on training:

Internal training	25,218
External training	22,246
Conferences	7,530
Related travel	17,009

<b>Total cost of staff training</b>	<b>191,906</b>
<b>Average expenditure per staff member</b>	<b>1613</b>

## INDUSTRIAL

AFTRS continued its commitment to involve staff and students in decision-making. The primary approach is to include a staff-elected and a student-elected member in the governing Council. Staff and/or student representatives have input through the committees, including the Occupational Health and Safety Committee and the Academic Board. Staff also contribute through regular departmental and divisional meetings.

Staff and students have access to information through email, the AFTRS website, staff newsletters and all-school meetings.

The current Collective Agreement has a nominal expiry date of 17 October 2010. Negotiations with bargaining representatives for a new Enterprise Agreement are expected to begin in the 2010-2011 reporting period.

## OCCUPATIONAL HEALTH AND SAFETY

AFTRS continues to identify and promote best practice in Occupational Health and Safety (OH&S) management, and is committed to reducing workplace-related accidents, illnesses and injuries. The School carries out and adheres to all relevant government OH&S policy and legislation. To ensure the School complies with the amended legislation, it is revising policies and procedures.

The School continuously seeks to improve performance, maintain focus on objectives, and evaluate progress. AFTRS has addressed several of its policies and procedures including:

- / Health and Safety Management Arrangements (reviewed)
- / Children on Premises Policy and Procedure – Staff and Students (developed)
- / OH&S Risk Management Policy and Procedure (developed)
- / Employee Assistance Program Policy and Procedure (reviewed)
- / Process for Health and Safety Representative Interactions with Staff and Management (developed)
- / Rehabilitation Policy and Procedure (reviewed)
- / Student orientation, including instruction on safe productions, and the ergonomics and safe use of editing and sound suites.

In line with the AFTRS Health and Safety Management Arrangements and the commitment to continual improvement, Deloitte conducted an internal OH&S audit. The result was a rating of 3 (satisfactory). Areas that need further work will form the basis of the OH&S Improvement Plan.

The School is a member of the Cultural Institutions Occupational Health and Safety network.

## CONSULTATION WITH STAFF

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AFTRS has an active OH&S Committee, which met regularly during the year. Staff are well represented, and the minutes are available to all staff and students. An assessment by Comcare into the School's Health and Safety Management arrangements and the processes for consulting with staff confirmed that these were adequate for consultation and dispute resolution.

## TRAINING

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Staff attended training in:

- / first aid (senior officer level)
- / emergency evacuation
- / induction
- / production safety (new students).

## PERSONNEL

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As part of the School's commitment to OH&S, the School has the following trained personnel:

- / six health and safety representatives and deputies
- / 19 first aid officers
- / 29 emergency wardens
- / four case managers.

## ACCIDENT, INCIDENT AND INJURY REPORTS

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The OH&S Committee considered 18 accident, incident or injury reports as a standing agenda item. One was serious enough to warrant a full investigation and a report to the AFTRS Executive.

## FRAUD CONTROL

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In 2009–2010 AFTRS reviewed its fraud control in accordance with the Commonwealth Fraud Control Guidelines 2002. A Fraud Control Risk Assessment was conducted to review fraud prevention, detection, investigation, reporting and data collection procedures and processes. A Fraud Control Plan was developed for implementation in the 2010–2012 period.

## FREEDOM OF INFORMATION

Information about AFTRS and its operations may be obtained by making a request under the *Freedom of Information Act* 1982. Requests are referred to the AFTRS Freedom of Information Officer.

No formal requests under this Act were received by AFTRS during the reporting period.

## PRIVACY

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

The School continues to comply with obligations under the *Privacy Act* 1988 and the Privacy Commissioner's guidelines, in relation to collection, storage and security, record-keeping, access to, and alteration, use and disclosure of personal information.

There were no requests for access to, or the correction of, personal information.

## EFFECTS OF MINISTERIAL DIRECTIONS

Several subsections of the *Australian Film, Television and Radio Act 1973* (as amended) refer to the ministerial powers to direct AFTRS in matters concerning the Council (subsections 9.2 and 12.1), finances (subsections 36.2 and 37.1) and fees payable by students (subsection 50.1). No ministerial directions relating to these clauses were issued during the year.

Two general policies from previous financial years continue to be noted: policies on foreign exchange, and cost recovery. Also, under paragraph 16(1)(c) of the *Commonwealth Authorities and Companies Act 1997* (CAC Act), the directors of each general government sector (GGS) authority and wholly-owned company are required to provide a compliance report after the end of each financial year.

## INDEMNITIES AND INSURANCE PREMIUMS FOR OFFICERS

AFTRS has not given any indemnities or paid any insurance premiums, during or since the end of the financial year, to any person who is or has been an officer of AFTRS, with the following exception: AFTRS paid an insurance premium of \$5,551.30 (GST-exclusive) to Comcover to indemnify Council members and officers for any claim made against them while acting as office holders.

## JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

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

## COMMONWEALTH DISABILITY STRATEGY

The Commonwealth Disability Strategy provides a framework to help Commonwealth organisations meet their obligations under the *Disability Discrimination Act 1992*. The strategy defines the core roles of government agencies as: policy adviser, regulator, purchaser, provider and employer. In terms of the strategy, AFTRS is a provider and a purchaser.

AFTRS is a provider of educational services on a national basis:

- / The AFTRS Service Charter, available on the website, specifically refers to providing appropriate facilities and support for staff and students who identify with a disability. It also gives contact details for complaints from the public.
- / The AFTRS Access and Equity Policy and Disability Policy, available on the AFTRS website.
- / Details of access and facilities for students with disabilities are outlined in the Student Handbook available on the AFTRS website and issued to students with enrolment documents.
- / Complaints and grievance mechanisms for students are in the Rules, Policies and Procedures publication, a copy of which students receive when enrolling. Students can also access this information online.

AFTRS is a purchaser of goods and services.

- / All tender documents and calls for expressions of interest are available electronically either on the AFTRS' website or on request. These are generally available at the same time the tender documents are released in hard copy. There have been no requests for other formats.
- / For general purchasing and tendering, the School consults Australian standards. All leases ensure compliance. Where specific equipment or services are obtained for an individual, the School consults with that individual, and any person or organisation they recommend.
- / Purchase and tender documents specify standards to be met in terms of access, where relevant.
- / The standard AFTRS Contract for Service specifies the requirement to comply with the *Disability Discrimination Act 1992*.
- / The AFTRS Service Charter available on the website gives contact details for complaints from the public.

#### ACTION IN 2009–2010

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- / Reviewed and actioned AFTRS compliance with the Disability Standards for Education 2005.
- / Assessed website compliance and modified as required in myaftrs and the online application process.
- / Developed and implemented a process and flowchart for managing the progress of students identifying with a mental health disability.
- / Developed a formal agreement process for students identifying with a disability.
- / Key staff attended a mental health first aid training program.

#### PLANS FOR 2010–2011

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- / Undertake a review of welfare providers for students identifying as having a disability, and make information available.
- / Develop a new Disability Action Plan.
- / Continue to train key staff in mental health first aid.
- / Include mental health disability in planned lunchtime information sessions for staff.

## ENVIRONMENTAL PROTECTION AND BIODIVERSITY CONSERVATION

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

#### ECOLOGICALLY SUSTAINABLE DEVELOPMENT

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

The AFTRS program of environmental activities aims for:

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

ACTIVITY	ALIGNMENT WITH ESD PRINCIPLES	ADVANCEMENT OF ESD PRINCIPLES
Managing contracts	Contracts for potential suppliers contain environmental conditions (incorporated into contract templates).	Procurement decisions and contracting integrate long- and short-term economic and environmental aims.
Engaging sustainable building-services consultants	Review and modify environmental policies and management plans.	Provides the basis of our environment management program.
	Review guidelines for energy systems, to improve controls of operational environment and occupant behaviour.	Documents how to manage the environmental impact of our activities.

## ENVIRONMENTAL PERFORMANCE

The facility at Sydney's Entertainment Quarter in Moore Park was designed to meet the National Australian Built Environment Rating System (NABERS) 4.5-star rating for office areas. All new fitouts have been designed to keep the environmental integrity of the design.

Commissioning of the building has been ongoing in the financial years 2008-2009 and 2009-2010. The School has reviewed data on energy use, waste production and water use. In view of limited or non-accurate single-year, post-commissioning data, the School aims to create a full and accurate table of indicators in the 2010-2011 annual report.

# APPENDICES

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*Australian Film Television and Radio School*



## APPENDIX 1

# ENABLING LEGISLATION

The Australian Film, Television and Radio School (AFTRS) was established through the *Australian Film, Television and Radio School Act 1973*. It is the leading institution for education and training for Australia's screen broadcast industries.

AFTRS' functions as laid out in the *Australian Film, Television and Radio School Act 1973* are:

- (a) to provide advanced education and training by way of the development of the knowledge and skills required in connexion [sic] 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.

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

## APPENDIX 2

# SUPPORTERS

AFTRS enjoys a strong relationship with its sponsors. These sponsors support the School's students through the generous provision of scholarships, the financing of specialist training and cultural exchange. Our sponsors' commitment over many years to provide unique experiences for our students demonstrates their commitment to developing creative talent. This benefits our industry and the broader community as well as our students.

### FOXTEL SCHOLARSHIP FOR EXCEPTIONAL NEW TALENT

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With a focus on television, the FOXTEL Scholarship for Exceptional Talent supports emerging talent in screen production. All students in Graduate Diplomas or Graduate Certificates in Screen Business, Screenwriting, Producing and Directing are eligible to apply for this award of \$30,000. The award supports an exceptional graduate in the first year following their graduation. FOXTEL works with the recipient to help them make contacts and achieve experience, especially in the area of subscription television.

### THE MACQUARIE GROUP FOUNDATION

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The Macquarie Group Foundation generously supports the provision of targeted education and training to Indigenous students in regional and remote Australia. This means potential students and local communities can participate in non-award, specialist training in the screen arts and broadcasting skills.

### THE KENNETH B MYER FELLOWSHIP

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The Kenneth B Myer Scholarship for Exceptional Talent selects and supports emerging screen production talent in the screen production landscape. It provides up to \$20,000 to two exceptional graduates in the first year following their graduation by supporting them in an attachment to a creative person or organisation in Australia or overseas.

### THE AV MYER AWARD

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Through a generous donation made by Mr Andrew Myer to the School in 2001 to support Indigenous students, the AV Myer Award selects and supports emerging talent as they pursue their careers in screen arts and broadcasting. It provides up to two awards of \$20,000.

### THE EUROPEAN UNION TRAVELLING SCHOLARSHIP

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The European Commission, in partnership with a member state and a major film festival held in that member state, offers one or more travelling scholarships to outstanding AFTRS graduates in a discipline appropriate to the relevant festival. This means, each year there is a new opportunity to AFTRS graduates to connect with peers in Europe.

In 2009 the European Commission partnered with the Finnish Embassy in Australia to award travelling scholarships to two graduates. Applicants for the award were invited to attend the DocPoint Helsinki Documentary Festival and the Helsinki International Film Festival Love and Anarchy.

#### SELWYN SPEIGHT SCHOLARSHIP FOR RADIO REPORTING

---

The Selwyn Speight Scholarship for Radio Reporting was established as a bequest from Selwyn Speight, a former ABC journalist. The purpose of the award is to 'encourage the pursuit of excellence in and the proper practice of radio reporting'. The award of up to \$11,000 is given to AFTRS students with the aptitude and enthusiasm to undertake news/journalistic careers.

