

Australian Film Television and Radio School

# Annual Report

## 2005-2006



**Australian Government**

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**AFTRS**

## **Australian Film Television and Radio School**

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22 August 2006

Senator The Hon. Rod Kemp  
Minister for the Arts and Sport  
Parliament House  
CANBERRA ACT 2600



Dear Minister

It is with great pleasure that I deliver to you my sixth annual report of the Australian Film Television and Radio School (**AFTRS**) for the financial year ended 30 June 2006.

In the past year the process of strategic development within the School has continued apace. Major activities for the School community have been in teaching development, organisational restructuring and ongoing engagement with the film and broadcast industries, driven by our core commitment to the art of creative on-screen storytelling.

In teaching, the School has continued to roll out new flexibly delivered courses. The encouragement of cross-disciplinary activities continues through the institution of 'pods' in all departments. Production processes have become increasingly interdependent in the new digital environment, and these are now brought together in common administrative structures.

As part of our philosophy of providing more options for study by our students, the School has attained Higher Education Provider (**HEP**) status. This allows AFTRS students, for the first time, to access the loan scheme FEE-HELP for students who are undertaking our highly respected degree courses.

The School is also undertaking major upgrades of media and information technology infrastructure, which will significantly improve and enhance our capacity to promote AFTRS' programs and activities.

The engagement of the School with industry continues to grow. The Centre for Screen Business, through an expanding range of courses and research papers, has continued to address industry sustainability at the macro and microeconomic levels. The Laboratory of Advanced Media Production (**LAMP**) has put thirty creative teams from across Australia through intensive development processes, prototyping projects designed for the new digital world. Both programs are significantly improving the ability of industry to embrace the vast changes brought about by the digital revolution.

The proposed relocation of the AFTRS Sydney campus to the inner city is also part of the overall strategy of focusing the School on the working industry and planning for the move is now well advanced. The School is today delivering a wide range of high-end courses and events to screen production communities around Australia.

I am proud of the achievements of the School community this year and I thank the Government for the privilege of having been Chairman of the AFTRS Council. AFTRS is, and will continue to be, integral to the health of Australia's screen and broadcast industries.

Mr Peter Ivany assumed the role of Chairman of AFTRS on 1 August, 2006, and I wish him and Council every success.

Yours sincerely

**D T Gilbert**





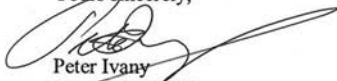
23 August 2006

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

Dear Minister

As the incoming Chair of the Australian Film Television and Radio School, I endorse the comments of my predecessor on the achievements of the School over the last year. As the Annual Report was prepared after I took office on 1 August 2006, I am in a position to attest that the 2005-2006 Annual Report was prepared in accordance with Section 9 of the *Commonwealth Authorities and Companies Act 1997*.

Yours sincerely,



Peter Ivany  
Chair of AFTRS



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## Director's Perspective

For AFTRS, the past year has been one of further expansion of our role as Australia's national school for advanced training in screen production and broadcasting including consolidation of our new Australian Government supported initiatives, the Centre for Screen Business and the Laboratory for Advanced Media Production.

It has also been a year of continued international success by graduates. AFTRS graduate, Dion Beebe, confirmed his well-earned reputation as one of the industry's most accomplished and versatile cinematographers with his Oscar® win for the feature film *Memoirs of a Geisha*. Graduate Rolf De Heer's groundbreaking film *Ten Canoes* was awarded the Special Jury Prize at the 2006 Cannes Film Festival.

AFTRS continues to provide world-class training in key areas for the industry through teaching creative storytelling and encouraging models for sustainable screen businesses. Our success in promoting creative storytelling was illustrated by the popular Australian film *Kokoda*, made by a team of six recent AFTRS graduates, led by director Alister Grierson and producer Leesa Kahn. Our success in developing screen businesses may be measured by the many teams that have gone through the AFTRS-supported Enterprise Tasman program who are now building their enterprises in new ways.

Importantly, this year we made further steps towards the relocation of the AFTRS Sydney campus to an inner city location. This change in geography is not just physical but focal – it too is part of the School's strategy for more effective teaching and enhanced engagement with industry.

The AFTRS Indigenous Program Initiative has supported some of Australia's most original filmmakers. Over the years, nearly 50 indigenous writers, directors, producers, cinematographers and other key roles have studied with AFTRS and gone on to make important contributions on our screens. In the coming year, the Indigenous Program Initiative will enter a new stage through a significant broadening of our current national mentoring and full-time study programs.

AFTRS remains passionately committed to success through sustainable creative excellence for the Australian screen and broadcast industries now and into the future.



Malcolm Long  
Director

Oscar® winner and AFTRS Cinematography graduate, Dion Beebe, addresses students.





# Corporate Governance

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

## AFTRS Council Structure

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

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

## Responsibilities of the Council

The principal functions of the Council are to:

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

- i. compliance with the law and ethical standards
- ii. financial performance
- iii. accountability to the Australian Government.

## Council Members

The Council held six meetings in the reporting period 1 July 2005 to 30 June 2006. Council members as at 30 June 2006 were:

### Appointed by the Governor-General

Daniel Gilbert AO,  
Chair LLB Solicitor

Managing Partner,  
Gilbert & Tobin, NSW

Director, National  
Australia Bank Limited

Director of the Bangarra Dance Theatre

Chair of the Finance Audit and Risk  
Management Committee, 30 June 2005  
to 15 May 2006

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

*26 November 2003 to 25 November 2006,  
second term*

*Attended five meetings*

Fiona Cameron

BA, University  
of Queensland

Broadcasting Consultant

Foundation General Manager  
for Nova 100 (DMG Radio  
Australia)

Former Director, Commercial Radio Australia

Former Head, Corporate Affairs,  
Australian Radio Network

Former General Manager, MIX 106.5



Member of the Finance, Audit and Risk Management Committee from 16 May 2006  
*21 October 2003 to 20 October 2006, first term*  
*Attended five meetings*

**John Rimmer**  
MA, FAICD



Chairman, Information City Australia, an incubator for commercialising innovation in Australia's information industries

Former Chief Executive, National Office for the Information Economy, 2001-2004

Executive Director, Multimedia Victoria, 1995-1997

Member, Australian Broadcasting Authority, 1997-2001

Chair, Australia Council New Media Arts Board, 1997-2001

Member of the Finance, Audit and Risk Management Committee. Chair of the Finance, Audit and Risk Management Committee from 16 May 2006

*21 October 2003 to 20 October 2006, first term*

*Attended six meetings*

## Appointed from Convocation

**David Elfick**  
Deputy Chair



BA, University of New South Wales  
Independent filmmaker

Principal, Palm Beach Pictures

Credits include *Newsfront*, *Blackrock*, *Rabbit-Proof Fence*, *Combat Women*, *Never Tell Me Never*

*30 August 2002 to 29 August 2005, first term*

*30 August 2005 to 29 August 2008, second term*

*Attended five meetings*

**Mark Bin Bakar**

Independent performer, producer and director  
Former Creative Director of Goolarri Media Enterprises in Broome



Member of the Aboriginal and Torres Strait Islander Arts Board for the Australia Council

Chairman of the Kimberley Stolen Generations Committee

Producer and performer of Mary G radio and television shows

*19 October 2004 to 18 October 2007, first term*

*Attended four meetings*

**Posie Graeme-Evans**

BA, Flinders University

Independent producer, Co-director of the production company, Millenium Pictures Pty Ltd.



Novelist: *The Innocent* (2002), *The Exiled* (2003) and *The Beloved* (2005).

Television credits include *McLeod's Daughters* (creator/Exec Producer), *Hi-5* (Co-creator), numerous children's drama series as creator/producer and producer of *Rafferty's Rules* and *Sons and Daughters*.

Member of Building Relocation Sub-Committee

*30 November 2004 to 29 November 2007, first term*

*Attended five meetings*

## Ex-Officio

**Malcolm Long**

LLB, University of Western Australia, FAIM

Director, AFTRS

*3 March 2006 to 2 March 2008, second term*

*Attended six meetings*



## Staff-elected Member

Peter Millynn

BBus, University of  
Technology, Sydney

Production Executive, AFTRS

17 March 2006 to

16 March 2007, first term

Attended two meetings



## Student-elected Member

Katie Hides

BA, University of Melbourne

Grad Dip Directing,  
AFTRS, current

15 March 2006 to

14 March 2007

Attended two meetings



## Immediate Past Members of Council

### Staff-elected Member

Andrew Nehl

BA, UNSW, Grad Dip  
Communications, UTS

Head of Television,  
Television Strand, AFTRS

17 March 2005 to

16 March 2006, first term

Attended three meetings



### Student-elected Member

Giles Hardie

BComm, UNSW, LLB,  
UNSW Grad Dip Television  
Producing, AFTRS

15 March 2005 to

14 March 2006, first term

Attended four meetings



## Terms of Appointment

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

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

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

## Committees

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### Remuneration Committee

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

### Finance, Audit and Risk Management Committee

The Finance, Audit and Risk Management Committee is a Standing Committee of AFTRS, reporting directly to Council.

### Objectives

The primary objectives of the Finance, Audit and Risk Management Committee are to:

- Assist the Council in discharging their responsibilities relating to:
  - financial reporting practices
  - business ethics, policies and practices
  - accounting policies
  - management and internal controls
- Provide a forum for communication between the Council, senior management and both the internal and external auditors.
- Ensure the integrity of the internal audit function and ensure that management practices and systems support the effective operation of AFTRS' risk management strategies and fraud control plan.

## Membership

The Committee consists of three members, as well as specified invitees and persons in attendance. Currently the three members are two members selected from AFTRS Council and an independent member approved by Council. Invitees are the Director of AFTRS and the Head of Corporate and Student Services, AFTRS. Attendees are representatives of the External Auditor (ANAO) and the Internal Auditor (Deloitte).

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

## Meetings

The Committee holds four meetings per year and such additional meetings as the chairperson decides in order to fulfil its duties. A quorum consists of a majority of members.

The Finance, Audit and Risk Management Committee held four regular meetings and one special meeting in the period June 2005-July 2006. Attendance at meetings was as follows:

## Members

Mr Daniel Gilbert (Chair. Resigned 15 May 2006) 4 meetings,

Mr John Rimmer (Council. Chair from 16 May 2006) 5 meetings,

Ms Fiona Cameron (Council. FARM Member from 16 May 2006) 1 meeting,

Mr Richard Sylvester (Independent) 4 meetings.

## By Invitation

Mr Malcolm Long (AFTRS) 5 meetings,

Mr Reza Bilimoria (AFTRS) 5 meetings.

## In Attendance

Mr Dennis Krallis (Deloitte) 2 meetings,

Mr Denis Moth (Deloitte) 4 meetings,

Ms Alison Gatt (ANAO) 5 meetings,

Mr Graham Johnson (ANAO) 4 meetings.

## Corporate Plan

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The AFTRS Corporate Plan sets the direction for the School's core business: teaching, research, innovation and service. It provides a framework for the key management areas: financial management, human resources management, information resources and capital management. It identifies School-level support for common functions of equity, student support and asset management. It is designed to ensure that the School fulfils its mission as the premier provider of education and training for the film, television, radio and new media industries.

The current Corporate Plan took effect from 1 July 2005 and covers the three-year period 2005-2008. It was developed following a period of extensive consultation with staff of AFTRS, and input from representatives of DCITA and other stakeholders.

AFTRS must respond to, and in some cases anticipate, changes in the screen and broadcast industries, to ensure that its training activities are relevant and are being delivered in an accessible way. In particular, AFTRS needs to address the huge and rapid changes evident in:

- the tools of production,
- the platforms for delivery of productions, and
- the devices on which audiences are accessing, viewing and receiving productions.

The three-year Corporate Plan is a flexible document that is designed to facilitate AFTRS' ability to take into account the rapidity of change in the industry environment and the significant challenges confronting the School over the planning period. Over the three-year period, the Plan will retain its key elements as the basis of all planning activities; major strategic activities will be identified each year as priorities for attention.

## **Management and Accountability**

The operations and activities of AFTRS are overseen by the Director who manages AFTRS' affairs according to general policy determined by the Council. Further re-alignment in the focus of services to the Industry has resulted in changes to the composition of the Executive Team. Following the resignation of the Head of Communication and Promotion, the operations of that area were combined with the functions of Continuing Professional Education to form the Marketing and Development Branch. There are now five senior managers who cover a number of key strategic and operational activities for AFTRS and who report to the Director:

They are:

- Head of Film, Television and Digital Media
- Head of Radio
- Head of Corporate and Student Services and Chief Financial Officer

- Head of Technology and Infrastructure
- Head of Marketing and Development

Each manager is responsible for several related departments and sections.

### **Statutory Office Holder**

Director

**Malcolm Long**

### **Senior Executive Staff**

Head of Film, Television and Digital Media

**Graham Thorburn**

Head of Radio

**Steve Ahern**

Head of Corporate and Student Services and Chief Financial Officer

**Reza Bilimoria**

Head of Technology and Infrastructure

**Derek Allsop**

Head of Marketing and Development

**Michael Gordon Smith**

### **Committees**

The Executive

Chaired by the Director of AFTRS.

*Members*

Senior executive staff (as above).

Academic Board

Chaired by the Director of AFTRS.

*Members*

Nominated academic staff, two student and two staff representatives, the Head of Film, Television and Digital Media, Head of Radio, Dean of Studies, Head of Corporate and Student Services.

Postgraduate Courses Committee

Chaired by the Head of Film, Television and Digital Media.

## Members

All heads of teaching strands, the Head of Film, Television and Digital Media, the Library Manager, the Dean of Studies and two student members.

## AFTRS Management Forum

Chaired by the Director of AFTRS.

## Members

Senior executive staff and heads of all teaching and support units.