## APPENDIX 3

# FINANCIAL AND RESOURCES SUMMARY

### FINANCIAL PERFORMANCE

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In the 2009–2010 financial year AFTRS achieved a budgeted breakeven result. The Parliamentary Appropriation for AFTRS in 2009–2010 was \$23,656,000. Total revenue was \$28,309,511 of which \$4,653,511 was mainly earned through course fees, interest and the sale of AFTRS training products.

The increase in the range and number of courses offered for the 2010 academic year increased course fee revenue by 48.7 per cent compared to the previous year. Excess equity derived as a result of the sale of the North Ryde asset was returned to consolidated revenue.

An asset stocktake was done during the year. The assets were then scrutinised in a detailed revaluation. This resulted in a relatively small write-down.

AFTRS' financial statements for 2009–2010 were prepared in accordance with the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) and the Finance Minister's Orders (FMOs) for the reporting period ending 30 June 2010. The Australian National Audit Office (ANAO) issued an unqualified audit opinion on the financial statements and notes on 3 September 2010.

### EXTERNAL AUDIT

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The ANAO did not review AFTRS' operations in the reporting period.

### INTERNAL AUDIT

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

Deloitte Australia provides internal audit services to the School. Audits conducted during 2009–2010 were:

- / student records management
- / occupational health and safety
- / contract and procurement
- / payroll function.

## RISK MANAGEMENT

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AFTRS participated in Comcover's 2009/10 Risk Management Benchmarking Survey. Although the results of the survey indicated that there were some aspects of the AFTRS' risk management that needed improving, the School received a benchmarking discount of 3.8 per cent on the cost of its 2009-2010 insurance premium.

## CLAIMS AND LOSSES

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There were no major losses during the year ending 30 June 2010.

## PURCHASING

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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 AFTRS management positions. This is subject to the limits prescribed under the *Australian Film Television and Radio School Act 1973* (as amended) and Council-approved policies, programs and procedures of AFTRS.

All accounts received by AFTRS were processed for payment on time. To the best of the School's knowledge, no properly-rendered accounts were paid after the due date.

AFTRS uses, where appropriate, 'Purchasing Australia' information on federal government contracts that is supplied via CD-ROM. Information is also supplied from Qstores for goods available on state government contracts.

Information technology equipment and general goods purchases are made from both state and federal contracts (where appropriate). The School buys capital items in accordance with the annual capital program approved by management.

## COMPETITIVE TENDERING AND EXPRESSIONS OF INTEREST

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AFTRS procurement policy requires purchases over \$100,000 to be considered for tender and/or expressions of interest. Purchases greater than \$400,000 require public tender and/or expressions of interest.

### **Tenders sought and contracts entered into included the following:**

- Cleaning services for AFTRS Sydney
- Electricity supply for AFTRS Sydney
- Foyer Modifications for AFTRS Sydney
- Acoustic Treatment to the Foyer
- Mechanical system
- Radio Studio Air Conditioning Upgrade, Austral Air Conditioning Services
- Radio Studio Air Conditioning Upgrades Building Works
- Foyer Modification - Architectural Works
- Foyer modification - Builders Works
- Building Management System

### **Request for quote:**

- Shade structures for AFTRS Sydney
- Mechanical Services for AFTRS Sydney
- Building Management System Service for AFTRS Sydney
- Environmental and Ecologically Sustainable Development Consultancy
- Acoustic Treatment to the Foyer
- Desktop Refresh
- Mac Refresh

### Consultancy services

AFTRS engages consultants with specialist skills to help with defined projects.

Cundall And Johnston, Environment Sustainability	\$41,850.00
The Project Factory' Design and Application of CSB E-Book Project'	\$39,456.00
ACCUCOM Systems Integration Pty Ltd Email Migration	\$14,109.15
HBA Consulting, Hr Consultancy	\$13,559.58
The Lantern Group	\$55,000.00
Dimension Data Disaster Recovery Capability Assessment	\$19,872.00
Frontline Systems Citrix Server Farm Upgrade	\$18,602.50
HP Technology Core Network Redesign	\$10,544.75

### CONTRACTORS

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Each year AFTRS engages a range of industry practitioners as contractors to support its core activities of teaching and learning. See note 2 in the Financial Accounts.

## PROPERTY USE

AFTRS' headquarters is located at the Entertainment Quarter, Moore Park in the heart of Sydney's screen precinct. The School maintains interstate offices to provide education and training through courses, seminars and to consult with industry.

STATE	ADDRESS	RENT EXCL. GST PA	SIZE	USE
New South Wales	The Entertainment Quarter 130 Bent Street Moore Park 2021 PO Box 2286 Strawberry Hills 2012	\$4,198,704.40	12964m <sup>2</sup>	Offices, Sound Stages, Recording Studios, Staging and Engineering Workshops, Theatres, Lecture and Training Rooms
South Australia	44a High Street Kensington 5068	\$43,067.40	360m <sup>2</sup>	Offices, Lecture and Training Rooms
Queensland	Judith Wright Centre of Contemporary Arts Level 2, 420 Brunswick Street PO Box 1480 Fortitude Valley 4006	\$ 45,980.00	163m <sup>2</sup>	Offices, Lecture and Training Rooms and Radio Studio
Victoria	Level 4, 2 Russell Street Melbourne 3000	\$ 34,011.80	312m <sup>2</sup>	Offices, Lecture and Training Rooms
Western Australia	eCentral TAFE Room A-116, 140 Royal Street East Perth 6004	\$2760.00	20m <sup>2</sup>	Office
Tasmania	Space 125, Salamanca Arts Centre, 77 Salamanca Place, Hobart 7004	\$ 5400.00	28m <sup>2</sup>	Office

## HUMAN RESOURCES

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Staff are employed under the *Australian Film, Television and Radio School Act 1973* (as amended). Most of the staff are covered by the AFTRS' Union Collective Agreement 2007. There are also three current Australian Workplace Agreements and six common law contracts.

As of 30 June 2010, there were 119 staff at AFTRS, 13 of whom worked part-time (11 per cent). In 2009–2010 a range of employment conditions were reviewed to ensure they were consistent with the requirements of the *Fair Work Act 2009*.

Human resources priorities were:

- / Staffing structure reviews: the Open Program Division to ensure appropriate support for the new national program; the Facilities and Central Services to ensure the best service for the increased number of students and course participants attending AFTRS; the creation of an Indigenous Training Officer position to support a renewed emphasis on training for Indigenous practitioners and organisations.
- / A pilot training program in collaboration with other cultural agencies. The program provided general training for staff as well as networking opportunities with staff from similar organisations.
- / Improving flexibility in employment through policy reviews in advertising, outside employment, and re-engagement following redundancy.
- / Strengthening governance through policy reviews in areas such as the employment or engagement of relatives and others with close connections to staff members.
- / Occupational health and safety policy-related reviews including risk management, rehabilitation, employee/student assistance programs, and children on premises to ensure compliance and to support the growing number of students and course participants.
- / Reconsideration of the equal employment opportunity, and access and equity policies to ensure both compliance and suitability for AFTRS.

## TECHNOLOGY AND INFRASTRUCTURE

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As a result of the significant increase in student numbers, course delivery refocused on the refresh and upgrades of technical resources. All staff computers and lab facilities were replaced. New management tools were introduced to increase efficiency, control and flexibility in software use for both PC and Macs.

Increased demand led to provision of additional specialist editing suites for Sound and Screen Music students. Computer labs also increased student capacity. To provide a high end digital cinematography camera for students, the School bought a RED One camera. Other high-end cameras were either hired by the School or were loaned to the School.

A temporary projection system was installed in one of the School's large production studios. This was used in the School's first foray into 3D production, and to screen the film *Dead Boring*.



## APPENDIX 4

# AFTRS GRADUANDS 2009–2010

### Graduation: 28 August 2009

#### GRADUATE CERTIFICATE: 3D ANIMATION

---

Jonah Booth-Remmers  
James Clift  
David Cunningham  
Rod Mosel  
Jamie McNicol  
William Northcott  
Annie Rudduck  
Jamie Webb  
Hannah Carroll Chapman  
Hanson Fincher  
Reuben Hill  
John Olaya  
Gina Otalvaro  
Sabrina This  
Juan Miguel Zaragoza

#### GRADUATE CERTIFICATE: SCREEN DRAMA – DIRECTING AND SCREENWRITING

---

Allyson Dowdle  
Evan Green  
Robin Green  
Chae Lindeman  
Adam Lomsargis  
Armin Miladi  
Marty Moynihan  
David Pawsey

### Graduation: 4 December 2009

The 2009 Graduation was held on 4 December 2010 for those Foundation Diploma and Graduate Diploma students who successfully completed their chosen course in screen arts or radio broadcasting. The keynote address was given by the former Minister the Hon Peter Garrett AM, MP.

#### FOUNDATION DIPLOMA

---

Matt Bartlett  
Madeleina Birbara  
Matthew Burgess  
Fergus Cahill  
Meredith Calthorpe  
Luke Cavalan  
Helen Chrysafis  
Timothy Crews  
Matthew Cullen  
Roma D'Arrietta  
Tanya Devereaux  
Jeremy Donazzan  
Mitchell Farkas  
Erin Good  
Jack Gow  
Joshua Harper  
Ashlinn Harty  
Christopher Hogben  
Lewis Johns  
Aidan Keogh  
Hee Yeong Kim  
Alexander Lee-Rekers  
Adam Lemmey  
Jaime Lewis  
Taylor Litton-Strain  
Jasper Marlow  
Tsubasa Masano  
Lily Matchett  
Patrick May  
Dane McCusker  
Daniel Monks  
Nathaniel Oliveri  
Finbar O'Mallon  
Shane Parsons  
Costa Pegios  
Thomas Rohr  
Casey Schweikert  
Albert Self  
Annette Sicari  
Jesinda Simpson  
Peter Sneddon  
Christopher Squadrito  
Kascha Sweeney  
David Timperley  
Nicholas Ward

Sophie Weldon  
Ashley Wing  
Edward James Wright  
Juan Miguel Zaragoza

GRADUATE CERTIFICATE IN  
BUSINESS ADMINISTRATION  
(CREATIVE INDUSTRIES)

---

Jennifer Day  
Maxwell Haymes  
Jocelyn Nettlefold  
Toni-Maree Savage  
Megan Simpson  
Anna Wood

GRADUATE CERTIFICATE:  
3D ANIMATION

---

David Benhamou  
Eric Cotton  
Rose Draper  
Duncan Elms  
Michelle Lindner  
Benjamin Swinbanks  
Jo Ann Tan  
Yusuf Temel

GRADUATE CERTIFICATE:  
SCREEN DRAMA –  
DIRECTING & SCREENWRITING

---

Guy Anderson  
Samuel Bartlett  
Damian Blayney  
James Findlay  
John-Paul McElwee  
Dale Menz  
Robert Miles  
Annabel Osborne  
Oscar Bravo  
Megan Riakos  
Michael Schroeder  
Michael Schwarz

GRADUATE CERTIFICATE:  
SCREEN MUSIC

---

Darren Emerson  
Peter Macpherson  
Natalia Moszenin  
Thomas Rouch  
Petra Salsjo  
Rosie Westbrook

GRADUATE CERTIFICATE:  
SCREEN BUSINESS

---

Olivia Cox  
Paul Sullivan  
Jana Jones

GRADUATE CERTIFICATE: PRODUCING

---

Melanie Chrysochooides  
Kristopher Macken  
Meredith Mawson Porteous  
Sonia Todd

GRADUATE DIPLOMA:  
CINEMATOGRAPHY

---

James Brown  
Mark Burkett  
Joel Froome  
Ross Giardina  
Adam Howden  
Christopher Miles  
Robert Morton

GRADUATE DIPLOMA: DIRECTING  
(FICTION & NON FICTION)

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Frances Anderson  
Craig Boreham  
Nicholas Clifford  
Stephen de Villiers  
David Edwards  
Lucy Gaffy  
Martha Goddard  
Mark-Alexander Hartwin  
Maximillian Hemmings  
Jakub Jacko  
Christopher Johnson  
Maziar Lahooti  
Matty Limpus  
James Marshall  
Thomas Noakes  
Tresa Ponnor  
Alex Ryan  
Tonnette Stanford

GRADUATE DIPLOMA: EDITING

---

John Binstead  
Adrian Chiarella  
Amarnath Jones  
Emma McKenna  
Gwen Sputore  
Grant Walls

GRADUATE DIPLOMA: COMMERCIAL  
RADIO BROADCASTING

---

George Gillings  
Michael Gray  
Lukas Goodenough  
Christian Hull  
Stephanie Kirk  
Reegan McLaughlin  
Michael Snitch  
Samantha Taylor  
Daniel Udana  
Stephanie Vale  
Pippa Williams

Sharon Jacobson  
James Jennings  
David Lawrance  
Nathan Luff  
Nathan March  
Finbarr McCarthy  
Andrew Morrison  
Helen Mulrone  
Helen Murdoch  
Sean Peter  
Matthew J Schelle  
Andrew Slattery  
Carolyn Taylor  
Richard Viede

GRADUATE DIPLOMA:  
RADIO BROADCASTING

---

Nicholas King  
Marianne Mettes  
Catherine Warczak  
Lawrence Champness  
Georgina Stynes

GRADUATE DIPLOMA: FILM AND  
TELEVISION – SCREEN COMPOSITION

---

Volker Beilharz  
Jonathan Bush  
Stephanie Nicholls  
Nicholas Wales  
Patrick Robertson  
Sam Keevers

GRADUATE DIPLOMA: SCREEN MUSIC

---

David Barber  
Robert Clark  
Chris Dobson  
Annette Golden  
Miho Hongo  
Courtney Johns  
Paul Kopetko  
Gareth Orchard  
Shane Tartakover

GRADUATE DIPLOMA: SCREENWRITING

---

Joseph Patrick Carr  
Nathan Cureton  
Angelica Cristina Dio  
Jonathan Empson  
Rohan Everingham  
John Fink  
Will Goodfellow  
Katelnd Griffin  
Arie Hirsh

GRADUATE DIPLOMA: SOUND  
(LOCATION SOUND AND INTERACTIVE)

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Paradox Delilah  
Christopher Frith  
Michael Long  
Benjamin Beverley  
Michelle Child  
Xavier Fijac  
Andrew Finn  
Orson Gawne  
Ines Richter  
Maria Stewart

## APPENDIX 5

# SUPPORTER AWARDS TO STUDENTS 2009–2010

The FOXTEL Scholarship for Exceptional New Talent was awarded to Jonathan Empson, Graduate Diploma Screenwriting.

The Kenneth Myer Fellowship was awarded to Carolyn Taylor Graduate Diploma in Screenwriting for Exceptional Talent and to Martha Goddard Graduate Diploma Directing (Fiction and NonFiction) for Project Development.

The European Union Travelling Scholarship was presented to two students: Lucy Gaffy, Graduate Diploma Directing (Fiction and Non-Fiction) to attend Docpoint Festival in Helsinki and to Dave Edwardz, Graduate Diploma Directing (Fiction and Non-Fiction) to attend the Love and Anarchy Festival in Helsinki.

The Selwyn Speight Scholarship for Radio Reporting award was made to two students, Catherine Warczak, Graduate Diploma Radio Broadcasting, and Peta Martin, Graduate Diploma Radio Broadcasting.

## APPENDIX 6

# GRADUATE DIPLOMA STUDENT PRODUCTIONS

### AT THE BREAKFAST TABLE

2010 Colour 24'30

---

Director	Frances Anderson
Writer	Frances Anderson
Cinematographer	Christopher Miles
Sound Designer	Xavier Fijac
Sound Mix	Xavier Fijac
Location Sound	Michael Long
Editor	John Binstead
Production Designer	Bernadette Hehea
Music Score	Robert D Clark

#### CAST

Evie	Maeve Dermody
Edward	Michael Dorman

#### SYNOPSIS

Edward and Evie are newlyweds. However, over the first six months of marriage, domestic bliss eludes them as they discover how little they know one another. Evie studies dreams and Edward has them; naturally conversation at the breakfast table revolves around Edward's nocturnal adventures. This masks a steady, almost devastating, deterioration in communication.

*At the Breakfast Table* is a story about dream envy.

## LOVELESS

2010 Colour 13'30

---

Director	Maziar Lahooti
Writer	Maziar Lahooti
Associate Producer	Renae Moore
Cinematographer	Adam Howden
Sound Designer	Ben Beverley
Location Sound	Chris Frith
Editor	Amarnath Jones
Production Designer	Brian Hoy
Music Score	Robert D Clark

### CAST

Tom	Khan Chittenden
Lisa	Pia Miranda
Adam	Brendan Coustley

### SYNOPSIS

*Loveless* is a story about love and addiction. Juxtaposing two timelines – the present and four months into the future – it's about some of the nasty things love can make you do, after the good part is gone.

## VALHALLA

2010 Colour 18'30

---

Director	Alex Ryan
Writer	Alex Ryan
Cinematographer	Adam Howden
Sound Designer	Michelle Child
Location Sound	Paradox Delilah
Sound Mix	Michelle Child
Editor	Grant Walls
Production Designer	James Croke
Music Score	Gareth Orchard

### CAST

Freia	Anna Lise Phillips
Rowan	Richard Green

### SYNOPSIS

In a seedy underworld, Rowan cleans up after messy jobs.

## FALLEN

2010 Colour 16'00

---

Director	Alexander Hartwin
Writers	Grant Walls Alexander Hartwin
Cinematographer	Mark Burkett
Sound Designer	Andy Finn
Location Sound	Michael Long
Editors	Emma McKenna Ann Foo
Production Designer	Liam Beck
Music Score	Kim Tae Young Gareth Orchard
Performed by	Michelle O'Young String Ensemble Kim Tae Young Courtney Johns

## CAST

Andy	Lawrence Baker
Linda	Renee Yi Lim
Jerry	Fayssal Bazzi
Miriam	Megan Drury

## SYNOPSIS

Andy has a regular job working on major construction sites and is leading a happy life. But then a freak accident changes everything. He falls from insecure scaffolding, the fall rendering him paraplegic for life. Doctors save him from death but when he finally wakes up, it is not only his body that has changed. He struggles to come to terms with his physical disability and the new persona he has become. His girlfriend leaves him and, once popular, he is now invisible to women. Then he comes across an ad for call girls. Desperate for some form of physical contact, he rings.



**SLUT - THE MUSICAL**  
2010 Colour 16'00

---

Director	Tonnette Stanford
Writer	Tonnette Stanford
Cinematographer	Nathan M Wright
Sound Designer	Orson Gawne
Location Sound	Chris Frith
Sound Mixer	Orson Gawne
Editor	Grant Walls
Production Designers	Xanthe Highfield Virginia Mesiti
Music score	Kim Tae Young

**CAST**

Murray	Nigel Turner-Carroll
Barry	Lee Jones
Pauline	Marianne Frith
Tim	Alistair Watts
Sheryl	Jennifer 'Molly' Vallentine
Colleen	Rita 'Rooty' Almohty
Susan	Carla Pressman
Maureen	Victoria Stanford
Singing cleaner	Monique Montez
Main dancers	Ashleigh Tegart, Sarah Seville Sarah Lyons, Samantha Torretta

**SYNOPSIS**

*Slut - the Musical*, a spectacular gay love story filled with glorious 80s fashion, high energy dance numbers, glitter and fun!

## MONGREL'S CREED

2010 Colour 11'30

---

Director	Tom Noakes
Writer	Will Goodfellow
Associate Producer	Cameron D'Arcy
Cinematographer	James Brown
Sound Designer	Xavier Fijac
Location Sound	Paradox Delilah
	Michael Long
Sound Mixer	Xavier Fijac
Editor	Amarnath Jones
Production Designer	Marc Barold
Music Score	Paul Kopetko

### CAST

Jim Gravel	William Zappa
Mr Cod	Anthony Phelan
Robbie	Andy Ryan

### SYNOPSIS

Set in a future, dystopian reality, *Mongrel's Creed* is a short, dark comedy about Jim Gravel, a jaded and miserable lifetime employee of the omnipresent 'Company', condemned to the soul-destroying task of reprogramming rebellious citizens into more controllable, obedient workers. Until he is ordered to reprogram an enthusiastic, life-affirming man-child named Robbie...

## THE BRIDGE

2010 Colour 14'30

---

Director	Martha Goddard
Writer	Martha Goddard
Associate Producers	Milena Romanin
Cinematographer	Ross Gardina
Sound Designer	Ines Richter
Location Sound	Paradox Delilah
Sound Mixer	Ines Richter
Editor	Gwendalina Sputore
Production Designer	Chrissie Hewitt
Music Score	Annette Golden

### CAST

Sylvie	Diana Glenn
George	William Zappa
Art dealer	Gosia Dobrowolska
Ray	Eden Falk

### SYNOPSIS

When Sylvie refuses to take her brother's phone call, she could never imagine the repercussions. In the comfort of her casual day job Sylvie discovers a live web-stream of a man hanging off the rail of an inner-city bridge. In a mad race against time Sylvie runs through the city, desperate to make it to the bridge before her brother jumps off.

## DEAD BORING

2010 3D/2D Colour 17'30

---

Director	Dave Edwardz
Writer	Dave Edwardz
Cinematographer	Rob Morton
Sound Designer	Andy Finn
Location Sound	Chris Frith
Sound Mixer	Andy Finn
VFX	Dave Edwardz
Editor	Emma McKenna
Production Designer	Natalie Beak
Music Score	David Barber

### CAST

Tommy	Jeremy Lindsay Taylor
Dawn	Krew Boylan
Jessica	Kate Bell

### SYNOPSIS

Dawn is a lonely ghost stuck in a house with no one to haunt – all she really wants is someone to spend her time with. One day, when a stranger comes to her house, she decides to kill them hoping to secure a companion, but she quickly discovers that love is something that can't just be taken.

A light comedy about death, love and sex in the afterlife.

## LONELY

2010    BW/Colour    18'30

---

Director	Matty Limpus
Writer	Matty Limpus
Based on <i>The Book of Lonely</i>	Brett d'Arcy
Cinematographer	Christopher Miles
Sound Designer	Ben Beverley
Location Sound	Paradox Delilah
Editor	Gwendalina Sputore
Production Designer	Alan Chen
Music Score	Paul Kopetko

### CAST

Lonely	Josh McConville
Bob	Ewen Leslie
Gypsy	Catherine Davies
Lunn	Danny Adcock
Young Lonely	Bryce Lavery-Jacko
Stevie	Andy Ryan
Lonely's Mum	Susie Porter

### SYNOPSIS

As a boy Lonely made a deal with his mysterious friend, Bob, to change his life for the better. Years later, when promises made are not promises kept, Lonely falls for a young woman and realises he must stand up to Bob to claim his life back.