## AFTRS Code of Conduct

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

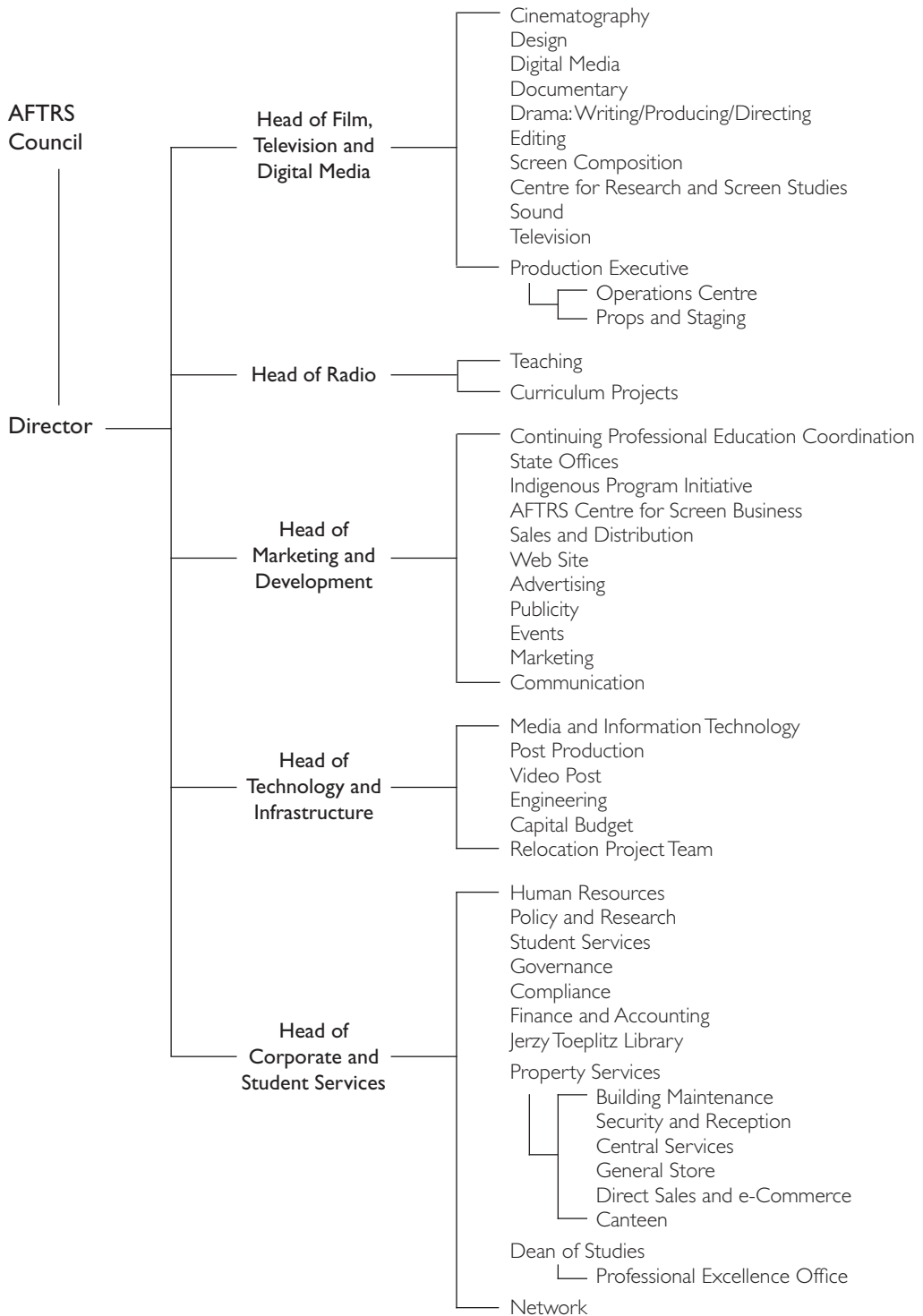
In particular they will:

- a. treat everyone with respect and courtesy and without coercion or harassment of any kind;
- b. comply with all applicable laws and any instrument made under such laws;
- c. maintain appropriate confidentiality about dealings that the staff member has with any person during the course of their employment;

- d. not provide false or misleading information in response to a request for information that is made for official purposes;
- e. comply with any lawful and reasonable direction given by someone in AFTRS who has authority to give the direction;
- f. disclose and take reasonable steps to avoid any conflict of interest (real or apparent) in connection with their employment;
- g. use AFTRS resources in a proper manner;
- h. not make improper use of inside information, or their duties, status, power or authority in order to gain or seek to gain a benefit or advantage for themselves or another person;
- i. at all times behave in a way that upholds AFTRS' values and the integrity and good reputation of AFTRS (subject to Part 3 s16 *Public Service Act 1999 – Protection for Whistleblowers*); and
- j. not consume alcohol, legal drugs or other substances to the extent that they adversely affect performance during working hours.

AFTRS Code of Conduct is made available to staff on AFTRS' web site.

## Organisation Chart of AFTRS



Members of Bush TV with AFTRS Heads of Departments, during a training intensive.







# Report of Operations

# Introduction

AFTRS is a specialist centre of excellence providing advanced training for emerging and professional filmmakers and broadcasters. AFTRS courses and programs focus on the importance of locally developed storytelling in an Australian cultural context.

As an agency of the portfolio of Communications, Information Technology and the Arts, the role of AFTRS is to provide advanced education and training in program making for the Australian broadcast media industries which will enhance the Australian cultural identity.

## Outcome and Outputs

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### Outcome

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#### Outcome I

Enhanced Cultural Identity

### Outputs

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#### Output 1.1

Delivery of advanced level training and education by means of full-time and short courses.

#### Output 1.2

Other training activities, including books, video and research projects.

#### Output 1.3

Student Productions.

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The 2005-2008 Corporate Plan contains new statements of AFTRS' vision, mission and guiding principles leading to new objectives, strategies and performance indicators which have been developed to achieve the outcome of enhanced cultural identity, and report on measures of outputs. To facilitate the School's ability to respond to changing circumstances, major strategic activities are identified each year for particular attention.

## Vision Statement

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Leadership through a passionate commitment to excellence in creativity, innovation and enterprise.

## Mission Statement

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To advance the success and sustainability of Australia's screen and broadcast industries by developing the skills and knowledge of talented individuals and undertaking leading-edge research. AFTRS aims to transform the abilities of individuals and strengthen the skills base of the industry.

# Key Achievements against the Corporate Plan

## Objective I

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AFTRS will offer high-quality programs and courses that provide unique opportunities to achieve excellence in creativity, innovation and enterprise.

## Strategies

- Create programs and courses that encourage creativity and success in the industry
- Continuously improve programs and courses
- Continuously evaluate the quality and relevance of AFTRS programs and courses.

## Key Achievements

### Creativity and success in the industry

AFTRS graduates or graduating students have now been nominated for or won Oscars® in each of the past five US Academy Awards ceremonies.

Dion Beebe, for *Memoirs of A Geisha*, is the second of our graduates to win an Oscar® for Cinematography. Dion also won his second BAFTA Award and the American Society of Cinematographer's annual Outstanding Achievement Award. Fellow AFTRS graduate and Oscar® winner, Andrew Lesnie, was also nominated for both awards for his work on *King Kong*.

Graduates and students from AFTRS continue to figure in major awards related to Tropfest with the first ever Tropfest Feature Program 'million dollar movie' deal awarded to Peter Carstairs for his script *September*. Recent cinematography graduate, Shing Fung Cheung, won the Asia Pacific round of the Kodak Filmschool Competition for his work on the AFTRS student film, *Danya*. As part of the

Kodak prize, Cheung won a trip to the Cannes Film Festival.

The production crew for the successful feature film *Kokoda* included many AFTRS people in key creative roles including 2004 graduates Alister Grierson (director/co-writer), Leesa Kahn (producer), Jules O'Loughlin (DOP), Adrian Rostirolla (editor), Adrian Bilinski (sound recordist and designer), 2003 graduate John Gray (composer) and staff John Lonie (Head of Screenwriting and co-writer).

Graduates from AFTRS Radio Branch won eight major awards at the Australian Commercial Radio Awards (ACRAs) held in October 2005, including awards for Best Sports Presenter (David Gillies, New FM Newcastle), Best Promotions Director (Melanie Lindquist, Triple M Brisbane), Best Program Director (Jason Matthews, Sea/Gold FM Gold Coast), and Best Newcomer on Air (Brendon Boss, Hot Tomato Gold Coast).

The employment rate of 2004 and 2005 Radio graduates is 100%. Since graduation over half of the graduates have moved to larger markets and/or gained promotion within their station.

### Improvements in programs and courses

Government funded initiatives in Digital Interactivity and Cross Platform Production and the AFTRS Centre for Screen Business were launched in 2005 to respond to specific industry needs. In 2006, major programs are being rolled out in both strands.

The Centre for Screen Business (CSB) has developed and delivered seminars and short courses including 'The Business of Digital Distribution', 'Tax Fundamentals for Screen Production Businesses' and 'Strategies for Screen Production Businesses'. More than 500 people have attended CSB events.

The key initiative in relation to Digital Interactivity and Cross Platform Production was the creation of LAMP, the Laboratory of Advanced Media Production. Three LAMP residential labs were run in its first year of operation with a total of 22 new services developed to prototype stage. Leading up to this, a national roadshow of industry seminars was run to orientate creative teams to the changing global media landscape and to brief them about the LAMP content development programs. A total of 250 people attended seminars held in Sydney, Melbourne, Brisbane, Perth, Hobart and Adelaide.

The Continuing Professional Education (CPE) unit was established in 2005, operating out of the Sydney campus. It was created to drive the design and delivery of in service training and development programs for the industry Australia-wide, in association with existing state representatives. In 2006 CPE combined with the Communication and Promotion Branch to form the Marketing and Development Branch. The new Branch includes the State offices, the Indigenous Program Initiative, Industry Short Course Program Management and the Centre for Screen Business as well as having responsibility for the marketing functions of sales and distribution, publicity, web site, events and sponsorship. The new management structure emphasises the importance of the national delivery of the School's training services by coordinating the development, delivery, administration and marketing of a range of training programs and activities.

## Evaluation

Student evaluations of AFTRS' courses and programs continue to show strong support. Evaluation of the award (full-time) program is conducted using an exit survey of all graduating students each May. The Exit Survey conducted in May 2005 shows that 86% of students say they achieved or exceeded their goals while at AFTRS. Comments on the various student support services were also very positive. Face-to-face student feedback sessions are also conducted annually, at which students

are encouraged to provide their suggestions/ comments on the content and conduct of their courses. This qualitative feedback is reported to the Academic Board.

Evaluation of short courses is conducted and collected at the end of each session. In 2005-06 the short course evaluations show 92% positive responses.

## Objective 2

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*AFTRS programs and activities will be integrated with industry, and will show leadership through support for screen and broadcast innovation and success.*

## Strategies

- Involve industry professionals at all levels of course development and delivery.
- With leading industry and educational partners, develop a range of joint activities to promote innovative learning and research.
- Undertake research directed towards improving the sustainability and success of the screen and broadcast industries.

## Key Achievements

### Involvement of industry professionals

In addition to engaging a large number of current industry professionals as guest lecturers for courses and programs (see Appendix 3), AFTRS fosters connections with the industry through a wide range of activities. Both the Centre for Screen Business and the Laboratory of Advanced Media Production have been designed to advance the involvement of industry professionals in new ways, as partners, as presenters and as participants.

From July 2005, the Documentary department initiated, organised and ran Headlands, a three-month intensive research and writing workshop for experienced documentary filmmakers with substantial ideas (September to December 2005).

Radio Branch is also in constant consultation with industry practitioners in regard to industry needs, and curriculum content development and review. Regular course review committees include current industry practitioners.

Major industry players also demonstrate their support for the School by providing awards and scholarships for students. A full list appears in Appendix 6 and a list of supporters in Appendix 8. In 2005-06 the School has further benefited through:

- A new \$30,000 Foxtel scholarship for Exceptional New Talent to be awarded to a participant in an AFTRS full-time program in screenwriting, directing, producing, digital media or television factual.
- A post graduation traineeship opportunity for a student in the AFTRS full-time program with the Southern Star group.
- A Granada Award for Excellence in Producing which will be open to graduates who have successfully completed the first year of MA studies in screenwriting, producing, directing, or digital media or who have completed the Graduate Diploma course in television factual. Two successful applicants will be offered assistance with travel to the UK, financial support and placement with Granada UK for internship periods.

The New School project will see the Sydney campus moved to an inner city location, closer to the centres of operation of other key industry professionals. The move will enhance the opportunities for interaction between students and industry professionals at both the formal and informal levels. Planning for the move is well underway and on track for relocation in 2008.

### Development of joint activities

During 2005-06 AFTRS collaborated with a large number of partners in developing joint activities. Notable collaborations include:

- The development and delivery of Headlands, facilitated and managed by AFTRS, and co-funded by AFTRS, AFC, Film Australia, Film Victoria, South Australian Film Corporation, NSW Film and Television Office and the Pacific Film and Television Commission.
- 'Enterprise Tasman 2006', an intensive course that provides guidance for producers in developing sustainable businesses, delivered by the Centre for Screen Business in partnership with Olsberg SPI, Australian Film Commission, Film Australia, Film Finance Corporation Australia, Film Victoria, NSW Film and Television Office, Screen Council of New Zealand and South Australian Film Corporation.
- The Football Shorts documentaries which ran on SBS in the lead-up to the FIFA World Cup in June. AFTRS and SBS Independent joined forces in this training initiative to produce a series of short documentaries on football (aka soccer) in Australia.
- Onsite broadcasting work attachment programs and mentoring sessions for Radio students. Partnerships with broadcasting organisations allowed 2005 students to undertake work with Triple J, Austereo and Mix 104.7.
- At the request of the industry, Radio Branch has undertaken to deliver Commercial Radio Australia's Sales and Marketing Package of Training for sales staff and management in the commercial radio sector in recognition of the School's expertise in delivering high-quality tuition, online, to people in remote and regional radio markets.

### Research

AFTRS is engaged in a program of research activities in conjunction with the ARC Centre of Excellence for Creative Industries and Innovation (CCI), a research centre at the Queensland University of Technology (QUT). Malcolm Long and David Court, the Director

of AFTRS Centre for Screen Business, are part of the CCI's steering committee and are program leaders for Enterprise Formation and Sustainability which is one of the Centre's six research programs. There are three projects involving AFTRS:

- Business Process Management: using BPM methodology to achieve efficiencies in film production.
- Standards and Metadata: developing consistent metadata to enable reuse of digital content between sectors.
- The Business of Creativity: a longitudinal enterprise-based survey of the structure of the Australian screen production industry.

### **Objective 3**

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*AFTRS programs and activities will be learner-centred and flexibly delivered.*

### **Strategies**

- Develop award courses and national industry training to maximise the professional development opportunities for those engaged in the screen and broadcast industries.
- Develop mechanisms for:
  - Closer integration of full-time and short course programs.
  - Cross-disciplinary study.
- Expand opportunities for participation in AFTRS courses both nationally and internationally.

### **Key Achievements**

#### **Professional development opportunities**

The introduction and implementation of flexible delivery of AFTRS award courses is the major strategic initiative designed to expand the professional development opportunities for those engaged in the industry. Flexible delivery aims to meet individual needs by providing choices that allow students to meet

their own educational requirements in ways suiting their individual circumstances.

In 2005-06, Radio Branch and the Screen Composition department provided Flexible Delivery programs of study in award courses. Students enrolled in the Graduate Diploma in Radio Broadcasting – Flexible Delivery undertake a series of ten course modules and assessment tasks that have similar skills content as the commercial graduate diploma course, but cover all radio industry sectors. Course modules can be undertaken in a flexible manner over a period of up to two years, giving students the ability to work part time while studying in the evenings, on weekends and in many locations nationally.

In 2005 eight students enrolled in the Graduate Diploma in Radio Broadcasting – Flexible Delivery of whom five fulfilled all course requirements and are eligible for graduation in 2006 and three continued with their studies. The five graduating students are all currently employed in the industry. In 2006 a total of 11 students are enrolled in this program of study (eight new and the three continuing students).

In 2006 eight students are undertaking the Graduate Diploma: Film and Television – Screen Composition (Flexible Delivery). The Flexible Delivery model gives students a way to gain a Graduate Diploma in the specialisation of Screen Composition through part-time study of the subject. The expected period for completion of the Graduate Diploma is three years.

Flexible Delivery courses have been developed and approved by the Academic Board for enrolment in 2007 in Digital Media including a Graduate Certificate: Digital Media – 3D Animation and Graduate Certificate: Digital Media – Motion Graphics and Emerging Media Design.

Discussion on a model (or models) for the implementation of Flexible Delivery across the School is scheduled to take place at the Mid-Year Curriculum Review in July 2006. A significant amount of research and consultation has been undertaken to prepare a draft business case to be used as a basis for this discussion.

## Mechanisms for integration and cross-disciplinary study

One of the major objectives in the creation of broader teaching departments (pods) is to encourage the development of cross-disciplinary programs. To date three pods have been established: Drama (incorporating Directing, Producing and Screenwriting); the Centre for Post Production (incorporating Sound Design, Screen Composition, Editing, and Location Sound Recording); and the Digital Production pod (incorporating Digital Media and Interactive Cross-Platform). The Factual pod, including Documentary, Television and Screen Studies, will be established in the second half of 2006. The pod structure works as a mechanism for developing cross-disciplinary study by encouraging close cooperation between teaching departments and facilitating greater focus on teaching activities by rationalising administrative tasks. Integration of various strands offered by the Radio Branch continued with participation of both full-time and Flexible Delivery strand students in the Show Radio broadcasts and the inclusion of the face-to-face components of selected short courses as part of the Flexible Delivery award course program.

## Participation at national and international level

AFTRS is continually seeking ways to expand the opportunities for talented individuals to participate in the School's programs. This year, the School negotiated a number of new scholarships and awards for graduating students with Foxtel, Southern Star and Granada UK which provide added incentive to apply for AFTRS courses.

Radio Branch increased the number of courses offered interstate, particularly in Queensland, in order to accommodate increasing demand and the expansion of Radio's Flexible Delivery program. Courses were also specifically developed for Aboriginal and Torres Strait Islander broadcasters on Thursday Island and in the Kimberley region in Western Australia.

AFTRS was also successful in its application for approval as a Higher Education Provider. This means that the School will be able to offer DEST funded FEE-HELP student loans to the 2007 student intake. This goes some way to addressing one of the identified barriers to undertaking AFTRS courses, namely difficulty with meeting the cost of the fees.

Plans are underway for AFTRS to acquire CRICOS registration which will permit the School to offer award programs to overseas students either onshore or offshore.

## Objective 4

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*AFTRS will attract students, teachers and collaborators of the highest calibre.*

## Strategies

- Develop and improve programs and processes to identify and select talented individuals.
- Recruit, engage and develop high-calibre staff members who have relevant industry experience.
- Ability to identify skill groups that will benefit most from professional development.

## Key Achievements

### Identification and selection of talented students

AFTRS established the Indigenous Program Initiative (IPI) in 1994 with a particular focus on identifying and developing key creative initiators in film and television – the producer, the director and the screenwriter. This focus has since been broadened to include creative technical contributors in the screen industries and radio broadcasting. IPI currently administers a number of awards for indigenous students.

In 2005-06 scholarship funds were used to support the Macquarie Bank Indigenous Professional Development Program. The program involves targeting previous applicants who have been identified by IPI as exceptionally

talented individuals who, due to a number of factors, were either unable to commit to full-time study or needed specific development of a particular skill to enable them to make that step into AFTRS and the industry. The program takes the form of a series of tailor-made accredited advanced short courses specifically selected by the relevant head of AFTRS specialist department to meet the individual needs of the selected recipient.

The flexibility of the program is its strength. Participants come from Queensland, Western Australia, New South Wales and South Australia. This flexibility enables participants to undertake an advanced course as part of the program in Sydney, Brisbane, Adelaide, Perth, Melbourne or Hobart or to undertake courses delivered at remote venues.

Radio branch constantly scouts, nurtures and recruits prospective Radio Graduate Diploma applicants during the delivery of its industry short course program throughout the year.

### Recruitment and development of high-calibre staff

Staff training is a key strategy in recruiting and retaining high-calibre staff. A major initiative during the year was the creation of a Teaching Guide for all those engaged to teach both in a full-time capacity and as guest lecturers. The Guide forms part of an ongoing program to develop the skills of teachers at AFTRS. Regular teacher training sessions designed especially for the needs of the School are also provided.

The School has created and made an appointment to a new position of Educational Designer to assist the teaching staff in producing high-quality courses and programs.

A training program for Radio Branch's core guest lecturers was developed and delivered in Sydney, Melbourne and Brisbane.

In 2005-06 12 new teaching staff were recruited, all with significant relevant industry experience.

### Identification of skill groups

The implementation of the Strategy Mix Email Marketing and Database System is designed to improve communication and contact with key stakeholders and clients by creating a tailored client database. The information collected using this system will also assist with the identification of clients and potential clients with particular requirements and those who would most benefit from the professional development programs offered by AFTRS.

### Objective 5

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*AFTRS will successfully communicate its position, values and activities to all its stakeholders and will be engaged in a creative dialogue with them.*

### Strategies

- Develop and encourage productive relationships with relevant bodies including:
  - all sectors of the industry
  - government
  - educational institutions
  - community at large.
- Promote the strengths of AFTRS' programs nationally and internationally
- Publicise the activities and success of AFTRS and its graduates to enhance its reputation and level of recognition
- Promote a common focus and purpose in the School and effective internal communications.

### Key Achievements

#### Development of relationships

AFTRS is implementing the Strategy Mix Email Marketing and Database System that will enable the School to create a tailored client database capable of fully automating the event registration and short course application process. This will enhance our ability to market Industry Short Course Programs and



communicate with all our external stakeholders about the School's activities.

## Promotion

AFTRS National Screening Tour provides a major element in the recruitment campaign, but also serves to promote the work of recent graduates to the industry and the wider public. In 2005 graduate films toured to six major capitals with screenings and information seminars attracting in excess of 1,500 film lovers, prospective students and industry.

The AFTRS Effect is a new collection showcasing works from graduates of AFTRS screening in the Memory Grid at the Australian Centre for the Moving Image. The AFTRS Effect includes early films from some of Australia's best directors and actors including Gillian Armstrong, P J Hogan, Phillip Noyce, Jack Thompson and Hugo Weaving along with works from tomorrow's filmmaking stars.

During the year AFTRS student productions were entered in 560 film festivals, screening at 174 film festivals in 27 countries. Twenty two awards were won at these festivals.

## Publicity

Monitoring of press and electronic news coverage of AFTRS graduates, staff and students resulted in 434 print media mentions during the year. Media mentions are circulated via email to the School community and placed on an intranet site.

Constant publicity is maintained for the works of students and graduates particularly in the area of Australian and international awards. The widely publicised Academy Award® win of cinematographer Dion Beebe for *Memoirs of a Geisha*, represented the fifth successive year that graduates have been nominated for Oscars®. Other highlights were the widespread publicity surrounding *Kokoda*, the first feature film made by an outstanding team of recent graduates and AFTRS staff, and the eight Australian Commercial Radio Awards won by Radio graduates.

## Communications

The AFTRS Image and Communications Project set out to produce an integrated branding and communications strategy and establish an identity that clearly communicated AFTRS' purpose, role and spirit. Based on market research and consultation with major stakeholders, various elements comprising a new 'look and feel' were identified including a new slogan and name treatment and a growing suite of communication materials with a new visually recognisable style. Brand image activities included:

- A series of case studies of successful students prepared for advertising in trade magazines.
- Finalisation of new stationery and business cards.
- Completion and launch of the first part of AFTRS Visual Identity Guide.

The scope of the AFTRS web site has been expanded to improve its effectiveness as a communication tool. It will undergo further upgrading over the next 12 months. A thorough review of the structure and operation of the site has begun. Blogs, streaming, podcasting and other interactive devices are now an everyday part of the School's site.

## Objective 6

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*AFTRS will manage its operations effectively, efficiently, responsibly and strategically.*

## Strategies

- Develop processes and procedures that meet best-practice standards of corporate governance, compliance and resource management.
- Conduct regular audits of processes and procedures to ensure quality.
- Inform and educate all staff on their responsibilities in relation to effective and efficient management of AFTRS' operations and activities.

## Key Achievements

### Corporate governance, compliance and resources management

Monitoring the quality of corporate governance at AFTRS is a function of the Council and the Finance Audit and Risk Management Committee. During 2005-06, Council held six meetings. Topics covered included:

- Relocation of the Sydney campus
- Use and allocation of Myer Scholarship funds
- The School's response to the Uhrig Review
- Report on Short Course revenue
- School's Flexible Delivery strategy.

The Finance, Audit and Risk Management Committee held five meetings during 2005-06. Main topics covered included:

- Risk management of the relocation project
- Capital Management Plan
- Key compliance documents: Annual Report, Budget and Corporate Plan.

All major compliance documents required by the Department were provided on time.

AFTRS is in the process of a major upgrade of IT systems and hardware that will improve the School's capacity to manage resources efficiently. The process includes an upgrade to the network infrastructure, purchase and implementation of a new student database and redesign of the AFTRS web site. At June 2006, tenders have been called for the network upgrade and the student database and significant planning and consultation has taken place in regard to the new web site.

The 2005-06 Budget returned a surplus of \$600,000 which will be used to offset a forecast deficit in 2006-07. This course of action has been approved by the Department of Finance and the Minister for the Arts and Sport.

## Audits

The Internal Auditor, Deloitte, completed three reviews of specific areas:

- Delegations of Authority
- Property and Facilities Management
- Student Production.

A review of actions recommended in internal reviews undertaken from 2003-2005 showed that only one action item out of a total of 83 recommendations had not been completed by the target date.

Significant planning and preparation had been undertaken for the AUQA Audit to take place in March 2007.

## Staff training and communication

AFTRS uses a range of tools to promote internal communication including:

- The web site. All major policies and procedures are available for staff to access on the web site. The proposed upgrade is designed to improve navigation and make the site more user-friendly.
- Regular meetings at Executive, Department Head and departmental level. The AFTRS Management Forum (AMF), which includes department heads and managers from all organisational units, is a major channel for communication both up and down the organisation. It meets monthly.
- The internal newsletter, *AFTRS Hours*, produced in paper and electronic versions, includes items of interest to staff.

During the year a significant number of staff used a total of 554 working days to attend a range of internal and external training, formal courses, conferences and workshops.

## Operational Activities 2005-2006

### Film, Television and Digital Media Branch

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Graham Thorburn, Head of Film, Television and Digital Media

Media industries across the world continue to be at the forefront of the revolution driven by globalisation, technological advances and increasing individual choice. As part of a relatively small English-speaking country wired into the first world, the Australian screen production and broadcast industries are heavily exposed to such changes. While some areas are expanding rapidly and have difficulty finding sufficient skilled and experienced practitioners, others are struggling to cope with the weight of seismic economic and cultural shifts.

The Film, Television and Digital Media Branch at AFTRS is also changing rapidly, as it seeks to prepare the current and future members of the industry for the world to come. Our increased commitment to Digital Interactivity and Screen Business Skills has been recognised and supported by the Australian Government through additional tied funding. With this funding we are setting up a series of high-level courses and workshops that are based around a Digital Interactivity research lab in Sydney and a Centre for Screen Business Skills in Melbourne. Although these courses will be connected to the full-time course, the major focus will be on industry development. This is in keeping with the School's shift in emphasis from full-time training of new entrants to flexible whole-of-industry training.

The first year of our new initiatives in Digital Interactivity are already having a substantial and very visible impact upon the industry and the School. The Laboratory of Advanced Media Production (LAMP) rapid prototyping residential workshops have enabled experienced industry professionals to learn how to expand the breadth of exploitation of

their intellectual property (IP) across multiple platforms using interactivity as a core audience driver.

In order to make the whole School more industry-permeable and responsive, we are developing and implementing flexible delivery into the current course work. Enabling students to access high-level focused training while still continuing to work in the industry will enable us to tap a larger pool of talent. By allowing multidisciplinary pathways, flexible delivery will also allow these students to create learning experiences tailored to their talents, their interests and to new niches arising constantly within the industry.

This is a substantial challenge for the School, with many resource and structural implications. The Screen Composition and Digital Media departments are test-beds for the introduction of flexible delivery within the School. Building on this experience, we have commenced implementation across the rest of the Branch. Full implementation is planned for 2010.

As technological change, particularly access to the means of production, sweeps through the industry, the School cannot pin its future on technological excellence alone. To meet these changes we have emphasised storytelling skills as our core focus during the year.

Following on the successful integration of Screenwriting, Producing and Directing strands into a unified Drama Department, we are creating a series of multi-discipline pods. The Centre for Post Production, which builds on the convergence in technology and processes in Post Production, has already formed, and the remaining areas are moving towards integration into pods by the end of 2006.

The Film Television and Digital Media Branch has recruited extremely well in the past year. Key appointments include: Gary Hayes as Director of LAMP, Peter Herbert as Head of Drama/Producing, Paul Remati as Head of

Television, Tim Kobin as Design Lecturer, and in a new position of Educational Designer, Adrian Norman.

AFTRS student films continue to make their mark in the world of short films (see appendix 5), and our graduates and their productions continue to play a crucial role in the global screen industries, often behind the scenes. A significant achievement was the success of the Australian feature *Kokoda*, which was created by a team of 2004 graduates. *Kokoda* reflects some key values we are encouraging in our graduates: form self-sufficient teams, choose projects that are small enough for the team to drive and manage, and make projects for which you know there is an audience.

The Film Television and Digital Media Branch, like other branches of the School, is heavily involved in planning for the relocation of its Sydney premises. With the industry changing so rapidly, designing a building from which the School can serve the industry across Australia to the world is both an opportunity and an immense challenge.

## Cinematography

Jan Kenny, Head of Department

### Key Achievements

AFTRS Cinematography students and graduates continue to make their mark. Recent graduate achievements include Dion Beebe winning the Academy Award® for his work on *Memoirs of a Geisha*; Shing Fung Cheung winning the Asia-Pacific final round of the Kodak Film School Competition for his work on the AFTRS short *Danya*; and Jason Hargraves winning Best Cinematography in an Australian Short for his work on *Cool*. AFTRS Cinematography students won a total of 32 awards at the ACS Awards, and two students were invited to attend the Budapest Cinematography Masterclass and another the 2006 Berlin Talent Campus.

The Cinematography department continues to be industry focused and industry connected through sponsorship of student productions,

access to most recent technology, attachments and industry workshops. This enables the department to expose its students to the most recent technology as it becomes available (Panavision HD cameras), and to the work of the highest-level practitioners, including working with the Australia/China Council to set up a long-term attachment to Hong Kong-based Australian cinematographer Chris Doyle, and on-set visits to major productions such as *Superman Returns*.

The Cinematography department is also at the forefront of exploring the ramifications of new processes, exploring High Definition and Digital Intermediates, and the place of the cinematographer in the virtual world.