## THE LOVE SONG OF ISKRA PRUFROCK

2010 Colour 16'00

---

Director	Lucy Gaffy
Writer	Lucy Gaffy
Associate Producer	Lyn Norfor
Cinematographer	James Brown
Sound Designer	Mia Stewart
Location Sound	Chris Frith
Editor	Adrian Chiarella
Production Designer	Megan Sadler
Music Score	Annette Golden
Performed by	Michelle O'Young Orchestra
Singer	Mersad Juleskovic

### CAST

Iskra	Victoria Haralabidou
Leo	Luke Elliott
Irene	Gabrielle Chan

### SYNOPSIS

This is the story of Iskra, a Croatian refugee who works as a radiologist in an inner-city surgery. In an effort to recover from her violent past, Iskra has made her life one of ritual, but she finds that her new life is a lonely one, and, despite the odd imaginative trip into fancy, devoid of true happiness. That is, of course, until she meets Leo. However, it would seem for Iskra that even love was not meant to be easy.

## BENEFIT

2010 Colour 16'00

---

Director	Jakub Jacko
Writer	Jakub Jacko
Associate Producer	Michael Pontin
Cinematographer	Robert C Morton
Sound Designer	Andy Finn
Location Sound	Stephen McDonald

Editor	Grant Walls
Production Designer	Julio Himende
Music Score	Chris Dobson

## CAST

Sam	Andrew Hazzard
Sam's father	Roy Billing
Sam's mother	Denise Roberts
Karina	Kathryn Beck
Jon Jon Gibson	Angry Anderson

## SYNOPSIS

Sam is a young man struggling to find his voice as a musician. When his idol, Jon Jon Gibson dies, Sam feels lost and alone. He resolves to attend Jon Jon's tribute concert but needs to raise money for a ticket. He must decide whether to sell his guitar or risk humiliation by performing in public.

## SOSEFINA

2010 Colour 12'00

---

Director  
Writer  
Cinematographer  
Sound Designer  
Location Sound  
Editor  
Production Designer  
Music Score

Tresa Ponnor  
Tresa Ponnor  
Mark Burkett  
Orson Gawne  
Eren Sener  
Gwendalina Sputore  
Megan Sadler  
David Barber

### CAST

Sosefina  
Tina  
Tommy  
Nelili  
Alina  
Satali  
Eric  
Jake  
Amber  
Tiffany

Mikayla-Grace Hau  
Saini Matangi  
Fesuiai Fesuiai  
Neilili Salome Matangi  
Elizabeth Maraeara  
Satali Sabrina Matangi  
Eric Endemann  
David Baltins  
Maddison Brown  
Grace Coleman

### SYNOPSIS

Sosefina escapes her big, loud, annoying Samoan family and their rundown house to live in a display home instead of going to school.



## WANDERLUST

2010 Colour 16'00

---

Director	Maximillian Hemmings
Writers	Maximillian Hemmings Arie Hirsh
Associate Producer	Milena Romanin
Cinematographer	Ross Giardina
Sound Designer	Michelle Child
Location Sound	Michael Long
Editor	John Binstead
Production Designers	Marc Barold Alex Holmes
Music Score	Annette Golden

### CAST

Eva	Jessica Tovey
George	Eamon Farren
Alison	Kate Raison

### SYNOPSIS

Eva and George are two misfits from very different worlds but with one thing in common – synesthesia, a condition of feeling one sense as another. Thrust into each others' lives by a misguided psychiatrist, they are drawn on a visceral journey, full of colour, sound and fury, to their innermost desires.

## THE BRIS

2010 Colour 14'30

---

Director	CJ Johnson
Writer	CJ Johnson
Based on a story by	Eileen Pollack
Associate Producer	Lyn Norfor
Cinematographer	Joel Froome
Sound Designer	Mia Stewart
Location Sound	Paradox Delilah
Editor	Emma McKenna
Production Designer	Hanna Sandgren
Music Score	Miho Hongo

### CAST

Marcus	Alan Dukes
Dad	Martin Vaughan
Rabbi Dobrinsky	Henri Szeps
Mohel	Austen Tayshus
Narrator	David Ritchie

### SYNOPSIS

On his deathbed, Marcus' father tells his son that he's not actually Jewish. He must be circumcised before he dies so that he can be buried alongside his wife. His Rabbi is not willing to do this so Marcus decides to take matters into his own hands to let his father die in peace.

## OSTIA – LA NOTTE FINALE

2010 B&W 15'00 Italian with English subtitles

---

Director	Craig Boreham
Writer	Craig Boreham
Associate Producer	Annmaree Bell
Cinematographer	Adam Howden
Editor	Adrian Chiarella
Production Designer	Inneke Smit
Sound Designer	Megan Wedge
Sound Mixer	Xavier Fijac
Location Sound	Chris Frith
Music Score	Annette Golden

### CAST

Paolo	Tony Poli
Pino	Miles Szanto
Ninetto	Aldo Mignone
Cameriera	Kimberley Hews

### SYNOPSIS

On 2 November 1975, the body of Italian filmmaker, Pier Paolo Pasolini, was found badly beaten and run over, in a deserted lot near the port town of Ostia on the coast near Rome.

His car was found being driven by a 17 year old street hustler. *Ostia - La Notte Finale* is a dark story of desire and betrayal that explores the events of the night of this brutal slaying.

Two men, from different worlds, doomed to destroy each other's lives.

## IN HEARTS LEFT BEHIND

2010 Colour 16'00

---

Director	Stephen de Villiers
Writer	Stephen de Villiers
Cinematographer	Ross Giardina
Sound Designer	Ines Richter
Location Sound	Michael Long
Sound Mixer	Ines Richter
Editor	John Binstead
Production Designer	Chrissie Hewitt
Music Score	Courtney Johns
Performed by	Michelle O'Young Orchestra David Barber

### CAST

Aden	Socratis Otto
Elise	Chloe Gardner

### SYNOPSIS

A desperate young man wakes, alone and disoriented in a strange surreal realm. The maze of his environment echoes the maze of his mind as he pieces together the events of his past, reliving memories of a relationship which ended tragically. Guided by a familiar yet ethereal source, his path takes him on a journey toward connection and ultimate redemption.

## DARREN

2010 Colour 16'00

---

Director	Nicholas Clifford
Writer	Nicholas Clifford
Associate Producer	Olivia Cox
Cinematographer	James Brown
Production Design	Kate Newton
Editor	Amarnath Jones
Composers	Courtney Johns
Sound Design	Ben Beverley, Michelle Child
Location Sound	Paradox Delilah

### CAST

Darren	Guy Edmonds
Jeff	Sam Anderson
Lucy	Zoe Naylor
Mr Michaelson	Jeff Gannon
Marcy	Katherine Hicks
Veronika	Penny Day

### SYNOPSIS

*Darren* is a dysfunctional comedy/drama about love, relationships, and getting the most out of life.

## APPENDIX 7

# BEFORE THE RAIN

A COLLABORATION BETWEEN AFTRS AND NIDA

### AFTRS Student end credits

#### NICKY TWO-TONE

---

Director	Nicholas Clifford
Director of Photography	James Brown
Editor	Amarnath Jones
Composers	Paul Kopetko, David Barber, Courtney Johns
Sound Designer	Michelle Child
Location Sound	Michael Long, Daniel Rossi
Second Unit Director	Alexander Hartwin
Camera Operators	James Brown, Mark Burkett, Robert C Mo
Assistant Editors	Grant Walls, Sophie Dick

#### LEGEND

---

Director	Stephen de Villiers
Director of Photography	Ross Giardina
Editor	Gwendalina Sputore
Composers	Robert D Clark, Ines Richter
Sound Designer	Paradox Delilah, Michael Long
Location Sound	
Second Unit Director	Matty Limpus
Camera Operator/Steadicam	Robert C Morton
Assistant Editors	John Binstead, Grant Walls

#### STEAMBOAT

---

Director	CJ Johnson
Director of Photography	Joel Froome
Editor	Emma McKenna
Composers	Miho Hongo, Robert D Clark
Sound Design	Maria (Mia) Stewart
Location Sound	Paradox Delilah, Chris Frith, Daniel Rossi
Second Unit Director	Jakub Jacko
Camera Operator/Steadicam	Robert C Morton
Assistant Editors	John Binstead, Amarnath Jones

#### VIOLET

---

Director	Craig Boreham
Director of Photography	Adam Howden
Editor	Adrian Chiarella
Composers	Dave Barber, Robert D Clark, Paul Kopetko,

Sound Designer Location Sound	Gareth Orchard Orson Gawne Chris Frith, Alison Moore
Second Unit Director Camera Operators Assistant Editors Second Assistant Directors	Alex Ryan James Brown, Ross Giardina, Emma McKenna, Gwendalina Sputore Kelvin Munro, Lucy Gaffy
Second Unit Cinematographer A Camera Focus Puller B Camera Focus Pullers	Adrian Seffrin Alexis Castagna, Lee Jake Mariano, Cameron Morley
Steadicam	Andrew Johnson

### *TRANSITIONS UNIT*

---

Director	Martha Goddard
Director of Photography	Mark Burkett
Composers	David Barber, Robert D Clark
Sound Designer	Andy Finn
Camera Assistant	Ben Lindberg
Assistant Directors	Craig Foster, Reece Jones
Camera Assistant Volunteers	Hugh Turrall, Ben Lindberg, Joseph Michael, Tim Walsh, Charles Sarroff, Megan White, Erin Black, Toulia Stathopoulos, Damien Monks Jackson England, E James Wright James Marshall, Tresa Ponnor Ines Richter, Michelle Child, Mia Stewart, Orson Gawne, Xavier Fijac, Ben Bevereley Ross Linton, Tonnette Stanford, Grant Walls, Liam Egan, Adrian Chiarella
Video Split Operators	David Barber, Robert D Clark, Paul Kopetko, Miho Hongo, Courtney Johns, Gareth Orchard
EPK	Recorded at AFTRS Recording Studio 1
Foley Artists	
Radio Voices	
Original Music Composed by	
AFTRS Screen Music Team	

**'Violet's Song'**  
Written by Gareth Orchard,  
Robert D. Clark (with Mz Ann Thropik)

**'Red Moon'**  
Written by Dave Barber & Paul Kopetko

**'Red Moon (Two Tone Remix)'**  
Written by Paul Kopetko

**'Secret'**  
Music and lyrics by Courtney Johns  
David Barber, Rex Goh, Dave Symes & Evan Mannell

## APPENDIX 8

# FRIDAY ON MY MIND (FOMM) 2009-2010

SPECIAL GUEST(S)	FOMM TITLE	DATE
Rowan Woods Film Director	Rowan Woods - Winged Creatures	July 3
Kriv Stenders Film Director	Kriv Stenders - Australian Western	July 10
Chip Rolley Artistic Director, Screen Writers' Festival	Novel Ideas - Chip Rolley	July 17
Jessica Hobbs Film Director	Free Spirit - Jessica Hobbs	July 24
Liz Ann Macgregor Director Museum of Contemporary Art	Liz Ann Macgregor - Art and social space	July 31
Robert Connolly Film Director/Producer/ Screenwriter	In the Line of Fire - Robert Connolly's Balibo * Includes special screening	August 7
Steve Jacobs Film Director	The Heart of Drama - The Adaptation of Disgrace	August 14
Anna Maria Monticelli Film Screenwriter		
Ross Grayson-Bell Film Producer	Fight Club - Ross Grayson-Bell and battling the studios	August 21
Rafael Bonachela Artistic Director, Sydney Dance Company	Enhancing Dance SDC's Rafael Bonachela	August 28
Emile Sherman Film Producer	Cash and international flow - Emile Sherman	September 4
Jonathan auf der Heide Director/ Screenwriter/Actor	Van Diemen's Land - From short film to feature * Includes special screening of <i>Van Diemen's Land</i>	September 11
Oscar Redding Director/ Screenwriter/Actor		



Richard Frankland – Singer/Song Writer/Filmmaker	Stone Bros – Richard Frankland, ratings and roadtrips * Includes special screening of Stone Bros	September 18
James Cameron Film Director/Producer / Screen- writer/Editor/Inventor	From Film School to Feature Film – networking, collegiate contacts and being tapped by James Cameron	September 25
Caterina de Nave Film Producer	Mi Culture Su Culture – SBS's Caterina de Nave	October 2
Jan Sardi Film Screenwriter	Dare to Shine – Jan Sardi, <i>Mao's Last Dancer</i>	October 9 (Full house, standing room only)
Michael Wren Actor/Film Screenwriter	Shooting Micro-budget – The Curious Case of Shifty * Includes special screening of Shifty	Oct 16
Troy Lum Managing Director, Hopscotch Entertainment	Hop, Skip and Jump – Springboard to International Success Troy Lum – Managing Director, Hopscotch Entertainment	October 23
Samantha Lang Film Director/Screenwriter	Samantha Lang – Her Place	October 30
Panel Bronwyn Kidd Film Producer, Ian Gardiner CEO, Viocorp, Craig Boreham Film Director/Screenwriter/ Producer Angie Fielder Producer	Short Cuts A filmmaker's guide to festival strategy	November 6 (89 attendees)
Vincent Sheehan Film Producer	Prime Viewers – Vincent Sheehan & David Caesar	November 13
David Caesar Film Director/Writer		
Anna McLeish Film Producer	Warped Mentality – Anna McLeish	November 20

Michael Petroni Film Producer/Writer	The Big Picture – Michael Petroni, See Pictures	November 27
John Collee Novelist/Screenwriter	John Collee – Mastering the craft	February 19 (Full house + 30 people turned away)
Jennifer Byrne Journalist/Host of the ABC Book Show	Great Adaptations – Jennifer Byrne	February 26
Hannah Hilliard Film Director	Kinderfest – Hannah Hilliard’s Franswa Sharl	March 5
Claudia Karvan Actress/Film Producer	Creative Spirit – Claudia Karvan	March 12
Andrew Knight Film Producer/Writer	Writing and Developing TV – Andrew Knight	March 19
David Michôd Film Director	Animal Kingdom – David Michôd	March 26 (154 turned people away)
Justin Monjo Film Screenwriter/Television Producer/Actor	Writing High, Justin Monjo	April 9
Ana Kokkinos Film Director	Only the Brave, Ana Kokkinos	April 16
Jeremy Sims Actor/Film Director	Beneath Hill 60, Jeremy Sims & David Roach	April 23 (Full house)
David Roach Film Writer/Producer		
David Russell Film Director/Screenwriter	Storyboarding Universe – David Russell	April 30 (Full house + turned away approx 8 people)
Brendan Cowell Actor/Film Director/Screenwriter	Character Acting – Brendan Cowell	May 7 (Full house)
Nicholas Carlton Filmmaker	Creating Online Drama – OzGirl’s Nicholas Carlton	May 14

Dave Edwardz Film Director	Stereoscopic 3D Anything But Boring!	May 21
Brad Smith Film Producer		
Peter Andrikidis Film Director/Producer	Crossing the Void – Peter Andrikidis	May 28
Ben Speed Music Composer	Stories through Sound	June 4 (45 attendees)
Nick Wales Music Composer		
Andy Commis Cinematographer	Emotional Landscapes – Andy Commis	June 11
Peter Rose Poet/Critic/Novelist/Editor	The New Television – Peter Rose & Kim Vecera	June 18
Kim Vecera Film Producer		
Jakub Jacko Film Director	Making It in Music Television – Jakub Jacko (MTV World Stage)	June 25

## APPENDIX 9

# INDUSTRY EVENTS AT AFTRS 2009-2010

AFTRS Graduate Certificate Script workshops	Sat July 4
Sounds of Australia Seminar	Mon July 6
Australian Screen Editors Guild	
Sounds of Australia Pro Tools Clinic	Tues July 7
Porchlight Films Feedback session after screening at Cutting Edge of Animal Kingdom	
Sounds of Australia Seminar Master class by George Massenburg	Wed July 8
Australian Screen Editors Guild 35mm screening of Cedar Boys and Q&A with Director/Writer Serhat Caradee	Wed July 15
Australian Production Design Guild	Sat July 21
Ozdox Monthly Seminar - Community Filmmaking	Sat July 28
Visual Effects Society Event featuring internationally renowned animation director Rob Coleman.	Mon July 30
AFTRS Graduate Certificate Script workshops	Wed August 4
Australian Production Design Guild	
Screening of Ivan Sen's Dreamland (HDV mini DV)	Tues August 5
Australian Screen Editors Guild	Wed August 6
KODAK Seminar on the post production process	
University of Sydney Centre for Continuing Education David Stratton lecture series	Sat August 9
Australian Guild of Screen Composers Beyond Language - music and sound design as a tool of communication. Workshop, seminar and Q&A	Mon August 11

Ozdox Monthly seminar - International markets	Thurs August 13
Start A Riot Film Productions Auditions	Sat August 22
WOW Film Festival Judging fiction entries	Sun August 23
Zapruder's Others Films Pty Ltd Screening and launch, of <i>30 Seconds</i> , drinks in foyer after screening	Mon August 24
FTO Emerging Filmmakers Fund, cast and crew screening	Thurs August 27
Australian Production Design Guild	Fri August 28
Scarlett Pictures. <i>Making Samson and Delilah</i> documentary screening and drinks in the foyer	Tues September 1
AFTRS Graduate Certificate Script workshops	
Australian Screen Editors Guild	Mon September 7
Australian Production Design Guild	Tues September 15
International Games Developers Association A show, tell and play meeting of the International Games Developers Association Sydney Chapter.	Wed September 16
Women in Film and Television (WIFT) - Is Diversity Good for TV? Debate and Q&A	
Ozdox monthly seminar - Indonesia Calling: Joris Ivens In Australia	Thurs September 17
Flying Bark Animation HD Cam SR screening	Wed September 23
Sydney University Centre for Continuing Education David Stratton Series	Sat September 27
Australian Production Design Guild	Mon September 29
Start A Riot Film Productions Auditions	Wed September 31
AFTRS Graduate Certificate Script workshops	Sat October 3
Australian Screen Editors Guild	Mon October 5

Ozdox Monthly seminar. Screening of <i>The Matildas Candidate</i> and discussion, 52min digi betacam.	Thurs October 8
Australian Production Design Guild	
NIDA Cast and crew graduation HD cam screening	
Australian Production Design Guild	Tues October 13
SPAA Fringe Drinks	
Commercial Radio Australia workshops	Thurs October 15
<i>Being In Heaven</i> screening	Sat October 17
WOW Film Festival Workshop - Director's Vision Through the Cinematographer's Lens	Sun October 18
Australian Production Design Guild	Tues October 20
LEMAC DEDO presentations and workshops with industry and students and staff	Tues/Wed October 27 & 28
Australian Production Design Guild	Tues October 27
Film Ink HD 86 minute screening <i>Strangers Lovers Killer</i>	Wed October 28
AFTRS staff screening - <i>Almost</i>	
Inside Film IF awards screening of nominated short films	Thurs October 29
ABC Good Game Show Interview with Dan Graf (AFTRS graduate student)	Wed November 4
Australian Guild of Screen Composers Chris Gordon master class	
AFTRS Graduate Certificate Script Workshops	Sat November 7
MTV Networks Australia MC Hammer interview - web streaming	Mon/Tues November 9 & 10
Australian Production Design Guild	Tues November 10
Australian Guild of Screen Composers Les Gock master class	Thurs November 12
Ozdox monthly seminar <i>Stolen</i> screening and Q&A 76min Digi betacam	

Screen NSW Aurora workshops	November 13,14,15 & 16
Pony Films Interviews for documentary	Mon November 16
Australian Production Design Guild	Tues November 17
ADG Stephen Soderbergh master class	Sat November 21
UTS – Creative Industries Innovation Centre John Howkins Event Tour	Mon November 23
Australian Production Designers Guild	Tues November 24
Pony Films Shooting in Studio 3	Thurs November 26
Animal Logic Internal training class	
Australian Screen Editors Guild	Mon 7 December
Pony Films Recording Studio 1 (7.30am-5pm)	
Australian Production Designers Guild Meeting	Tues 8 December
IGDA Debrief	
NSW Film and Television Office – Emerging Filmmakers Fund <i>Dark Horse</i> DVD screening	Thurs 10 December
Kennedy Miller Mitchell DVD screening of lens test	Fri 11 December
Jason Munn – <i>Writer/Director Nullarbor</i> – Script read	
National Film and Sound Archive Outline and discuss new developments with Sydney based screen industry stakeholders	Mon 14 December
Production Designers Guild Meeting	Tues 15 December
Australian Guild of Screen Composers Board meeting	Wed 16 December
Showtime Two 35mm screenings <i>Up In The Air</i> and <i>It's Complicated</i>	Thurs 17 December

<i>Road Train</i> - Bluray test (for 17 February booking)	Mon 15 February
Showtime 35mm screening <i>Shutter Island</i> 138mins (and DVD promo)	
Animal Logic Training	Tues 16 February
Visual Effects Society Awards screening (HD Cam)	
Australian Production Design Guild Meeting	
Animal Logic Training	Wed 17 February
<i>Road Train</i> - feature screening 87mins (bluray)	
<i>South Solitary</i> - test screening and screening	Thurs 18 February
University of Sydney Centre for Continuing Education David Stratton series Buster Keaton	Sun 28 February
Australian Film Festival Scriptwriting competition	Tues 2 March
Australian Production Design Guild Meeting	
Australian Directors Guild <i>Working with Jane</i> (Digi Beta screening) Jane Campion master class	Sat 6 March
B.E.C.A.W.D Film Company	Tues 23 March
AFTRS Graduate Certificate Script workshops	
Australian Screen Editors Guild	Wed 24 March
Screen Australia Marketing Seminar Working the X-Factor - a one-day market intelligence forum for filmmakers	Mon 29 March
Australian Cinematography Society	
<i>Samson and Delilah</i> - 35mm Screening and Q&A	
Australian Directors Guild Meeting	



Fever Pitch Films Screening 15 min pilot of web series <i>Relativity</i> (hard drive with DVD backup)	Tues 30 March
Australian Production Design Guild Meeting	
Showtime 35mm screening <i>Date Night</i>	Wed 31 March
AFTRS Graduate Certificate Script Workshops	
Production Design Guild Meeting	Tues 6 April
OZDOX <i>Composing for Documentary</i> screening and Q&A	Wed 7 April
Australian Screen Editors Guild Meeting	Thurs 8 April
Australian Production Design Guild Meeting	Tues 13 April
SBS Corporation Meeting (team building and strategy)	Fri 16 April
University of Sydney Centre for Continuing Education David Stratton series	Sun 18 April
Australian Production Design Guild Meeting	Tues 27 April
John Jameson Production workshop	Sat 1 May
AFTRS Graduate Certificate Script Workshops	
Australian Screen Editors Guild Meeting	Thurs 6 May
Serious Games BarCamp	Sat 8 May
<i>My Tehran</i> screening and Q&A (HD Cam 96mins).	Mon 10 May
Showtime 35mm screening <i>Animal Kingdom</i> and <i>Greenberg</i>	Tues 11 May
Australian Production Design Guild Meeting	
OZDOX Screening and Q&A. Master class on International documentary series production	Wed 12 May
ASTRA Presentation (power point and screening)	Mon 17 May