## Design

Jon Rohde, Head of Department

### Key Achievements

All 2006 Design graduates have been successful in finding employment in the film and television industries, though often in new areas. As well as the traditional art department jobs on films and television, graduates are also working in positions such as: a new media designer at Studioemotion, working on games design; senior illustrator on a horror feature film and lead character designer on a pilot for children's television (both animation); and new media production designer for Team Bondi on a project for Play Station 3.

This year's guest lecturers for Shortcuts included several high profile industry practitioners including the US based production designer Bernard Hides (*The Light Horsemen*, *The Odd Angry Shot*), art director Laurie Faen (*Candy*, *Rabbit Proof Fence*) and production designer Tim Ferrier (*Mary Bryant*, *Farscape*).

Vision Splendid Media continued to provide product placement support for MATV Drama and the Style and Effect production exercise, and Adobe sponsored graduation and 'The Adobe Wall' art competition.

Jon Rohde was recently part of a panel at the Powerhouse Museum D-Factory, a forum

on design in television, and chaired a panel discussion at the Sydney Film Festival for WIFT called *Unfolding Florence: unfolding design*.

## Digital Media

Peter Giles, Head of Department

### Key Achievements

Key achievements in Digital Media include the creation of Graduate Certificate programs to provide flexible pathways into the Digital Media Graduate Diploma and MA programs; the delivery of an expanded range of Digital Media courses through South Australia, Northern Territory and Queensland made possible through the new portable Mac laboratory; and the LAMP project.

As the Digital Media segment of the industry expands rapidly there is an increasing call for part-time training that complements existing jobs, and the Digital Media department is working closely with industry to develop and deliver that training. This training ranges from flexible six-month Graduate Certificate programs to shorter courses such as the Digital Project Management course run jointly with the Producing department in Adelaide, and the Business of Digital Distribution seminars run in partnership with the Centre for Screen Business in Sydney, Perth and Adelaide.

A number of longer-term training projects are also being developed in partnership with the AFTRS Centre for Screen Business, a range of technology and production companies and state agencies.

In July 2005 AFTRS received three years additional funding from the Australian Government with the aim of stimulating digital content creation in Australia. A substantial part of this funding was used to create LAMP.

Three LAMP residential labs were run in the first year of operation with a total of 22 new services developed to prototype stage. Leading up to this, a national roadshow of industry seminars was run to orientate creative teams to the changing global media landscape

and to brief them about the LAMP content development programs. A total of 250 people attended seminars held in Sydney, Melbourne, Brisbane, Perth, Hobart and Adelaide.

The labs attracted teams from News Interactive, Project Greenlight Australia, Firelight Productions, Bush TV and Penny Chapman Pictures in addition to a wide range of independent producers. In November 2005, a lab was run for the ABC and included staff from TV, New Media and Radio with new services prototyped for *Gardening Australia*, *Spicks and Specks* and *Online News*.

LAMP is developing further programs in partnership with the AFTRS Centre for Screen Business and a range of technology companies and state agencies. Several projects that have completed the LAMP rapid prototyping process have attracted funding for further development or have progressed to pilot and testing phases.

LAMP has launched and maintained a range of informational services including podcasts of lectures and presentations as well as a wiki, which includes a compilation of statistical information about changes in the media landscape. These services are attracting substantial interest from the industry.

Department staff have represented AFTRS at a wide range of industry events. Gary Hayes has given presentations for Channel 9, Fairfax Digital, Commercial Economic Advisory Services of Australia (CEASA), SBS and the ABC, and he chaired the Mobile Content World Australasia Conference. He attended MILIA in April 2006 and a range of other industry conferences.

Peter Giles gave presentations at Xmedia Lab, The Sydney Film Festival, The Canberra Games Festival, Metro Screen and the Interactive Entertainment 2005 conference. Ian Brown has presented at the Freeplay Conference, State Library events and the Sydney Film Festival.

A network of national digital content experts has been created through the activities of LAMP. Speakers have included Martin Brown (Martin Brown Films), Tom Kennedy (MediaZoo), Cathy

Henkel (Hatchling Productions), Mike Searle (Storyteller Productions), Celia Tait (Artemis Productions), Bruce Belsham (ABC 4 Corners) and Tony Surtees (Santa Clara Group).

Mentors include Catherine Gleeson (Platform 09), Sohail Dahdal (Six Moons Interactive), Jonathan Marshall (ex BBCi), William Cooper (informiTV), Ric Holland (Extreme Media), Christy Dena (Sydney University), Mark Meadows (writer of *Pause and Effect*), Jim Shomos (Global Dilemma), David Jensen (Zetools, USA), Jackie Turnure and Keren Flavell (OMG.tv).

2006 Graduates Daniel Thompson and Michaela Danby found immediate employment at Rising Sun Pictures working on high-profile projects such as *Charlotte's Web*. Fergus Donald's film *Emit* was screened at the Sydney Film Festival and a selection of student films has been made available for video podcast through the Apple iTunes store, and Google.

## Directing

Don Crombie, Head of Department

### *Key Achievements*

A key Directing initiative for 2006 has been the creation of a new style of collaborative workshop, where Graduate Diploma Directing students combine with Writing and Producing students to develop dramatic scenes that are then shot in collaboration with students from Cinematography, Sound, Design, Editing and Screen Composition. The workshops are structured to encourage innovative risk-taking and collaborative storytelling by encouraging students to work together on low-cost fast turnaround productions.

Other new achievements were the expansion of a joint director/actor workshop with the final year NIDA students, and the development and creation of 30-second TVCs as part of the Style and Effect course in collaboration with Cinematography, Design and Digital Media students. Students also spent time attached to industry professionals on a wide range of productions.

Directing is working to make its core courses more widely available through flexible delivery, and has developed five directing courses suitable for national delivery from 2006.

Significant industry practitioners who worked with the directors in 2005-06 included Ben and Emma Lawrence (tvc director and producer), Ken Cameron (director), Ana Kokkinos (director), Gregor Jordan (director), Phillip Noyce (director), Sonia Todd (actor), George Ogilvie (director), Sacha Horler (actor), Karen Pearlman (lecturer/filmmaker) and Kate Woods (director). The director Marcus Cole was the directing industry representative for 2006 recruitment.

Don Crombie continued as President of the Australian Screen Directors Association and in that capacity attended the International Association of English Speaking Directors' Guild annual conference in Toronto.

Student productions have achieved significant success at local and international festivals (see Appendix 5). Notably, a number of recruits also had success with the films they put forward as part of their portfolio to gain admission to AFTRS. This demonstrates that the level of intake into AFTRS remains high, and that talented emerging filmmakers recognise that there is a level of learning available at AFTRS that goes beyond international success with a short film.

## Documentary

Pat Fiske and Mitzi Goldman,  
Heads of Department

### *Key Achievements*

The first cohort of students to graduate from the new 18-month Documentary Course (previously 12 months), graduated in March 2006, together with two students completing their MA Hons.

From July 2005, the Documentary department initiated, organised and ran Headlands, a three-month intensive research and writing workshop for experienced documentary filmmakers with substantial ideas (September



to December 2005). The development and delivery of *Headlands* was facilitated and managed by AFTRS, and co-funded by AFTRS, AFC, Film Australia, Film Victoria, South Australian Film Corporation, NSW Film and Television Office and the Pacific Film and Television Commission.

The projects developed through the workshop are currently in the marketplace and attracting support.

As part of a deliberate effort to reach remote communities – ‘going to the community instead of asking it to come to us’ – the Documentary department ran a three-month course based in Darwin on how to devise, shoot and edit a short documentary. ‘Going It Alone’ attracted eight participants from Darwin and Alice Springs. The Northern Territory Film Office partially funded this course that ran from November 2005 through February 2006.

Under the guidance of Documentary staff, students from across the School made five interstitials with SBSi called *Football Shorts* which were screened on TV before and during the FIFA World Cup soccer matches and also on the big screen at Melbourne’s Federation Square. Short documentaries for the SBS web site were also made.

The department continues to organise a monthly seminar called *Ozdox*, which is coordinated in association with ASDA, Macquarie University, UTS, Film Australia and AFC. Staff are active members of ASDA and involved each year with AIDC.

Grant Saunders (MA Hons Documentary, 2005) has screened his film *B.L.A.C.K. – An Aboriginal Song of Hip Hop* at Harlem Film Festival, Flickerfest, and the Guringai Film Festival in Manly. Grant won the European Union Award at graduation 2006, and will be attending the Marseilles International Documentary Festival. Sam Rebillet’s (MA Directing, 2005) *Butterfly Man* has won numerous awards. Alejandra Canales (MA Hons Documentary, 2005) won the Dendy CRC Award for *Switch on the Night* in June 2006 at the Sydney Film Festival. Sam Rebillet and Alejandra Canales were selected

for 5on5 (making documentary films) in Belgium.

Pat Fiske directed a 30-minute documentary for ABC Arts called *An Artist in Eden*. Mitzi Goldman has been co-opted onto the board of Australian International Documentary Conference (AIDC). Mitzi is also researching philanthropic organisations and documentary financing and is producing a feature length documentary with former student Rob Nugent directing.

## Editing

Phillippa Harvey,  
Acting Head of Department

### Key Achievements

The last year has seen the Editing Department join the Sound, Screen Composition and Post Production departments to transform into the Centre for Post Production. Technologies in these areas are converging and, as a result, a range of new jobs spanning the traditional disciplines is emerging. This move will create greater efficiencies in teaching and management and allow for a broader range of multi-disciplinary pathways for the students.

Editing students are heavily involved across the School in all exercises and productions, working on a great range of genres and formats. This makes them very employable, especially as rapid changes bypass some current practitioners. All last year’s graduates are already working in the industry.

Documentaries worked on include *Wirrangu Women*, which is part of the Nganampa Series for CAAMA productions; *Play On – The Graeme Bell All-Stars*, an ABC one-hour documentary, directed by 2004 graduate Marco Ianniello; George Gittoes’ feature length documentary *Rampage; Fourteen Stories; Pupasera; and Bomb Squad*. Short dramas include AFC funded shorts *Playground, Death’s Requiem* and *Betty and Jo*.

Students are also involved assisting senior editors such as Veronica Jenet on *Bastard Boys*, a four-part miniseries for the ABC; and Nicole

La Macchia and Henry Danger on the three *Blackjack* telemovies for Channel Ten and BBC Worldwide.

Two significant events reflect the School's new emphasis on teaching business skills: three editing students have set up a successful editing business using the lessons they learned in Screen Business Skill; and Adrian Rostirolla was part of the team of 2004 graduates who created *Kokoda*.

Over the last year the Editing Department has further developed many of its industry relationships. A relationship with Apple sees an AFTRS facility used to run various Apple trainers courses, and provides two seats for AFTRS staff to attend each course. The courses include Final Cut Pro, Motion and Logic – all conducted by Apple specialists from the US.

The department is staying in touch with the evolution of editing and post production pathways, particularly High Definition and Digital Intermediates.

As part of an ongoing relationship with the Australian Screen Editors to extend the skills of current editors in the industry, the Editing Department ran Drama Editing workshops where several young editors were mentored through drama exercises. Further discussions were held with the ASE on future directions of AFTRS and industry retraining and continuing professional education.

Recently departed Head of Editing, Bill Russo, worked with Professor Michael Roseman, QUT, on producing industry relevant flow charts for optimising production processes, as part of a larger partnership between QUT and AFTRS to seek greater efficiencies in the screen industry business processes.

The Editing Department has had a complete staff turnover, with coordinator Emelda Davis leaving to work with the AFC, short course tutor and Systems Administrator Dave Forsyth leaving to become the trainer for Avid Australia, and the Head of the Department Bill Russo's contract finishing at the School. The new Centre for Post Production has two new staff

members, Michele Murch is the Administrative Manager and the part-time coordinator is Lucinda Halbutt.

## Producing

Peter Herbert, Head of Department

### *Key Achievements*

The Producing Department continues to deliver a wide range of courses of the highest calibre. One of the successes of the past year has been the introduction of the Production Workshops in the Graduate Diploma year. These are a School-wide collaboration that began as a Drama department initiative, providing the means for students to build meaningful working relationships and collaborations at the beginning of their course. They have also set many practical challenges and situations, providing students with invaluable practical experience in production areas. The three Graduate Diploma Producing students have taken on the key roles in driving these workshops, providing them with valuable experience to build their skills in preparation for the Graduate Diploma drama slates and the MA Pitches.

In the MA year, a key achievement was the continued success of the relationship with Foxtel, with the delivery of the Subscription Television course, and the award of the first Foxtel scholarship to current MA Producing student, Kathryn Barker.

The 2005 Producing graduates have managed the transition into working life very well. Justin Davies is currently working and continuing his training with Jon Plowman, Head of Comedy at the BBC; Katherine Shortland continues her work at AFTRS as Project Officer for the Centre for Screen Business, and assisting AFTRS Council Member and producer, David Elfick. She has also recently started on the development team at Yoram Gross. Lisa Lloyd is developing a miniseries with 2004 Graduate Michael Phelan, and is currently exploring funding possibilities in Los Angeles.



The introduction of the Foxtel Scholarship, the Southern Star internship and the Granada Awards were evidence of the Department's continuing relationships with key industry partners. Other relationships are being developed, especially with major production house Beyond International.

The Foxtel course brought in a great number of guest speakers to the school. The ability to attract a wide range of very highly regarded guests is one of the great strengths of the MA year in Producing – over the past year we have welcomed expert speakers from across many specialisations in the industry, who have been very generous and candid in sharing their expertise and experiences. Notable guests have included Vincent Sheehan (producer, Porchlight Films), Andrew Mackie and Mark Safarty (Dendy Films), Cath Lavelle (CLPR), Mark Gooder (Icon), Mark Strong (Channel Ten), Giles Tanner (ACMA), Des Monaghan (Screentime) and Mike Walsh (Group Strategy News).

The department has utilised its contacts at companies such as Freehand, Beyond and Rising Sun to conduct market research into the viability of new short courses.

Key relationships continue with Matthew Dabner and Screen Depot, Marian MacGowan and MacGowan Films, Holding Redlich, Tony Iffland and UKTV, Andrew Mackie and Dendy Films, Hal McElroy and McElroy Television among many others.

Producing Department students continue to undertake a wide range of placements and internships, including FFC, Channel Nine and on various local productions.

Peter Herbert, who has acted as Head of Producing/Drama over the past two years, officially renewed his contract and accepted the role of Head of Drama in April this year, ensuring that both the Producing Department and Drama pod continue to move in a clear common direction, with a positive strategy for the future.

Helen Bowden continues as part-time lecturer in Producing. Former Head of Producing Marian MacGowan continues her relationship with the School, providing a wealth of experience and expertise in the role of mentor and leadership tutor to both MA and Graduate Diploma students. Sally Browning was officially appointed Drama Department Manager.