Australian Production Design Guild Launch	Tues 18 May
Film Critics Circle of Australia Meeting	
Flying Fish Test screening <i>Caught Inside</i> (for screening on 24 May) - HD Cam SR 5.1	
Currency Press Launch of Andrew Frost's book <i>The Boys</i> 35mm screening of <i>The Boys</i> (85 minutes)	Wed 19 May
Australian Directors Guild Meeting	Fri 21 May
Flying Fish <i>Caught Inside</i> feature screening (HD Cam SR 5.1 screening)	Mon 24 May
Australian International Documentary Conference Board meeting	
Australian Cinematography Society <i>Beneath Hill 60</i> 35mm screening and Q&A	Tues 25 May
Australian Production Design Guild Meeting	
Robocam Demonstration - for Australian Cinematography Society / AFTRS staff and students/industry professionals	Tues 1 June
Gordon's Star Test screening (for Wed 2/6 screening - 25min Bluray)	
Bush Turkey Films <i>Mad Bastards</i> test screening (HD Cam)	Wed 2 June
Gordon's Star (Screening - 25min Bluray)	
Australian Screen Editors Guild Meeting	
Bush Turkey Films <i>Mad Bastards</i> feature screening (HD Cam 96mins)	Thurs 3 June
Australian Production Design Guild Meeting	Tues 8 June

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Visual Effects Society  
Presentation to Dr George Miller for his services to the  
visual effects community

Wed 9 June

AFTRS Screenwriting graduates  
Meeting

Commercial Radio Australia  
Digital Radio Workshop

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Canon Pro DV  
Media event

Tues 22 June

Australian Production Design Guild

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Canon Pro DV  
Media event

Wed 23 June

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# FINANCIAL STATEMENTS

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*Australian Film Television and Radio School*



## INDEPENDENT AUDITOR'S REPORT

To the Minister for Environment Protection, Heritage and the Arts

### Scope

I have audited the accompanying financial statements of Australian Film Television and Radio School (AFTRS) for the year ended 30 June 2010, which comprise: Statement by the Council, Chief Executive and Chief Financial Officer; Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; Schedule of Asset Additions; and Notes to and forming part of the Financial Statements, including a Summary of significant accounting policies.

### *The Council Members' Responsibility for the Financial Statements*

The AFTRS Council is responsible for the preparation and fair presentation of the financial statements in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including Australian Accounting Standards which include Australian Accounting Interpretations. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

### *Auditor's Responsibility*

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the AFTRS's preparation and fair presentation of the

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financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the AFTRS's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Council, as well as evaluating the overall presentation of the financial statements.

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

***Independence***

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

**Auditor's Opinion**

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

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the Australian Film Television and Radio School's financial position as at 30 June 2010 and its financial performance and cash flows for the year then ended.

Australian National Audit Office



Graham Johnson

Senior Director

Delegate of the Auditor-General

Sydney

6 September 2010

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

In our opinion, the attached financial statements for the year ended 30 June 2010 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the Commonwealth Authorities and Companies Act 1997, as amended.

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

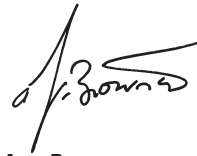
This statement is made in accordance with a resolution of the Council.



**Michael Smellie**  
Chair  
3 September 2010



**Sandra Levy**  
Director  
3 September 2010



**Ann Browne**  
Chief Financial Officer  
3 September 2010

## STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2010

	NOTES	2010 \$000	2009 \$000
<b>EXPENSES</b>			
Employee benefits	2A	14,898	13,995
Suppliers	2B	10,924	11,857
Depreciation and amortisation	2C	2,043	1,737
Write-down and impairment of assets	2D	386	105
Finance costs	2E	-	3
<b>TOTAL EXPENSES</b>		<b>28,251</b>	<b>27,697</b>
<b>Less:</b>			
<b>OWN-SOURCE INCOME</b>			
<b>Own-source revenue</b>			
Sale of goods and rendering of services	3A	3,273	2,294
Interest	3B	1,242	2,007
Other	3C	77	138
<b>Total own-source revenue</b>		<b>4,592</b>	<b>4,439</b>
<b>Gains</b>			
Net gains (losses) from sale of assets	2F	3	(43)
<b>TOTAL OWN-SOURCE INCOME</b>		<b>4,595</b>	<b>4,396</b>
<b>Net cost of services</b>		<b>23,656</b>	<b>23,301</b>
<b>Revenues from government</b>	3D	<b>23,656</b>	<b>23,301</b>
<b>Surplus attributable to the Australian Government</b>		<b>-</b>	<b>-</b>
<b>Total comprehensive income attributable to the Australian Government</b>		<b>-</b>	<b>-</b>

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



## BALANCE SHEET

AS AT 30 JUNE 2010

	NOTES	2010 \$000	2009 \$000
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash and cash equivalents	4A	7,316	40,163
Trade and other receivables	4B	1,438	1,063
<b>Total financial assets</b>		<b>8,754</b>	<b>41,226</b>
<b>Non-financial assets</b>			
Property, plant and equipment	5A, B, C	9,599	10,526
Intangibles	5D	306	446
Other non-financial assets	5F	254	214
<b>Total non-financial assets</b>		<b>10,159</b>	<b>11,186</b>
<b>TOTAL ASSETS</b>		<b>18,913</b>	<b>52,412</b>
<b>LIABILITIES</b>			
<b>Payables</b>			
Suppliers	6	1,114	1,174
Other payables	7	4,156	3,700
<b>Total payables</b>		<b>5,270</b>	<b>4,874</b>
<b>Interest bearing liabilities</b>			
Student bonds		3	11
<b>Total interest bearing liabilities</b>		<b>3</b>	<b>11</b>
<b>Provisions</b>			
Employees	8	2,823	2,610
<b>Total Provisions</b>		<b>2,823</b>	<b>2,610</b>
<b>TOTAL LIABILITIES</b>		<b>8,096</b>	<b>7,495</b>
<b>NET ASSETS</b>		<b>10,817</b>	<b>44,917</b>
<b>EQUITY</b>			
Contributed equity		-	5
Reserves		-	18,601
Retained surplus		10,817	26,311
<b>TOTAL PARENT ENTITY INTEREST</b>		<b>10,817</b>	<b>44,917</b>

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

## STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2010

	Retained Earnings		Asset revaluation reserve		Contributed Equity		TOTAL EQUITY	
	2010	2009	2010	2009	2010	2009	2010	2009
Opening balance	26,311	26,311	18,601	18,601	5	5	44,917	44,917
<b>Comprehensive income</b>								
Surplus for the period	-	-	-	-	-	-	-	-
<b>Total comprehensive income</b>	-	-	-	-	-	-	-	-
<b>Transactions with owners</b>								
Return of capital	(15,494)		(18,601)		(5)		(34,100)	-
<b>Sub-Total transactions with owners</b>	(15,494)	-	(18,601)	-	(5)	-	(34,100)	-
<b>Closing balance as at 30 June</b>	<b>10,817</b>	<b>26,311</b>	<b>-</b>	<b>18,601</b>	<b>-</b>	<b>5</b>	<b>10,817</b>	<b>44,917</b>

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

## CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2010

	NOTES	2010 \$000	2009 \$000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Receipts from Government		23,656	23,301
Goods and services		3,723	2,593
Interest		1,224	2,045
Net GST received (paid)		1,034	(2,121)
Other		61	36
<b>Total cash received</b>		<b>29,698</b>	<b>25,854</b>
<b>Cash used</b>			
Employees		15,586	15,027
Suppliers		11,309	10,009
Financing costs		-	3
<b>Total cash used</b>		<b>26,895</b>	<b>25,039</b>
<b>Net cash from operating activities</b>	9	<b>2,803</b>	<b>815</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Proceeds from sales of property, plant and equipment		65	38,626
<b>Cash used</b>			
Purchase of plant, equipment and intangibles		(1,615)	(4,932)
<b>Net cash from (used by) investing activities</b>		<b>(1,550)</b>	<b>33,694</b>
<b>FINANCING ACTIVITIES</b>			
<b>Cash used</b>			
Return of capital		(34,100)	-
<b>Net cash used by financing activities</b>		<b>(34,100)</b>	<b>-</b>
<b>Net increase (decrease) in cash held</b>		<b>(32,847)</b>	<b>34,509</b>
Cash at the beginning of the reporting period		40,163	5,654
<b>Cash at the end of the reporting period</b>		<b>7,316</b>	<b>40,163</b>

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

## SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2010

	2010 \$000	2009 \$000
<b>BY TYPE</b>		
<b>Commitments receivable</b>		
GST recoverable on commitments	5,645	5,963
<b>Total commitments receivable</b>	<b>5,645</b>	<b>5,963</b>
<b>Other commitments payable</b>		
Operating leases <sup>1</sup>	61,089	65,406
Other commitments <sup>2</sup>	1,008	186
<b>Total other commitments payable</b>	<b>62,097</b>	<b>65,592</b>
<b>Net commitments payable by type</b>	<b>56,452</b>	<b>59,629</b>
<b>BY MATURITY</b>		
<b>GST recoverable on commitments</b>		
One year or less	499	470
From one to five years	1,831	1,815
Over five years	3,315	3,678
<b>Total commitments receivable</b>	<b>5,645</b>	<b>5,963</b>
<b>Operating lease commitments payable</b>		
One year or less	4,981	5,061
From one to five years	19,641	19,891
Over five years	36,467	40,454
<b>Total operating lease commitments payable</b>	<b>61,089</b>	<b>65,406</b>
<b>Other commitments payable</b>		
One year or less	510	110
From one to five years	498	76
<b>Total other commitments payable</b>	<b>1,008</b>	<b>186</b>
<b>Net commitments payable by maturity</b>	<b>56,452</b>	<b>59,629</b>

NB: Commitments are GST inclusive where relevant.

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

<sup>2</sup> 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 2010

There is no event since financial year end to the date of this report which has the potential to significantly affect the ongoing structure and financial activities of AFTRS apart from a potential claim which was received after balance date but it is not possible at this early stage to ascertain its magnitude. (2009 Nil)

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

## SCHEDULE OF ASSET ADDITIONS

FOR THE YEAR ENDED 30 JUNE 2010

	Other property, plant & equipment \$000	Intangibles \$000	Total \$000
<b>The following non-financial non-current assets were added in 2009-10:</b>			
By purchase - other	1,282	140	1,422
From acquisition of entities or operations (including restructuring)			
<b>Total additions</b>	<b>1,282</b>	<b>140</b>	<b>1,422</b>
<b>The following non-financial non-current assets were added in 2008-09:</b>			
By purchase - other	3,520	73	3,593
From acquisition of entities or operations (including restructuring)			-
<b>Total additions</b>	<b>3,520</b>	<b>73</b>	<b>3,593</b>

## INDEX TO THE NOTES TO THE FINANCIAL STATEMENTS

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

## 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

### 1.1 Objective of AFTRS

AFTRS is an Australian Government controlled entity. The objective of AFTRS is to provide advanced education and training to advance the skills and knowledge of talented individuals to meet the evolving needs of Australia's screen and broadcast industries.

It is structured to meet one outcome:

- > A more sustainable screen and broadcasting industry through advanced industry-focused education and training for talented students and professionals through:
- > Development of future talent for the Australian screen arts and broadcast industry.
- > Maintenance of Open Program to deliver courses to meet the skills needs of industry.

### 1.2 Basis of preparation of the financial statements

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

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

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

- > Finance Minister's Orders (or FMOs) for reporting periods ending on or after 1 July 2009; and
- > Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

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

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

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

### 1.3 Significant accounting judgements and estimates

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

### 1.4 Changes in Australian Accounting Standards

#### Adoption of new Australian Accounting Standards requirements

No accounting standard has been adopted earlier than the application date as stated in the standard. No new accounting standards, amendments to standards and interpretations



issued by the Australian Accounting Standards Board that are applicable in the current period have had a material financial affect on AFTRS.

#### **Future Australian Accounting Standard requirements**

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

#### **1.5 Revenue**

Revenue from the sale of goods is recognised when:

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

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

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

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any provision for bad and doubtful debts. Collectability of debts is reviewed at balance date. Provisions are made when collectability of the debt is no longer probable.

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

#### **Revenues from Government**

Amounts appropriated for Departmental outputs for the year are recognised as revenue.

#### **1.6 Gains**

##### **Sale of Assets**

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

#### **1.7 Transactions with the Government as Owner**

##### **Other distribution to owner**

Following the sale of the old school building and the surrendering of the lease at North Ryde to Macquarie University, the sale proceeds therefrom (\$34.1m) was returned to the Government in March 2010.

#### **1.8 Employee benefits**

Liabilities for short-term employee benefits (as defined in AASB 119) and termination benefits due within twelve months of balance date are measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

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

##### **Leave**

The liability for employee benefits includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick

leave to be taken in future years by employees of AFTRS is estimated to be less than the annual entitlement for sick leave.

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

The liability for long service leave has been determined internally as at 30 June 2010. The estimate of the present value of the liability takes into account attrition rates and pay increases.

### **Separation and Redundancy**

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

### **Superannuation**

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

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

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

AFTRS makes employer contributions to the Australian Government at rates determined by an actuary to be sufficient to meet the cost of the superannuation entitlements. AFTRS accounts for the contributions as if they were contributions to defined plans.

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

### **1.9 Leases**

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

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

### **1.10 Cash**

Cash and cash equivalents include cash on hand and any short-term deposits held with a bank with maturity of 4 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

### **1.11 Trade and other receivables**

Trade receivables and other receivables are those with fixed or determinable payments and not quoted in an active market, with maturities of less than 12 months after the balance sheet date.

### **1.12 Impairment of financial assets**

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

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

### **1.13 Payables**

Trade 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.

### **1.14 Contingent assets and liabilities**

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

### **1.15 Acquisition of assets**

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

### **1.16 Leasehold improvements, plant & equipment**

#### **Asset recognition threshold**

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

#### **Revaluations**

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

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

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

Motor vehicles are all recognised at cost.

#### **Depreciation and amortisation**

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

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

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

	2010	2009
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	3 to 7 years	3 to 7 years
Intangibles	3 to 5 years	3 to 5 years

### **Impairment**

All assets were assessed for impairment at 30 June 2010. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

### **1.17 Intangibles**

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

Software is amortised on a straight-line basis. All software assets were assessed for indications of impairment as at 30 June 2010. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

### **1.18 Taxation**

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

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

### **1.19 Foreign currency**

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

### **1.20 Events After the Balance Sheet Date**

There is no event since financial year end to the date of this report which has the potential to significantly affect the ongoing structure and financial activities of AFTRS apart from a potential claim which was received after balance date but it is not possible at this early stage to ascertain its magnitude.

### **1.21 Comparative figures**

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

### **1.22 Rounding**

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

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

	2010	2009
	\$000	\$000
<b>2. EXPENSES</b>		
<b>2A. Employee expenses</b>		
Wages and salaries	11,341	10,596
Superannuation		
Defined contribution plans	627	706
Defined benefit plans	1,103	935
Leave and other benefits	1,446	1,444
Separation and redundancy	381	314
<b>Total employee expenses</b>	<b>14,898</b>	<b>13,995</b>
<b>2B. Suppliers</b>		
<b>Goods &amp; services</b>		
Consultants	427	514
Contractors	990	1,095
Stationery	316	212
Repairs & maintenance	1,478	965
Utilities	675	613
Building services	498	510
Travel	401	480
Marketing	316	553
Others	1,106	1,248
<b>Total goods &amp; services</b>	<b>6,207</b>	<b>6,190</b>
<b>Goods &amp; services are made up of:</b>		
Provision of goods - external entities	2,318	2,530
Rendering of services - related entities	185	215
Rendering of services - external entities	3,704	3,445
<b>Total goods &amp; services</b>	<b>6,207</b>	<b>6,190</b>
<b>Other supplier expenses</b>		
Operating lease rentals - external entities	4,618	5,534
Workers compensation premiums	99	133
<b>Total other supplier expenses</b>	<b>4,717</b>	<b>5,667</b>
<b>Total supplier expenses</b>	<b>10,924</b>	<b>11,857</b>

<b>2C. Depreciation and amortisation</b>	<b>2010</b>	<b>2009</b>
<b><i>Depreciation</i></b>		
Plant and equipment	<b>1,462</b>	1,394
Motor vehicles	<b>30</b>	37
<b><i>Total depreciation</i></b>	<b>1,492</b>	<b>1,431</b>
<b><i>Amortisation</i></b>		
Leasehold improvements	<b>402</b>	169
Computer software	<b>149</b>	137
<b><i>Total amortisation</i></b>	<b>551</b>	<b>306</b>
<b>Total depreciation and amortisation</b>	<b>2,043</b>	<b>1,737</b>
<b>2D. Writedown of assets</b>		
Doubtful debt provision written back	<b>(4)</b>	-
Fixed assets written off	<b>390</b>	105
	<b>386</b>	<b>105</b>
<b>2E. Finance costs</b>		
Interest paid on student bonds	-	3
<b>2F. Loss from asset sales</b>		
<b>Equipment</b>		
Proceeds from disposal	<b>4</b>	7
Carrying value of assets sold	-	(29)
<b><i>Loss (Gain) from disposal of equipment</i></b>	<b>(4)</b>	<b>22</b>
<b>Motor vehicles</b>		
Proceeds from disposal	<b>55</b>	102
Carrying value of assets sold	<b>(56)</b>	(123)
<b><i>Loss from disposal of motor vehicles</i></b>	<b>1</b>	<b>21</b>
Total proceeds from disposal	<b>59</b>	109
Total carrying value of assets sold	<b>(56)</b>	(152)
<b>Total net loss (gain) from disposals of assets</b>	<b>(3)</b>	<b>43</b>

	2010	2009
	\$000	\$000
<b>3. Income</b>		
<b>Revenues</b>		
<b>3A. Sale of goods and rendering of services</b>		
Sale of goods		
Related entities	4	-
External entities	9	7
	<u>13</u>	<u>7</u>
Rendering of services		
Related entities	22	66
External entities	3,238	2,221
	<u>3,260</u>	<u>2,287</u>
Total sale of goods and rendering of services	3,273	2,294
<b>3B. Interest</b>		
Interest on deposits	1,242	2,007
<b>3C. Other revenues</b>		
Sponsorship and bequests	77	138
<b>3D. Revenues from Government</b>		
The Department of Environment, Water, Heritage and the Arts		
CAC Act body payment item	23,656	23,301

2010	2009
\$000	\$000

#### 4. FINANCIAL ASSETS

##### 4A. Cash

Cash at bank	7,310	40,153
Cash on hand	6	10
Total cash	<u>7,316</u>	<u>40,163</u>

##### 4B. Receivables

Goods and services		
Related entities	929	788
External entities	36	7
Total receivables for goods and services	<u>965</u>	<u>795</u>
Student debtors	157	84
Interest receivable	27	10
GST receivable	294	144
Other receivable	1	40
Total other receivables	<u>479</u>	<u>278</u>
Total trade and other receivables (gross)	1,444	1,073
Less : Allowance for doubtful debts	(6)	(10)
Total receivables (net)	<u>1,438</u>	<u>1,063</u>

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

Receivables are aged as follows :

Not overdue	1,298	942
Overdue by :		
0 to 30 days	31	6
31 to 60 days	66	3
61 to 90 days	49	122
	<u>146</u>	<u>131</u>
Total receivables (gross)	<u>1,444</u>	<u>1,073</u>

Allowance for doubtful debts is aged as follows :

Overdue by :		
more than 90 days	(6)	(10)
Total allowance for doubtful debts	<u>(6)</u>	<u>(10)</u>



	2010 \$000	2009 \$000
<b>5. NON-FINANCIAL ASSETS</b>		
<b>5A. Leasehold improvements</b>		
At cost	5,368	5,075
Accumulated amortisation	(734)	(360)
<b>Total leasehold improvements</b>	<b>4,634</b>	<b>4,715</b>
<b>5B. Plant and Equipment</b>		
At 2009-10 valuation (fair value)	10,057	10,288
Accumulated depreciation	(9,490)	(9,342)
	<b>567</b>	<b>946</b>
At cost	6,184	5,563
Accumulated depreciation	(1,926)	(887)
	<b>4,258</b>	<b>4,676</b>
<b>5C. Motor vehicles</b>		
At cost	311	357
Accumulated depreciation	(171)	(168)
<b>Total motor vehicles</b>	<b>140</b>	<b>189</b>
<b>Total infrastructure &amp; equipment</b>	<b>9,599</b>	<b>10,526</b>

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

**5D. Intangibles (Computer software purchased)**

At cost	978	1,021
Accumulated amortisation	(672)	(575)
<b>Total computer software</b>	<b>306</b>	<b>446</b>

No indicators of impairment were found for above non-financial assets and none is expected to be sold or disposed of within the next 12 months.