## Screen Composition

Martin Armiger, Head of Department

### *Key Achievements*

2005 saw an exceptional group of full-time students in Sydney composing memorable scores for the slate of films. At the same time the Screen Composition Department designed a Flexible Delivery Graduate Diploma for national presentation and kicked it off with a seminar at ACMI in Melbourne. The August launch, introduced by Malcolm Long and co-hosted (and sponsored) by APRA, drew more than a hundred screen music practitioners and enthusiasts.

Following the interest generated by the launch, eight high-calibre fee-paying students were selected to begin their flexible programme in Melbourne in February 2006. Staff from AFTRS (Library, Student Services, IT, Victoria office) all contributed to our first interstate orientation program. The Melbourne students have now been attending classes, seminars and workshops (two nights a week) mostly at AFTRS Docklands offices. The Screen Composition Department has also initiated alliances with Box Hill TAFE, VCA and RMIT, to take advantage of synergies in aims and economies of resources. We expect to take these partnerships further in the next year.

Screen Composition is looking at Brisbane and Adelaide as sites for future recruitment and delivery of courses and continues to consult closely with APRA, AGSC, Trackdown Studios and other industry partners to keep our training relevant to current needs and future mediascapes.

In 2006, Screen Composition joined with the Sound, Editing and Post Production Departments to form the Centre for Post Production, and appointed Michelle Murch as Administrative Manager. This Centre will form the platform for an increasingly convergent teaching program, for an interpenetration of cross-discipline skills, and for increasing engagement with National Training ambitions.

Screen Composition graduates have found success in feature films (John Gray), television series (Matteo Zingales and Jonathan Dower), documentaries (Chris O'Young, Tamara O'Brien and Caitlin Yeo) US festival prizes (Biddy Conner), short films (Jessica Wells), world tours (Alies Sluiter) and working as assistant to composers on international productions (James Lee).

Two MA (Hons) students have received prestigious awards. Mary Finsterer has just been awarded a Churchill Fellowship, and joins Leah Curtis (the recipient of a Fullbright Scholarship) in being able to carry out research into screen music functions and practices, both here and in the US.

Head of Department Martin Armiger composed music for the Southern Star/Network Ten series *The Surgeon*, and used the opportunity as an open learning session for AFTRS' MA students.

## Centre for Research and Screen Studies

Dr Ben Goldsmith,  
Acting Head of Department

### *Key Achievements*

In 2005-06 the Centre for Research and Screen Studies (CRSS) continued to diversify its curriculum as part of our ongoing efforts to integrate Screen Studies into the production activities of the School and to continue to respond to industry issues. The Centre introduced new courses and revised existing ones to reflect the interests and expertise of staff and the needs of students and industry.

The short course Five Nights of Terror convened by Teresa Rizzo was particularly popular and successful. During 2005, responsibility for the MA (Hons) program was transferred to the CRSS. Three students – Aaron Seymour, Grant Saunders and Alejandra Canales – graduated with MA (Hons) in March.

During the year the CRSS continued its longstanding and productive collaboration with the Goethe Institut and the State Library of NSW through screenings and public presentations on the work of producer Artur Brauner. We organised a number of screenings and lectures by international guests including Tolga Örnek (director of *Gallipoli*) and Craig Hight (Waikato University). The CRSS worked with the Documentary Department on their highly successful Headlands initiative. In May, the Centre organised screenings and judging of short films from film schools around the world for the CILECT prize which will be awarded at the CILECT congress in Madrid in October.

CRSS staff Ben Goldsmith and Teresa Rizzo made presentations at academic conferences in Australia, UK, USA and New Zealand during the year. Among a number of academic publications, a chapter by Ben Goldsmith on the contemporary international dialogue around cultural diversity which led to the recent UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions was translated into Portuguese and published in Brazil. In March, Ben Goldsmith also was invited to join the board of a new international journal, *Studies in Australasian Cinema*. A research report commissioned by the CRSS and written by recent TV Producing graduate Yen Yang on the prospects for film and television practitioners to work in the games industry was completed in May.

Andy Lloyd James was appointed as the new head of the CRSS, to commence duties in July 2006.

## Screenwriting

John Lonie, Head of Department

### *Key Achievements*

The Graduate Diploma Screenwriting students have played a central part in the Production Workshops this year, writing many of the workshop scenes with very successful results. They have had the opportunity to work with and form relationships with producers and directors that will continue into the graduate diploma slate and beyond.

The Graduate Diploma students have also taken a very proactive approach to the year, and have been largely responsible for building enthusiasm and momentum at an early stage, coming up with ideas and starting the planning processes for both the Graduate Diploma slates, and their MA TV projects next year.

All the Graduate Diploma students from Writing, Directing and Producing were involved in Tribal workshops, led by the Screenwriting Department, where students identified and explored their own, and others, tribal associations and affiliations. These workshops were a great success in identifying and paving the way for successful collaborations centred around common areas of interest for the forthcoming production workshops and other future projects.

The MA Screenwriting students have also had a productive year, working consistently on plotting their MA TV drama, as well as writing several of the MA Slate Projects. Writer Josh Tyler will also direct one of the MA dramas, following his successful off-slate in the Graduate Diploma year. Tim Lee and Cleon Prineas are also working on feature projects and will graduate with completed drafts. Current MA (Hons) Screenwriter, Darlene Johnson, is presently in Arnhem Land shooting her drama *Crocodile Dreaming*, a major project for her Honours year.

The short course program for the Screenwriting department goes from strength to strength, largely due to the enthusiasm and energy of Billy Marshall Stoneking in teaching the Drama of Screenwriting and other short courses in writing and script editing. These short courses are becoming central to the recruitment process for the department, kindling external students' interest in the School, while allowing staff to identify potential full-time applicants.

Relationships with Channel Nine and Foxtel have provided opportunities for Screenwriting students to pitch to industry panels in the capacity of creator/creative producer and to develop their skills in this area.

The Screenwriting department has delivered several of its successful short courses to companies such as SBSi, and will continue to make writing and script editing courses available to the broader industry as requested. The FTO continued its support of the Features Development Program, by sending successful funding recipients to participate in the course. Several sessions of the course were also attending by FTO Project Officer, Karina Slaninka.

Screenwriting students have undertaken attachments at Channel Nine and on various television dramas.

Head of Screenwriting, John Lonie, celebrated the successful release of *Kokoda*, which he co-wrote with Directing Graduate, Alister Grierson. (The team of key creatives on this film was made up largely of graduates from across the School.)

Billy Marshall Stoneking continues various script assessing appointments through ASDA, FTO AFC and Script Central. Billy has also been working closely with Deborah Cox and Roger Monk as a script consultant on the forthcoming ABC series *East of Everything*. He has also been working as Script Editor on Darlene Johnson's SBSi project, *Crocodile Dreaming*.

## Sound

Jane Paterson,  
Acting Head of Department

### *Key Achievements*

After intensive consultation, the Centre for Post Production was created through the amalgamation of the Editing, Sound, Screen Composition and Post Production departments. The formation of the Centre will assist in the streamlining of administration and program delivery as we move towards a more flexible curriculum, as well as allowing for the creation of new cross-disciplinary courses.

Graduating students Chris Stevenson and Luke Mynott were nominated for three Motion Picture Sound Editor (MPSE) awards between them for their work on the AFTRS films *Afterlife*, *Crooked Mick* and *Danya*. Chris and Luke attended the awards in Los Angeles where Luke won for his work on *Crooked Mick*. The awards are recognised as the premier international awards, so to gain three out of five nominations, and win, recognises the level of professionalism and skill the Sound Department aims to instil in our students.

Past students continue to excel and provide proof of the department's high level of teaching and delivery. Megan Wedge is currently working on *December Boys* in Adelaide; Derryn Paquill continues working on George Miller's *Happy Feet* and Adrian Bilinsky recorded and sound designed *Kokoda*.

Industry colleagues contribute to the Sound Department by passing on their knowledge to students and generously providing attachment and mentoring opportunities. Richard Boxhall, location sound student, undertook a location attachment on the TV production *Headland* and an attachment at post production facility Philmsound to gain an understanding of the entire production process. Lucas Bone undertook an attachment on the Project Greenlight production *Solo* at Huzzah Sound. Chris Stevenson did an attachment with Peter Miller, an AFTRS sound graduate, on the feature *Jindabyne*.

AFTRS is now an officially accredited Digidesign sponsored school, largely through the efforts of staff member Chris McKeith. This partnership will enable us to award students an internationally recognised qualification. The Department continues to maintain strong relationships with sound companies Sound Devices, Soundfirm, Sennheiser and the Audio Sound Centre who support the department and students by sponsoring prizes at Graduation.

Acting Head of Sound, Jane Paterson, continues to extend her professional skills by undertaking a Bachelor of Adult Education at the University of Technology, Sydney which she will complete at the end of 2006.

AFTRS Sound Mixer, Chris McKeith, travelled to Japan where he undertook Digidesign training. Chris is also significantly involved in the school Relocation Project. His contribution to the planning of the acoustic design in the new building will ensure facilities are user friendly and adhere to industry standards.

Mark Ward has very ably taken on the lecturing of the Graduate Diploma Sound Design strand while he works on his PhD at the University of Technology, Sydney. Ross Boyer, location sound lecturer, consistently contributes to the culture of the school through his work with a large number of departments.

## Television

Paul Remati, Head of Department

### *Key Achievements*

The 2005 Television students achieved some notable accomplishments with Bianca Fera winning the 2006 Granada Award. Part of her award is an internship at ITV in the UK, working under Head of Comedy, Paul Jackson.

Almost all graduating 2005 TV Producing and TV Editing students have been professionally employed in industry positions or on productions including *Today Tonight*, Network Seven; Fairfax Digital; *The Chaser's War on Everything*, ABC; *Program Development*, Nine Network; *Australian Idol*, Network Ten; and

boutique post production house The Tait Gallery.

The Television Department joined with the Laboratory for Advanced Media Production to bring a leading international iTV specialist to Australia for the Producing Multi-Platform Television seminar in Sydney in early May 2006. This seminar was aimed at television producing students as well as industry program makers to keep up to date with producing digital interactive and multiplatform television programs.

Shortly after the production of their second Magazine Program (a children's science show, *Sp@t*) the current television students also produced four episodes of the Television Department's live-to-air show *Balls Up*, broadcast throughout the School and streamed on the intranet. *Balls Up* was an opportunity for AFTRS television students to participate and develop skills in live multicam studio production.

Louise Clarke, as Acting Head of Television, was a judge panellist on several awards including the Granada Award for Excellence in Producing; ASTRA Awards; Antenna Awards, and the inaugural Foxtel Scholarship. Louise had ongoing discussions with external stakeholders for various tailored courses for delivery in 2006 including discussion and negotiations with China CCTV for Sports Presenter training workshops, and collaboration with ABCTV to train producers and researchers in television production skills for jTV (to be broadcast on ABC2).

The TV department delivered components of the onsite intensive three-week TV Production skills workshop for jTV at both ABC and JJJ premises, and has also continued its relationship with SBS TV by providing students with a realistic experience of the network-commissioning environment. The department continued short courses in shooting Mini DV for producers and journalists, and again the Program Proposals and Pitching short course was a great success.

The department is also negotiating for the delivery of courses in the Hunter region, and is presently designing courses to pilot in the region for potential national delivery. Other initiatives include discussion with Fairfax Digital on tailoring courses for them and discussions with the University of Newcastle to investigate delivering multicam training at the University's new facility.

The TV department maintained a strong relationship with industry by collaborating with the Drama department to deliver the Subscription TV course in cooperation with Foxtel. Classes were held from February to May 2006 with ongoing guest lecturers including keynote presentations from Foxtel senior executives. The Television Producing and Television Editing students were placed in professional attachments with Foxtel, SBS, ABC TV and independent production companies.

The Television Department's annual TV Networking Night, held in October 2005, was attended by well over 200 guests drawn widely from the television network and independent industries.

Following the departure of Andy Nehl to become Series Producer of *The Chaser's War on Everything* (ABC), Louise Clarke held the position of Acting Head of Television from mid-December 2005 to early April 2006.

The new Head of Television, Paul Remati, joined the School in early April 2006. With more than 25 years in television, Paul's industry experience ranges from senior executive management in broadcasting to developing and producing programs for commercial, subscription and public television networks. Having over a thousand hours of television to his credit as producer, director and editor, Paul has worked in areas as diverse as drama, reality, children's and lifestyle. As recent Head of Production and Planning for ABC Television, his commission was to oversee all aspects of production for Australia's premier public broadcaster.

## Radio Branch

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Steve Ahern, Head of Department

### *Key Achievements*

Radio Branch has consolidated the vast program of review and growth undertaken in 2004-05, and continued with further expansion as it responds to both radio industry and technological changes.

2005 was another record year for successful job placements with eight of the ten graduates from the Graduate Diploma in Commercial Radio accepting jobs by graduation day and all of them placed within two months of graduation. High-profile graduate appointments included Kade Robinson joining MixFM Darwin, Tracey Callaghan in News at C91.3 Campbelltown and Jessica Hinchliffe as breakfast announcer for B Rock in Bathurst.

Since graduation over half of the graduates have moved to larger markets and/or gained promotion within their station. Capital city employments include Kade Robinson joining Austereo Sydney in the creative department and Tom Rogers at Nova 929, Perth. The employment rate of 2004 and 2005 graduates is 100%.

The second year of the Graduate Diploma in Radio Broadcasting: Flexible Delivery Course has provided an opportunity to refine the curriculum and review course delivery to ensure ongoing success. The course currently has 11 students enrolled, three carrying over from 2005 and eight enrolling in 2006.

Our inaugural graduands from the Graduate Diploma in Radio Broadcasting: Flexible Delivery have also made an impact on the industry. Employment includes Nick Findlay on the music team at Triple J Sydney, Vijay Khurana Announcer Triple J Sydney, Adam Shirley, Producer at 666 ABC Local Radio, Canberra, and Matthew Fulton at the Australian Radio Network, Sydney.

The 2005 and 2006 Graduate Diploma Radio courses' curriculum further developed content in the areas of networking, Internet streaming, podcasting and new digital studio equipment. More work on digital radio was also integrated into the curriculum, as the government moves towards the implementation of digital broadcasts in 2010. As multiplatform program delivery continues to evolve we have included content formulation and technical implications for the new digital consumer age in courses, thanks to special additional funding from the Australian Government.

The Graduate Certificate in Commercial Radio Programming once again resulted in many graduates being offered promotions as a result of the skills they learnt in this distance education course. The 2006 course participation rate maintained its enrolment figures on past years with over a half of course fees being paid for by employers, a further increase on last year's figures, highlighting the continuing value placed on the course by industry.

Radio Branch has also undertaken to deliver Commercial Radio Australia's Sales and Marketing Package of Training for sales staff and management in the commercial radio sector. The industry has requested that AFTRS administer these courses because of the School's reputation for being able to deliver high-quality tuition, online, to people in remote and regional radio markets with a high level of administrative efficiency.

The number of interstate courses, particularly in Queensland, and relationships with other agencies, especially in WA and Melbourne, has been increased to accommodate the expansion of our flexible delivery course and increasing industry demand for industry training short courses.