## 5E. ANALYSIS OF LEASEHOLD IMPROVEMENTS, PLANT, EQUIPMENT, & INTANGIBLES

	Leasehold improvements	Equipment	Motor vehicles	Intangibles (Software purchased)	TOTAL
	\$000	\$000	\$000	\$000	\$000
Reconciliation of the opening and closing balances of leasehold improvements, plant, equipment & intangibles (2009/10)					
<b>As at 1 July 2009</b>					
Gross book value	5,075	15,851	357	1,021	22,304
Accumulated depreciation / amortisation	(360)	(10,229)	(168)	(575)	(11,332)
<b>Net book value 1 July 2009</b>	<b>4,715</b>	<b>5,622</b>	<b>189</b>	<b>446</b>	<b>10,972</b>
Additions by purchase	498	747	37	140	1,422
Reclassification	-	-	-	-	-
Depreciation / amortisation expense	(402)	(1,462)	(30)	(149)	(2,043)
Disposals					
Written off	(177)	(82)	-	(131)	(390)
Other disposals	-	-	(56)	-	(56)
Net movements during the year	(81)	(797)	(49)	(140)	(1,067)
<b>Net book value 30 June 2010</b>	<b>4,634</b>	<b>4,825</b>	<b>140</b>	<b>306</b>	<b>9,905</b>
<b>Net book value as of 30 June 2010 represented by</b>					
Gross book value	5,368	16,241	311	978	22,898
Accumulated depreciation / amortisation	(734)	(11,416)	(171)	(672)	(12,993)
	<b>4,634</b>	<b>4,825</b>	<b>140</b>	<b>306</b>	<b>9,905</b>
Reconciliation of the opening and closing balances of leasehold improvements, plant, equipment & intangibles (2008/09)					
<b>As at 1 July 2008</b>					
Gross book value	-	17,716	371	948	19,035
Accumulated depreciation / amortisation	-	(9,055)	(169)	(438)	(9,662)
<b>Net book value 1 July 2008</b>	<b>-</b>	<b>8,661</b>	<b>202</b>	<b>510</b>	<b>9,373</b>
Additions by purchase	2,219	1,154	147	73	3,593
Reclassification	2,671	(2,671)	-	-	-
Depreciation / amortisation expense	(169)	(1,394)	(37)	(137)	(1,737)
Disposals					
Written off	(6)	(99)	-	-	(105)
Other disposals	-	(29)	(123)	-	(152)
Net movements during the year	4,715	(3,039)	(13)	(64)	1,599
<b>Net book value 30 June 2009</b>	<b>4,715</b>	<b>5,622</b>	<b>189</b>	<b>446</b>	<b>10,972</b>
<b>Net book value as of 30 June 2009 represented by</b>					
Gross book value	5,075	15,851	357	1,021	22,304
Accumulated depreciation / amortisation	(360)	(10,229)	(168)	(575)	(11,332)
	<b>4,715</b>	<b>5,622</b>	<b>189</b>	<b>446</b>	<b>10,972</b>

	2010	2009
	\$000	\$000

**5F. Other non-financial assets**

Prepayments	254	214
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**6. SUPPLIERS**

Trade creditors and accruals	1,080	1,138
Operating lease rentals	34	36
	<b>1,114</b>	<b>1,174</b>

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

**7. OTHER PAYABLES**

Deferred income	1,712	1,121
Accruals and sundry payables	74	68
Lease incentive	2,370	2,511
	<b>4,156</b>	<b>3,700</b>

All other payables are current.

**8. PROVISIONS**

Annual leave	901	886
Long service leave	1,247	1,245
Salaries & wages & superannuation	517	465
Redundancy	158	14
Aggregate employee provisions	<b>2,823</b>	<b>2,610</b>

Employee provisions expected to be settled in

No more than 12 months	2,556	2,265
More than 12 months	267	345
	<b>2,823</b>	<b>2,610</b>

The classification of current includes amounts for which there is not an unconditional right to defer settlement by one year, hence in the case of employee provisions the above classification does not represent the amount expected to be settled within one year of reporting date.

	2010	2009
	\$000	\$000
<b>9. CASH FLOW RECONCILIATION</b>		
<b>Reconciliation of cash per Balance Sheet to Cash Flow Statement</b>		
Cash as per cash flow statement	7,316	40,163
Cash as per balance sheet	7,316	40,163
Difference	-	-
<b>Reconciliation of net cost of services to net cash from operating activities</b>		
Net cost of services	-	-
Add revenue from Government		
<b>Adjustment for non-cash items</b>		
Depreciation & amortisation	2,043	1,737
Write-down of assets	386	105
(Gain) / Loss on disposal of assets	(3)	43
Lease incentive liability accrued / discharged	(141)	1,926
<b>Changes in assets and liabilities</b>		
(Increase) / decrease in receivables	(375)	(546)
(Increase) / decrease in other assets	(40)	40
Increase / (decrease) in employee provisions	213	65
Increase / (decrease) in supplier payables	(60)	(176)
Increase / (decrease) in other payables	780	(2,379)
<b>Net cash from operating activities</b>	<b>2,803</b>	<b>815</b>

## 10. CONTINGENT LIABILITIES AND ASSETS

AFTRS is aware of the existence of a potential claim where it is not possible at this early stage to ascertain its magnitude.

## 11. REMUNERATION OF COUNCIL MEMBERS

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

\$Nil - \$14,999	2	3
\$15,000 - \$29,999	5	2
\$30,000 - \$44,999	-	2
Total	7	7
Total remuneration received or due and receivable by AFTRS Council	\$ 112,294	\$ 114,392

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

## 12. RELATED PARTY DISCLOSURES

No related parties transactions happened during 2009/10.

During 2008/09, one council member was engaged by AFTRS to deliver a seminar to students. The consideration of that service was \$300.

### 13. Executive Remuneration

The number of senior executives who received or were due to receive total remuneration of \*:

	2010	2009
\$145,000 - \$159,999	-	1
\$160,000 - \$174,999	-	1
\$175,000 - \$189,999	3	3
\$190,000 - \$204,999	3	1
\$220,000 - \$234,999	-	1
\$265,000 - \$279,999	1	-
	<u>7</u>	<u>7</u>

\* Excluding acting arrangements and part-year service

	\$	\$
<b>Total expense recognised in relation to Senior Executive employment</b>		
Short-term employee benefits:		
Salary (including annual leave taken)	949,860	932,876
Changes in annual leave provisions	7,368	24,125
Performance bonus	34,976	-
Other <sup>1</sup>	90,450	87,852
Total Short-term employee benefits	<u>1,082,654</u>	<u>1,044,853</u>
Superannuation (post-employment benefits)	295,417	240,216
Other long-term benefits	30,135	19,152
Total	<u>1,408,206</u>	<u>1,304,221</u>

There was no termination benefits paid to senior executives during the year (2009: \$107,684)

<sup>1</sup> "Other" includes motor vehicle allowances and other allowances.

## Average annualised remuneration packages for substantive Senior Executives

As at 30 June 2010			
	No. of SES	Base salary (including annual leave)	Total remuneration package**
\$175,000 to \$189,999	2	140,849	182,749
\$190,000 to \$204,999	5	154,469	199,793
\$220,000 to \$234,999	1	211,043	233,171
<b>Total</b>	<b>8</b>		

As at 30 June 2009			
	No. of SES	Base salary (including annual leave)	Total remuneration package**
\$175,000 to \$189,999			
\$190,000 to \$204,999	4	143,630	185,593
\$190,000 to \$204,999	2	148,170	192,958
	1	202,914	226,380
<b>Total</b>	<b>7</b>		

\* Excluding acting arrangements and part-year service.

\*\* Non-Salary elements available to Senior Executives include:

- (a) Performance Bonus
- (b) Motor vehicle allowance
- (c) Superannuation

### 14. REMUNERATION OF AUDITORS

	\$	\$
Remuneration (net of GST) to the Auditor General for auditing financial statements for the reporting periods	<b>47,000</b>	47,000

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

## 15. FINANCIAL INSTRUMENTS

### (a) Interest Rate Risk

Financial Instrument	Notes	Fixed Interest Rate				Maturing		Non-Interest		Total		Weighted Average	
		Floating Interest Rate		In 1 Year or Less		Bearing		Bearing		2010		2009	
		2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	%	%
		\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	%	%
<b>Financial Assets</b>													
Cash at bank	4A	2,210	3,549	5,100	36,604	-	-	7,310	40,153	3.93	5.49		
Cash on hand	4A	-	-	-	-	6	10	6	10	n/a	n/a		
Receivables for goods and services	4B	-	-	-	-	929	7	929	7	n/a	n/a		
Other receivables	4B	-	-	-	-	509	1,056	509	1,056	n/a	n/a		
<b>Carrying amount of financial assets</b>		<b>2,210</b>	<b>3,549</b>	<b>5,100</b>	<b>36,604</b>	<b>1,444</b>	<b>1,073</b>	<b>8,754</b>	<b>41,226</b>				
<b>Total Assets</b>								<b>18,913</b>	<b>52,412</b>				
<b>Financial Liabilities</b>													
Trade creditors	6	-	-	-	-	1,114	1,174	1,114	1,174	n/a	n/a		
Student bonds		3	11	-	-	-	-	3	11	4.0	4.0		
Other payables	7	-	-	-	-	4,156	3,700	4,156	3,700	n/a	n/a		
<b>Carrying amount of financial liabilities</b>		<b>3</b>	<b>11</b>	<b>-</b>	<b>-</b>	<b>5,270</b>	<b>4,874</b>	<b>5,273</b>	<b>4,885</b>				
<b>Total Liabilities</b>								<b>8,096</b>	<b>7,495</b>				

### (b) Net fair values of financial assets & liabilities

Financial assets

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

Financial liabilities

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

### (c) Net income from financial assets / liabilities

Interest income from bank deposits 2C

Interest expense on student bonds 3E

Net income from financial assets and liabilities

	2010	2009
	\$000	\$000
	1,242	2,007
	-	3
	<b>1,242</b>	<b>2,004</b>

**(d) Fee income and expense**

There was no fee income or expense arising from financial instruments in the year ending 30 June 2010

**(e) Credit risk exposures**

AFTRS has no past due nor impaired financial assets. Exposure to credit risk is minimal as the majority of financial assets are receivable from property sale (payment since received) and bank deposits where potential of default is unlikely. Other receivables consists of student fees and trade receivable with adequate provision for foreseeable uncollectibility. The maximum exposure to such minor assets is their total values (2010: \$1,122,000; 2009: \$879,000)

**(f) Liquidity risk**

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

**(g) Market risk exposures**

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



2010	2009
\$000	\$000

## 16. ASSETS HELD IN TRUST

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

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

### Trust funds managed by AFTRS

Fund opening balance	1,279	1,349
Distribution received	47	97
Dividends		1
Interest	1	2
Increase / (decrease) in value of investment	116	(254)
Imputation refund received	26	134
Scholarships	(46)	(50)
Fund closing balance	<u>1,423</u>	<u>1,279</u>
Represented by :		
Cash management fund	(8)	13
Equities fund	1,431	1,266
Total funds managed by Merlyn Asset Management Pty Ltd	<u>1,423</u>	<u>1,279</u>

## 17. REPORTING OF OUTCOMES

### 17A. Outcomes of AFTRS

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

### 17B. Net cost of outcome delivery

	Outcome 1	
	2010	2009
	\$000	\$000
<b>Expenses</b>	<b>28,248</b>	27,740
<b>Income from non government sector</b>		
Activities subject to cost recovery Income from non government sector	<b>3,273</b>	2,294
Other		
Interest	<b>1,242</b>	2,007
Other	<b>77</b>	138
<b>Total other external revenues</b>	<b>1,319</b>	2,145
<b>Net cost</b>	<b>23,656</b>	23,301

### 17C. Major classes of expenses, income, assets, and liabilities by outcome

	Outcome 1	
	2010	2009
	\$000	\$000
<b><i>Operating expenses</i></b>		
Employee benefits	14,898	13,995
Suppliers	10,924	11,857
Depreciation and amortisation	2,043	1,737
Finance costs	-	3
Write-down and impairment of assets	383	148
<b>Total operating expenses</b>	<b>28,248</b>	<b>27,740</b>
<b><i>Funded by :</i></b>		
Revenues from government	23,656	23,301
Sale of goods and rendering of services	3,273	2,294
Interest	1,242	2,007
Other	77	138
<b>Total operating revenues</b>	<b>28,248</b>	<b>27,740</b>
<b>Assets</b>		
Cash and cash equivalents	7,316	40,163
Trade and other receivables	1,438	1,063
Property, plant and equipment	9,599	10,526
Intangibles	306	446
Other non-financial assets	254	214
<b>TOTAL ASSETS</b>	<b>18,913</b>	<b>52,412</b>
<b>Liabilities</b>		
Payables	5,270	4,874
Interest bearing liabilities	3	11
Provisions	2,823	2,610
<b>TOTAL LIABILITIES</b>	<b>8,096</b>	<b>7,495</b>



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