Courses were also specifically developed for Aboriginal and Torres Strait Islander Broadcasting on Thursday Island and the Kimberly, WA.



The number of regional and interstate courses increased again as a result of requests from regional radio stations.

The Radio Branch developed industry short courses this year in direct consultation with the Community Radio sector. Radio Bootcamp was designed to support the specific training needs of producers for the CBAA's Overnight Express program. The ABA66 Course was designed to support stations undergoing the ABA/ACMA's licence renewal process.

The quality of radio courses remains leading edge by using many high level industry practitioners as guest lecturers and course review committee members, ranging from chief executives and network general managers to on-air personalities. Radio branch maintains close daily contact with emerging industry trends such as podcasting, multiplatform content and delivery, plus digital radio.

Radio Branch is constantly approached by stations looking for staff at all levels, indicating that graduates trained in both our short course and full-time programs are highly valued for their level of technical and performance skills.

Head of Radio, Steve Ahern, has published a second edition of the industry reference and student text *Making Radio*, which has been significantly updated to reflect recent industry changes. He has continued to research and publish papers on media learning and teaching. He has presented papers and guest lectures at Macquarie University and Charles Sturt University, and has been asked to sit on industry judging panels for the ACRA's, Goldies and the National Film and Sound archive.

Radio Branch's major staffing restructure in 2004-05 has been further developed to support the current demands on the Branch and to meet the future needs of the radio industry. With Steve Ahern's increased senior executive responsibilities, Kim Rigby's role has expanded to manage the day-to-day running of courses and the many projects run by the Branch. This includes development and review of the radio curricula, assessment of course demands and promoting radio courses around

the country. Kim continues her studies in Life Coaching to support the students in the transformational nature of their experience at AFTRS.

Lecturer Jen Oldershaw continued the ongoing work of improving the quality and delivery of our curriculum. She maintained industry currency through ABC television voiceovers and regular short-term stints as a producer/presenter on VEGA, Sydney. Jen has decided to leave the Radio Branch in a full-time capacity to pursue an on-air role as afternoon presenter on VEGA, but will continue to be available as a core guest lecturer, mentor and marker.

Byron Webb has recently been appointed lecturer to replace Jen Oldershaw. His 18 years of experience and national radio profile with the ARN and Austereo Networks will significantly improve the quality of our curriculum and delivery. Leanne Horrocks has joined the Radio Branch this year as Branch Administrator.

A training program for Radio Branch's core guest lecturers was developed and delivered in Sydney, Melbourne and Brisbane.

The Radio Branch team has continued to contribute significantly to the introduction of flexible learning into AFTRS by piloting courses and sharing results with other departments. Radio Branch also developed teacher training modules for Film, Television and Digital Media Branch staff, delivering a two-day training course on teaching skills in 2005.

## **Marketing and Development Branch**

Two branches of the School (Communications and Promotions and Continuing Professional Education) were combined during 2006 to create a new group, the Marketing and Development Branch. The new branch integrates the State offices into the overall management structure and emphasises the importance of national delivery of the School's training services.

## **National Industry Training**

The decision taken by Council to focus the School's attention on its contribution to the sustainability and creative energy of the Australian industry has entailed a series of major changes to the administration of the School and to the focus of its teaching staff.

Historically, teaching departments initiated and managed the delivery of short courses in Sydney. State offices, especially the larger offices in Victoria and Queensland, developed, marketed and delivered their own suite of short courses. Although some teaching staff travelled interstate, few courses were marketed nationally, planned or delivered in different locations.

The School's new emphasis on the development of options for the flexible delivery of award courses, and the development of a more unified national curriculum are changing these arrangements. They demand new working relationships between departments and State offices and a re-examination of marketing and planning processes. The development of a new national curriculum is designed to improve the efficiency achieved from course development, in particular by increasing the number of courses that can be presented from each investment in development.

While the short course program remains integral to the School's operations, changes are being implemented to the development, delivery, administration and marketing of the program. A wider range of activities will be offered nationally, building on such projects as Headlands, Enterprise Tasman, Reporting

Wars and Disasters and the LAMP residential workshops.

These developments will impact on the nature of statistical data used to report on national industry training activities. The figures for this financial year reflect the fact that this is part of a transitional period during which new courses, programs and systems are being introduced.

AFTRS courses and programs are focusing more on high-level training of smaller professional groups. Statistics for the short course program appear in Appendix I.

## **Centre for Screen Business**

David Court, Director

The Centre for Screen Business (CSB) was opened by Senator the Hon Rod Kemp in September 2005. Since that date the Centre has developed a new business curriculum for the AFTRS Graduate Diploma and Master of Arts programs.

The Centre has developed and delivered seminars and short courses including 'The Business of Digital Distribution', 'Tax Fundamentals for Screen Production Businesses' and 'Strategies for Screen Production Businesses'. More than 500 people have attended CSB events. Other courses in development include 'Introduction to Media Economics', 'Create: Planning and Managing a Media Business' and 'House Business'.

In partnership with Olsberg SPI, Australian Film Commission, Film Australia, Film Finance Corporation Australia, Film Victoria, NSW Film and Television Office, Screen Council of New Zealand and South Australian Film Corporation, the Centre has delivered 'Enterprise Tasman 2006', an intensive course that provides guidance for producers in developing sustainable businesses.

The Centre has established a research program with partners including the ARC Centre of Excellence for Creative Industries and Innovation, the IT Faculty at Queensland University of Technology and the Laboratory for Experimental Economics and Political Science at the California Institute of Technology.



The Centre's mission is to improve the sustainability of businesses in the sector by disseminating knowledge, skills, data and ideas to business owners and managers.

## State Offices

### Queensland

Alex Daw, Manager

AFTRS Queensland continued to deliver a broad cross section of courses in the areas of screen business, digital media, directing, editing, producing, screenwriting and radio. Over 500 clients were able to take advantage of 16 courses on a wide range of topics. Workshops and seminars from the new Centre for Screen Business and the Digital Media department attracted great interest from the local industry keen to keep up to date with new technology, multiplatform production and digital distribution.

The Queensland office expanded its delivery of Radio short courses this year to meet the needs of new Graduate Diploma Radio Broadcasting: Flexible Delivery students. For the first time we were able to deliver the Radio Music Directors courses featuring local guest speakers Brendan Boss from Nova (an AFTRS Graduate Diploma Commercial Radio Broadcasting graduate), Kim Blair, Music Director Triple M, Bill Riner, Music Director ABC and Darryl Bailey EMI Music Rep as well as the RCS Consultant Jarrod Graetz. Phil Cullen and Alex Daw also attended and contributed to the Radio Mid Year Curriculum Review for the first time, held in June this year.

2006 saw our office relocate to larger premises in the same building. We are in the process of refurbishing former office space into tailor-made radio studio and sound recording teaching spaces. Our relocation made possible the accommodation of a new neighbour – Freshwater Pictures. Both AFTRS and Freshwater Pictures look forward to fostering strategic relationships with industry and education and training providers at both a local, national and international level.

New courses delivered this year included Writing Children's Television with the course director Michael Joshua and From Rushes to Final Product with the course director Fiona Strain. The latter course would not have been possible without the support of local industry including Scope Post, Digital Sound and Vision, Cutting Edge, Photon Visual Effects and the Warner Roadshow Studios.

We also continued to partner with the Brisbane International Film Festival in the delivery of six Meet the Filmmaker sessions and industry forums attracting over 160 participants.

AFTRS Queensland sponsored the David Copping Memorial Award for Production Design at the Queensland New Filmmakers Awards. This year the award was presented to Maya La Croix and her team for '*...But a Giant Leap for Mr Larkin*'.

Alex Daw also represented AFTRS at the 30th Annual Goldies Awards for Radio at which AFTRS sponsored a new award for Best Innovative Content. Six Queenslanders successfully applied to the full-time courses this year.

### South Australia

Paul Finlay, Manager

This year the South Australian office ran a wide range of courses and seminar which have been well attended by industry members. The SA Film Corporation has continued to sponsor short courses through its Screen Industry Program. Regular bi-monthly meetings have been established between the SA office, SA Film Corporation, the Media Resource Centre and the AWG to share information on upcoming programs and integrate events and marketing where appropriate. The manager has consulted widely with local companies, industry groups and guilds during the year. A number of short courses and seminars have been run in partnership with SPAA, ACS and AWG. The office has also developed a strong working relationship with ABC staff and in-house ABC trainers.

The first LAMP retreat was held in Adelaide in October, financially supported by the SA Film Corporation's Digital Media Fund. The Digital Media Department's establishment of the mobile Mac teaching lab provided the opportunity to run a series of software based courses both in SA and the Northern Territory. Five courses run in the Northern Territory were presented in collaboration with the local industry association, FATANT. ABC provided the Darwin venue for the Final Cut Pro course and the editing component of Going It Alone.

The Adelaide office was connected to the School's intranet in July and the staff were trained in the use of Inquiry for accounts management and Strategy Mix software. The installation of new sound and projection equipment and drapes in the training room was completed this year.

## Tasmania

This year has seen a significant change in the operations of the Tasmanian office. The School now has a new staff member and representative coordinating operations in the State.

Edwina Morris started in December 2005 and has been effective in setting up a new office and establishing relationships in the industry. The Tasmanian office acknowledges the generous support of the local film funding body, Screen Tasmania, who provide AFTRS with office space within their organisation.

The positive relationship with Screen Tasmania has also enabled a unique program of short courses to be developed with the School called Short Fuse. Funded by Screen Tasmania the program of courses in screenwriting, producing and directing offers young and emerging Tasmanian filmmakers the opportunity to access the experience and knowledge of AFTRS lecturers at a subsidised rate. The Short Fuse program also offers participants production experience with funding available for the production of three short films upon completion of the course. The course will begin in July 2006.

## Victoria

### Simon Britton, Manager

The AFTRS Melbourne office looks for the most practical way to deliver professional development to screen content creators. Three very successful examples from the past year's program are the residential workshop Test Drive, Enterprise Tasman and SPARK.

Test Drive (a joint initiative with the Australian Film Commission) is a week-long workshop focusing on projects which are about to go into production. The intention is to provide them with the intensive feedback and mentoring on their projects just before they go into production. One of the Test Drive projects, *Sexy Thing*, was selected for the Short Film Competition in this year's Cannes Film Festival.

Enterprise Tasman is a residential program designed to develop sustainable screen production companies. This year it fell under the auspices of the AFTRS Centre for Screen Business, based in Melbourne. It provides 16 participants with strategies for creating sustainable multiplatform media businesses and features a high calibre mentoring team drawn from Australia and overseas.

SPARK is a residential script development workshop conducted jointly with the AFC. This program gives writer/producer/director teams intensive script development on feature projects. It includes a strong line-up of Australian and international mentors and is proving successful in getting feature scripts to a point where they can attract production funding.

All these initiatives are characterised by strong relationships with other state and federal agencies – combining resources to offer programs for content creators that would not have been possible individually. In addition to these major initiatives, the Melbourne office conducted 45 short courses for industry professionals.

## Western Australia

For some years, AFTRS was represented by the Film and Television Institute in Fremantle. In November 2005 AFTRS opened its own office in Perth.

The AFTRS office is at E-Central, a building which was purpose built for partner ventures between TAFE and a variety of technology-based industry partners including companies such as Microsoft and CISCO. E-Central is located next to the new ABC Perth Studios and the Department of Education and Training. It is within close proximity to ScreenWest and numerous Perth production houses. This facility has meeting rooms, theatres, workshop cottages and hospitality services which are available to AFTRS.

In late November AFTRS was a prominent participant at the WA Small Screen Big Picture Conference in Fremantle. This included hosting a breakfast (for 120 people) with the Director of LAMP. In May 2006 WA hosted a LAMP residential.

Since November 2005, the WA office also offered nine other events, most in collaboration with ScreenWest, the Department of Industry and Resources, Sci-tech, WA Museum, m.Net, TAFE, UWA and WAnimate.

International speakers from Dreamworks, Pixar, ILM and Zetools have presented alongside nationally prominent speakers and local guest speakers, including Academy Award® winner John Cox.

## Indigenous Program Initiative

AFTRS established the Indigenous Program Initiative (IPI) in 1994 with a particular focus on identifying and developing key creative initiators in film and television – the producer, the director and the screenwriter. This focus has since been broadened to include creative technical contributors in the screen industries and radio broadcasting.

IPI currently administers a number of awards for indigenous students including two merit-based scholarships.

- The Myer One Year Indigenous Scholarship is a full-time scholarship for Aboriginal or Torres Strait Islander people. It is offered across all film, television and digital media specialisations. The 2005 Myer Scholar was Jason Ramp, a cinematographer from Port Lincoln in South Australia, and he graduated in April 2006.
- The 2006 Myer Indigenous Fellowship was awarded to director, writer and performer, Wayne Blair.
- The Macquarie Bank Indigenous Scholarship is a merit-based full-time scholarship for Aboriginal or Torres Strait Islander people. It is offered in directing, producing, documentary or screenwriting.

In 2005-06 scholarship funds were used to support the Macquarie Bank Indigenous Professional Development Program. The program involves targeting previous applicants who have been identified by IPI as exceptionally talented individuals who, due to a number of factors, were either unable to commit to full-time study or needed specific development of a particular skill to enable them to make that step into the AFTRS and the industry. The program takes the form of a series of tailor-made accredited advanced short courses specifically selected by the relevant head of AFTRS specialist department in order to meet the individual needs of the selected recipient.

The flexibility of the program is its strength. Participants come from Queensland, Western Australia, New South Wales and South Australia. This flexibility enables participants to undertake an advanced course as part of the program in Sydney, Brisbane, Adelaide, Perth, Melbourne or Hobart.

2005 program participants were Douglas Watkin and Wayne Blair (Directing); Alice Haines (Screen Composition); Suzanne Ingram and Paula Maling (Screenwriting) and in 2006, Janelle Evans and David Wilson (Directing and Producing); Rima Tamou and Angie Abdilla (Documentary); Dean Gibson (Directing); Gavin Narkle (Producing); Jeff Dunn

(Screen Composition) and Geoff Ferguson (Screenwriting and Digital Media).

Separately, IPI provides national fee subsidy support for individuals who meet specific criteria to attend AFTRS advanced short courses. This support in turn helps identify, target and encourage potential scholarship and full-time course applicants. Participants in 2005-06 included Braedon Abala (DVD Authoring), Ursula Raymond (Going It Alone) and Andrew Hill (After Effects).

In October 2005 support was provided to MA (Hons) student Darlene Johnson to attend the ASDA Conference in Sydney while in March 2006, MA (Hons) student Grant Leigh Saunders travelled to New York after receiving an invitation to present his film *B.L.A.C.K.* at the Harlem Film Festival.

In March 2006, IPI organised three one-day workshops in Sydney for ten participants for Bush-TV, a Queensland-based new media company, in consultation with the Documentary, Directing and Digital Media Departments.

In June 2006, IPI provided support to the Radio Branch for three course modules (Announcing and Presentation, Production, and Voiceover) to be presented in the Derby community, WA.

IPI commissioned solicitor, Terri Janke, and broadcaster, Nancia Guivarra, to research and write an industry paper on Indigenous Protocols for Radio. The paper, *Listen, Learn and Respect*, is available on the AFTRS web site. Terri Janke and Nancia Guivarra also wrote an Indigenous Protocols (Radio) Curriculum unit.

Marcus Waters, the 2004 Macquarie Bank Indigenous Scholar, initiated a Queensland-based project called Footprints in Film. This project involved 2005 Myer Scholar cinematographer Jason Ramp and directing student Dean Francis acting as mentors on the short film *Deadline*, produced as part of the project.

The work of graduates Kelrick Martin, Ivan Sen, Grant Leigh Saunders, Steve McGregor and Marcus Waters screened at Queensland's Colourised Festival from 28 June to 9 July 2005.

Marcus Waters' *Too Little Justice* was invited to screen at the 2005 ImagineNATIVE Film and Media Arts Festival in Toronto, Canada.

Graduates Beck Cole's *Wirriya: Small Boy* and Warwick Thornton's *Greenbush* were nominated for Best Short Film at the 2005 IF Awards.

In November 2005, IPI Manager attended Dramatically Black in Adelaide as part of the travelling Message Stick Film Festival.

The Indigenous Issues Committee (IIC), including staff, student, management and Council representatives, meets monthly and advises the IPI Manager on internal issues. IPI Manager is a member of the Academic Board.

## Recruitment and Research

The Marketing and Development Branch coordinated the School's marketing of and recruitment for both full-time and industry short courses throughout the year. The School has used a mix of media and communication channels including press, industry publications, radio, direct mail, publicity, and online. The Branch initiated the use of a new web-based integrated online marketing system which has substantially reduced the School's reliance on direct mail, and has begun to deliver more cost-effective communication with prospective students and industry clients. The Branch also commenced the process of updating the existing client database, to ensure accuracy of records and to encourage clients to update their own records and provide a clearer picture of the needs of clients.

Research conducted over the previous year was instrumental in shaping and refining the School's recruitment campaign.

The Marketing and Development Branch has begun the process of analysing the administrative processes of the management of the national industry short course program. We have engaged the services of the Queensland University of Technology to provide us with expert advice on the principles of business process management, to analyse and streamline our current systems.

## Promotion of Student Films

AFTRS National Screening Tour provides a major element in the recruitment campaign, but also serves to promote the work of recent graduates to the industry and the wider public. In 2005 graduate films toured to six major capitals with screenings and information seminars attracting in excess of 1,500 film lovers, prospective students and industry.

## Graduations

The Marketing and Development Branch organised graduations for both teaching branches in 2005-06. The Film, Television and Digital Media Branch graduation was divided into two distinct events: the first for industry invitees and the second for families and friends of the graduands. The Radio Branch Graduation was again well attended by industry partners, sponsors and graduates' families.

## Events

AFTRS courses and expertise continued to be promoted through sponsorship agreements, partnerships, staff involvement and cross-promotion at over 50 film, industry and recruitment events during 2005-06 including:

- Australian International Documentary Conference (AIDC)
- Brisbane International Film Festival
- Brisbane Writers Festival
- Community Broadcasting Association Conference
- Darwin Fringe Festival
- Film Critics Circle of Australia
- NAIDOC, City of Ryde
- Newcastle Shoot Out
- QLD New Filmmakers Awards
- SPAA Conference and SPAA Fringe
- Sydney Film Festival and Dendy Awards
- WA Screen Awards

## Image and Communication Project

Following the Council's endorsement in June 2005 of the selection of a School name treatment and slogan, all School communication materials have been revamped to reflect the new branding. 'AFTRS. Transforming Futures' is featured on all printed materials used internally and externally by the School, and specific colour and design treatments have also been incorporated. A Visual Identity Guide has been prepared to ensure compliance with and consistency of corporate identity tools.

## Sponsorship

The Marketing and Development Branch steered a large number of in-kind and cash sponsorships across events and projects including:

- Film, Television and Digital Media Branch graduation: 45 sponsorships, scholarships, grants and awards with industry, agencies and foundations worth more than \$239,000
- AFTRS partnership with Roadshow Entertainment: inclusion of student films on Australian DVD releases, student internships and \$15,000 cash per annum.

## Web Site

The Marketing and Development Branch maintained the School web site and has incorporated all aspects of the Image and Communication Project into its design and functionality. The scope of the site has been greatly enlarged and will undergo further upgrading over the next 12 months. A thorough review of the structure and operation of the site has begun. Blogs, streaming, podcasting and other interactive devices are now an everyday part of the School's site.

## Publications and Design

The Marketing and Development Branch continues to provide a high-quality design, photographic and publication service to all AFTRS departments. Large projects conducted during the year included the 2004-05 Annual Report, Student Handbook, Graduation book, industry short course book, Infobook and application forms for prospective students.

Using the new Visual Identity Guide, individual brochures were created for Radio Branch and Screen Composition department. It is planned to produce a series of complementary brochures for other departments to portray an individual but unified view of the School's activities.

## Publicity

Monitoring of press and electronic news coverage of AFTRS graduates, staff and students resulted in 434 print media mentions during the year. Media mentions are circulated via email to the School community and placed on an intranet site.

Increasingly 'same day' reportage of media releases is appearing on industry publications' online bulletins. This has become an excellent vehicle for publicising industry short courses in particular.

Added importance has been placed on establishing School personnel as expert commentators for the media. Through online searches and individual liaison, more enquiries are being received for comments and feature articles on specific film, television, radio and digital media topics from Heads of Departments and lecturers.

Constant publicity is maintained for the works of students and graduates particularly in the area of Australian and international awards. The widely publicised Academy Award® win of cinematographer Dion Beebe for *Memoirs of a Geisha* represented the fifth successive year that graduates have been nominated for Oscars®.

Another highlight was the widespread publicity surrounding *Kokoda*, the first feature film of an outstanding team of recent graduates and AFTRS staff.

The Branch also coordinated production of the AFTRS DVD Showreel of graduate films. One thousand copies were distributed to key stakeholders including government, funding agencies, industry groups, agents and media.

Marketing and Development continues to write the online Wrap e-newsletter which is distributed to approximately 7,000 subscribers each month. 2005-06 also saw the return of *AFTRS Hours*, an internal publication to keep the School community advised of the latest industry news, graduate success and upcoming School initiatives.

## 2005-06 Print Media Summary

Month	Media Releases generated	AFTRS stories carried
July	8	48
August	13	36
September	11	23
October	10	26
November	11	26
December	2	18
January	15	8
February	5	53
March	8	43
April	16	74
May	8	45
June	4	34
<b>Total</b>	<b>111</b>	<b>434</b>

## Sales and Distribution

The Sales and Distribution section was kept busy in the first half of the year with the continuing success of the short animation *Birthday Boy*, nominated for an Oscar® in 2005. It has now been screened at 96 festivals and won 40 awards. Most recently it has been published as a picture book in Korea and screened on ABC Television in Australia.

Other major television sales to both ABC and SBS signalled a welcome return to the short film on Australian television screens. There were also sales to Swedish, Dutch and Canadian television.

*Butterfly Man* won the Silver Cub Award, the top prize for a short documentary, at the International Documentary Film Association (IDFA) awards in Amsterdam, one of the world's most significant documentary festivals. It went on to win Best Documentary at the St Kilda Film Festival in Melbourne and to be a finalist at the Sydney Film Festival's Dendy Awards.

*The Saviour* won the Grand Jury Prize for Best Narrative Drama at the Slamdance Film Festival in the USA, making it two wins in two years for director Peter Templeman. His first film *Splintered* won the same award in 2005. The win makes *The Saviour* eligible for consideration for the 2007 Live Action Short Oscar®.

The AFTRS produced and distributed Kodak Cinematography Masterclass series of training programs continues to sell on DVD both in Australia and the USA and the short drama *Boys Grammar* was well received by educators looking for material dealing with bullying and sexual harassment in schools.

## Festivals and Awards

- 560 film festival entries
- 174 film festival screenings in 27 countries (Australia, Albania, Belgium, Canada, China, Croatia, Czech Republic, Denmark, France, Germany, Hong Kong, Israel, Italy, Japan, Korea, Malaysia, Monaco, Netherlands, New Zealand, Portugal, Spain, Switzerland, Syria, Taiwan, Turkey, UK, USA)
- 22 awards won at these festivals
  - 5 of these were for *Splintered*
  - 8 of these were for *The Saviour*
  - 4 of these were for *Butterfly Man*
- 49 awards received throughout the year including those above and awards received this year at festivals entered in previous year or entered by students.



## Corporate and Student Services Branch

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The Corporate and Student Services Branch has set itself the following organisational goal:

To support delivery of the AFTRS mission and objectives and provision of a quality customer service, through development of enhanced organisational and support structures, staff skills and competencies.

The main issues presently confronting the Corporate and Student Services Branch are:

- How best to structure itself and allocate resources to deliver its functions.
- How to support the departments within the School.
- How to deliver quality customer service.

The major focus will be to build on the work already done in:

- Strengthening the partnership structures between management and staff.
- Developing staff skills and competencies.
- Creating a positive working environment for all staff.

The Branch will continue to develop and enhance its Customer Service policy through the implementation of its Customer Service Charter:

The major areas of responsibility of the Corporate and Student Services Branch are:

- Governance, Compliance and Strategy
- Finance and Accounting
- Human Resources
- Library
- Student Services
- Dean of Studies
- Professional Excellence Office
- Property Services
- The AFTRS Network.

The following sections set out the key achievements for 2005-06 for each area.

## Finance Department

The Finance Department has responsibility for:

- The payment of accounts, salaries, travel and subsistence and other allowances
- The maintenance and upgrading of the Financial Management and Aurion Systems
- Receipts and payments to suppliers and students
- Annual Portfolio Budget Estimates
- Monitoring of accounts and financial transactions
- Annual Appropriation Accounts
- Asset Register.

Reports from the Finance Department appear in a separate section at the end of this Annual Report.

## Human Resources

The Human Resources Department has responsibility for:

- Recruitment
- Industrial Relations
- Personnel Records
- Staff Training and Development
- Performance Management Development System
- AFTRS' Human Resource Strategy.

## Recruitment

As of 30 June 2006 there were 139 staff at AFTRS, 20 of whom worked part time. Staff from non-English speaking backgrounds occupied 25 positions (to the head of department level), and three positions were occupied by people with disabilities.

Of the 33 appointments made by AFTRS during the year, 18 were women and four indicated they were from a non-English speaking background.



## Industrial

AFTRS continued its commitment to involving staff and students in decision-making processes. The primary expression of this is the inclusion of a staff-elected and a student-elected member in the governing Council. Staff and/or student representatives also have input through the Occupational Health and Safety, Equal Opportunity, Indigenous Issues, New School and Post Graduate Curriculum committees as well as through the Academic Board and Manager's Forum.

A staff consultation committee enables more direct communication between staff and the managing executive. Meetings are attended by at least two members of the managing executive. In addition AFTRS continues its Student Forum where full-time students are able to discuss issues with representatives of the managing executive.

Information is available to staff and students primarily through email, the AFTRS web site, regular staff newsletters and 'all school' meetings.

The current Certified Agreement continued to be implemented through 2005-06 and negotiations for a new Agreement are expected to commence towards the end of 2006.

### Staff Training and Development

Internal training during 2005-06 continued to offer employees basic administration and technology skills. In addition training was undertaken in more complex information technology, specialist production technology, occupational health and safety, and a range of elements of screen business. AFTRS presented and staff attended a number of Industry relevant seminars focusing on future directions and led by internal and external experts. These covered areas such as interactive media and alternate platform production delivery as well as documentary development. Staff attended a wide variety of external training which included communication and management skills, information management, advanced technology, marketing, organisational transition,

safety and security, and other compliance related subjects.

A number of staff accessed professional development leave or were granted leave without pay to enhance their industry-based skills. Staff also attended Industry conferences including broadcasting, documentary, Pro Tools, media reform, interactive media, game development and governance conferences. In the area of education, staff attended the DEST National Conference. The conferences attended were held both overseas and in Australia.

In 2005-06 AFTRS provided studies assistance to support staff undertaking external studies including computing, education, media, finance and life coaching. AFTRS also employed five technical trainees who were supported through their TAFE training.

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

### Cost of Staff Training

Value of staff time involved in training:

129 days internal training	\$35,503*
285 days external training	\$73,491
111 days attending conferences	\$36,445
19 days approved study bank leave	\$5,116
10 days professional development leave	\$1,659

Direct expenditure staff training:

Internal training	\$2,132
External training	\$68,563
Conferences	\$24,547
Related travel	\$35,971
<b>Total cost of staff training</b>	<b>\$283,427</b>

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

## Performance Management Development System

In 2004 the formal annual performance agreement and appraisal process for the Senior Executive was amended to comprise an assessment against Key Responsibility Areas and Key Performance Indicators based on the Corporate Objectives. The 2005-06 annual cycle has been completed on this basis and performance-based payments awarded.

A similar process, without performance-based payments, was implemented for staff at the Head of Department level from 1 January 2005 and the first annual cycle at this level has been completed. *The AFTRS Enterprise Bargaining Agreement* certified in May 2005 allows for the performance management scheme to be extended to all staff. This was implemented on 1 January 2006 and appraisals are currently being undertaken.

## Library

The Jerzy Toeplitz Library, named after the first Director of AFTRS, is Australia's premier library resource for film, television, broadcasting and new media industries which is open to the public.

Included in the collection is a range of the School's student work from 1973, with access copies available on video or DVD. These works can be viewed in the library's three viewing rooms.

From late 2005 to mid-2006 the library has been working with the Australian company Visionbytes on a preservation program to digitise to 18Mb/sec, over 1,600 AFTRS student titles from ten different formats. This material, covering 1973-2005, was drawn from the library, AFTRS video post and the National Archives of Australia.

The library continues to be proactive to meet the needs of flexible delivery students. This year the library orientation session to Screen Composition students in Melbourne was given via a podcast from the Sydney campus with the assistance of the Radio Branch.

Collection building continues to focus on resources for core skill areas such as Scriptwriting, Screen Composition, digital production, new media and social network applications.

Work attachments included library students from TAFE (Ultimo and Mt Druitt campuses) and Charles Sturt University.

Statistics on library use can be found in Appendix I.

## Student Services

The Student Services area undertakes a broad range of support activities associated with course and student matters at a School and departmental level including:

- Admission, enrolment, graduation and other related activities.
- Publication of all syllabus documents.
- Recruitment of full-time and short course participants.
- Orientation, student welfare and financial support.
- Policy and procedural matters relating to the student services area.

During 2005-06 the Student Services area has undergone significant change, including a major restructuring of responsibilities and changes in personnel. A Student Services Manager has been appointed. These changes have reinforced our commitment to high-quality customer service as well as accommodating suggestions to improve student satisfaction. Student Services is often the first point of contact for students and prospective students and, as such, has an important role in maintaining and enhancing the reputation of the School.

## Office of the Dean of Studies

The Office of the Dean of Studies was created in 2004 to respond to the School's objectives in maintaining innovative, high-quality teaching and learning programs. In 2005 the Dean's Office became responsible to Corporate and Student Services and assumed the management of Student Services.

Key achievements in 2005-06 include:

- Co-writing the School's successful application for Higher Education Provider Status, thus allowing the introduction of FEE-HELP in 2007.
- The development and accreditation of flexibly delivered Graduate Certificate courses in 3D Animation and Motion Graphics and Emerging Media Design. The Graduate Diploma in Digital Media was also accredited for flexible delivery.
- In association with the Screen Composition department, the Dean of Studies office coordinated and implemented AFTRS inaugural Fulbright Scholar at the University of Southern California.

### Professional Excellence Office (PEXO)

The primary brief for this organisational unit is to ensure the quality of teaching at AFTRS. As part of this brief, PEXO is developing and implementing processes to prepare for an audit by the Australian Universities Quality Agency (AUQA) in March 2007. The AFTRS self-review process was further developed.

The key achievements of this office include further development of the design and implementation of electronic and hard copy filing systems to meet AUQA standards. The second draft of the AFTRS Quality Performance Portfolio is currently being developed.

The Professional Excellence Office also conducted student evaluation of learning programs through the AFTRS annual Student Feedback Process and Graduate Exit Survey.

### Property Services

The key achievements of Property Services during 2005-06 were:

- Completion of testing and tagging of every piece of electrical equipment.
- Tendering for a new supplier for Security Services. The contract was awarded to Fogl Knight Security Services.
- An extensive staff training program for First Aid, Fire Wardens and OH&S Safety Representatives.
- Overseeing the installation of Power Factor Correction Equipment to assist with reducing our energy consumption.

Library Broadcasting



## The AFTRS Network

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The AFTRS Network is an integral part of the service provided by AFTRS to its students after graduation. It provides over 500 graduate members with a lifelong social and professional network, offering opportunities for career development, mentorships, promotion of graduate achievements and peer and industry networking. Membership is open to all graduates and staff.

Members work in all specialisations of the industry and are based in every state of Australia and overseas. The Network provides members with fortnightly email bulletins which keeps them up-to-date with industry news, fellow graduate achievements, the latest jobs on offer, current information from funding bodies, details on courses, workshops and seminars, festivals, screenings, special events, parties, member deals, giveaways and more.

Quarterly events are held for Sydney members, where they can showcase their work and receive peer feedback. These events include screenings, script readings, information sessions, forums and workshops. Preview screenings and premieres are arranged, particularly focusing on and encouraging Australian cinema.

The Network web site (linked to the AFTRS web site) allows members to contact each other, find out the latest information about other graduates, participate in forums and competitions, view details of past and upcoming events, order event DVDs, source industry links and access information on the services provided.

Key events of the past year included:

- August 2005 – *Look Both Ways* Preview and Q & A with Ray Argall and Bridget Ikin
- August 2005 – *Making Black Harvest* book launch with Bob Connolly
- August 2005 – ABC Active Kidz – Members Luncheon
- September 2005 – International Marketing Event – a forum on how to market film and television on the international stage.
- June 2006 – Sydney Film Festival Event – world premiere of *Unfolding Florence* and Q & A.

The AFTRS Network is directed by a committee of eight people who are elected by the Network members. The current committee is:

President: Kate Riedl (Producing 2000)

Vice President: Richard Arnold (Sound 1980)

Committee Members:

Stefanie Kleinhenz (Producing 1994)

Louise Alston (Producing 2000)

John Benson (Screenwriting 2002)

Avril Stark (Producing 1994)

Kay Pavlou (Directing 1989)

George Papanicolaou  
(Screen Composition 2002)

The Acting Network Manager is Christine Kirkwood.

## Technology and Infrastructure Branch

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The Technology and Infrastructure Branch continues to provide a high level of service and support to internal AFTRS stakeholders and the industry. In 2005-06 several key achievements were realised.

### Lecture Support

The Video Post Department continues to be involved with the training of staff, students and technical trainees. Course notes on HD fundamentals, post production options, keying and other technical issues are compiled and presented to students and teaching staff.

### TV Department Support and Training

The Video Post Department instigated and supported two TV productions this year at production and technical level. The weekly TV lunchtime shows, *Bite Me* and *Balls Up* provided the TV students with experience of on-air deadlines and live production.

### DVD Recording

New DVD recorders with hard disk drives (HDD) have been commissioned. These recorders are able to record up to 60 hours of high-quality video without the need for DVD changes. To date, the recorders have been used to record a number of industry and training events. The commissioning of these recorders and the general increase in the use of HDD to record and transport media has marked the beginning of a 'tapeless environment' era within AFTRS.

### New HD Technology and Workflows

The Avid Adrenaline online non-linear edit (NLE) suite in the Video Post Department was upgraded to provide high definition (HD) functionality. Video Post staff have started to provide creative and technical training in HD post production to Cinematography, Editing, Design and Digital Media students.

## Media Industry Technologist Certification (MITC)

The Media Industry Technologist Certification (MITC) scheme was spawned from the SMPTE Industry Education Initiative kick-off meeting hosted by AFTRS in March 2006. Over 100 industry professionals participated in this event, which opened with addresses by the Hon Gary Hardgrave MP (Minister Assisting the Prime Minister and Minister for Vocational Training and Technical Education) and Kim Williams (Foxtel CEO). The aim of this MITC scheme is to build a strategy that will bring education providers, media organisations, existing technologists, and government agencies together to create a healthy and sustainable technical education roadmap for the media sector. The Head of Technology and Infrastructure represents AFTRS on the MITC Steering Committee.

### Industry Training

The Video Post Department provides assistance to industry practitioners, in particular, graduated students embarking on their first productions outside the school. Assistance usually takes the form of information exchange and mentoring. In addition, the Video Post Department is evaluating the industry training needs for live production. For example, the use of digital disk recorders (DDR) and other related operations.

### Information Communication Technology (ICT) Upgrade

A major program of work to define the future ICT requirements for AFTRS for the next two to three years was undertaken. This was a challenging piece of work, as the School is on the cusp of changing to a more learner-centred, flexibly delivered curriculum.

This program of work culminated in the release of a request for tender (RFT) for the upgrade of the core ICT infrastructure in March 2006, and the awarding of contracts to two vendors – Data#3 Limited and Tardis Services Pty Ltd – in June 2006. The infrastructure upgrade is expected to be completed by August 2006.

June 2006 also saw the AFTRS building in North Ryde connected to AARNet – a 1 Gb/s broadband network and internet service provider (ISP).

## Remote Learning

The Engineering Department is working in partnership with CSIRO (under the auspices of CeNTIE) to research the construction and use of virtual media classrooms. This aim is to develop a networked classroom environment that consists of technology to facilitate training across multiple sites as well as course material and lesson-plans tailored to the strengths of such an environment. Project scoping documents have been completed. A Partner Agreement between AFTRS and CSIRO, which covers IP ownership, has been reviewed. Both AFTRS and CSIRO have finalised a capital expenditure budget for the equipment that will be needed to create a prototype system. The project is expected to be completed by July 2007.

## Industry Training – Seminar/Event Recording and Streaming

The Video Post Department developed a multi-camera shoot, edit and stream process. This technique is used to capture and distribute seminars and industry events.

A number of low-cost video streamers with low coding latency have been evaluated. With the recent installation of its AARNet broadband connection, the planned acquisition of a number of video streamers will facilitate the delivery of flexible, learner-centered training.

## Student Production Archive

AFTRS engaged Visionbytes Pty Ltd to digitise the entire library of AFTRS student productions. The digital masters have been generated as an 18 Mb/s single pass MPEG file which will be accessible internally. The creation of lower resolution proxies (eg Media Player; Quicktime, etc) which will be accessible externally will commence shortly.

The digital archiving of the AFTRS 'Master Class' training videos has commenced in-house. The intention is to also produce DVD versions of these training materials.

## Forum Services

A new forum service based on FuseTalk was implemented in December 2005. FuseTalk facilitates communication within various working groups. So far the groups created include the Melbourne office, the Web Marketing System (Strategy Mix) and the Web Site Development Team.

## Web Server Upgrade

The AFTRS Web Server underwent a major upgrade in March 2006. The upgrade included a revision to the Web Application Server (ColdFusion) to provide a faster system with enhanced robustness, security and scalability, and an update of the Content Management System (FarCry) to provide a more reliable and secure system with an enhanced user-friendly interface.

## Technical Trainee Program

The two technical trainee positions within the Video Post Department are a significant part of the department's support resources, and offer school leavers a career pathway into the screen production industries. For example, within the last year, Paul Morris completed his four-year traineeship and secured a senior position at Network Ten as a compilation editor.

Technical trainee, Angus Buist-lent, recently secured attachments with the Fox OB Group, during which time he assisted with the production of a TV commercial and material for Fox Sports. Two new technical trainees, one of whom is the first female trainee to join the Engineering Department, started their four-year training program in May 2006.



## E-Marketing System

MIT assisted the Marketing and Development Branch (MAD) to select and implement an appropriate new e-marketing system. The system, which is by Strategy Mix, allows AFTRS, as well as individual teaching departments and interstate offices, to tailor its marketing activities, ranging from a broad 'hit all' approach to that of a very specific targeted audience.

## New School Project

The New School Project continues to be run under the auspices of the Technology and Infrastructure Branch, with the Head of Technology and Infrastructure also undertaking the role as Head of New School Project.

In the last year, commercial contracts have been signed with Macquarie University for the transfer of lease and sale of assets in relation to the current AFTRS building in North Ryde, and with a prospective landlord and developer for the School's new premises in the Moore Park area.

Significant progress has been made on the design of the new school building, including the standard and technical fit-out as part of the commercial deal. AFTRS expects to move to its new premises in January 2008.

## Student Management Database

Phase I of the Student Management System has commenced. An external consultant (SI Consulting Pty Ltd) was engaged to assist with scoping the system requirements and to produce the necessary tender documentation. Tender documents were released in May 2006 for which five tenders were received. Negotiations continue to be conducted with two vendors.

## Centralised IT Services

The two Systems Administrator positions within the teaching departments were transferred and integrated into the MIT Department. This strategic move enables AFTRS, through the MIT Department, to provide more effective and efficient support services across the entire School.

Spl@tTV



# Statutory Reports

## Effects of Ministerial Directions

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

Two general policies from previous financial years continue to be noted, namely policies on foreign exchange and cost recovery.

On 31 August 2005, legislation was enacted to amend the AFTRS Act to provide more autonomy and flexibility for the School to make decisions on which degrees, diplomas and certificates will be awarded. The amendment allows the School to make a determination specifying degrees, diplomas or certificates by legislative instrument instead of as 'provided for by the regulations'.

## Judicial Decisions and Reviews by Outside Bodies

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

## Indemnities and Insurance Premiums for Officers

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No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer of AFTRS, with the following exception: AFTRS paid an insurance premium of \$18,712.31 (GST exclusive) to Comcover to indemnify the Council Members and Officers for any claim made against them while acting in their capacity as office holders.

## Freedom of Information

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

AFTRS received one formal request for information under the Act during 2005-06.

## Privacy

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AFTRS continued to adhere to the *Privacy Act 1988* and to the Privacy Commissioner's guidelines in relation to the collection, maintenance, storage and release of personal information. During 2005-06 the policy on accessing student records was reviewed. Advice was sought from the Privacy Contact Officer in relation to student issues, staff records and personal information contained in mailing lists.



## Commonwealth Disability Strategy

In terms of the Commonwealth's Disability Strategy AFTRS is a Provider, a Purchaser and an Employer. AFTRS has a well-established Disability Policy and a Disability Action Plan. Both are available on the Internet. During the past year a new Disability Action Plan has been developed for 2005 to 2008.

### **Assessment Against Performance Indicators**

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

- The Professional Excellence Office been expanded to ensure quality across all School service delivery. In addition quality improvement and assurance systems include the formal evaluation of full-time and flexible course components and short courses. The details are compiled by an independent department and referred to the Executive and reviewed at annual curriculum review meetings.
- A full self-review in accordance with Australian Universities Quality Agency procedures has been undertaken.
- The current AFTRS Service Charter, available on the Internet, specifically refers to the provision of appropriate facilities and support for staff and students identifying with a disability.
- Complaints and grievance mechanisms for students are established through the Academic Board. Information is available to students through the AFTRS Handbook and on the intranet.
- AFTRS Service Charter (on Internet) gives contact details for complaints for the public.

*Purchaser – AFTRS is a purchaser of goods and services.*

- All tender documents and calls for expression of interest are available electronically either through the Internet or on request. These are generally

available at the same time the tender documents are made available in hard copy. There have been no requests for other formats.

- For general purchasing and tendering Australian standards are consulted. All leases ensure compliance. Where specific equipment or services are obtained for an individual, that individual, and any person or organisation they recommend, are consulted.
- Purchase and tender documents specify standards to be met in terms of access, where relevant.

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

- The requirements of the *Disability Discrimination Act 1992* are considered in the development of employment policies, procedures and practices. The EEO Committee reviews policies and plans prior to them being forwarded to the Executive for consideration.
- Information on all advertisements and vacancies is available electronically on the date the position is advertised. No other formats have been requested.
- Information on 'reasonable adjustment' is available on the Internet and forwarded to all selection panel members. Human Resources representatives are on all staff selection panels.
- All internal training and development programs ask staff to nominate if they have special needs.
- The inclusion in training of disability issues is as required.
- Complaints and grievance mechanisms for staff are established through the Certified Agreement and include external review mechanisms. Information is provided as part of the staff induction and is available on the intranet.

## Action undertaken in 2005-06

- Promotional material including full course details available on the web site.
- Student recruitment campaigns include advertising on radio.
- Many short courses can be applied for online.
- Commencement of flexibly delivered modules.
- Continue to run online courses where practical.
- Annual training for teaching staff established which includes managing the learning contracts of students with disabilities.
- Agreement reached on provision of welfare services for students.
- Agreement renewed for counselling services for staff.
- Membership of the Australian Public Service diversity network.
- All staff vacancies advertised on the web site.
- Ongoing review of staff and student related policies and procedures.
- Online Library Catalogue established and available from desktop.
- Fire warning systems at the Sydney campus have been reviewed and lights installed supporting the hearing impaired.

## Plans for 2006-07

- Australian Universities Quality Agency Audit.
- Library of disability related information and training tools to be expanded.
- Continue to improve the accessibility of the Internet and the range of information available including increasing the ability to apply and pay online.
- Ongoing review of staff and student related policies and procedures.
- Expansion of the national flexible delivery program.

- Continuation of online course program.
- Investigate the provision of student welfare services in states other than New South Wales.
- Maintain annual teacher training program.
- Establish online application process for staff vacancies.

## Equal Employment Opportunity (EEO)

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A number of informal complaints were received and resolved with the assistance of members of the EEO Committee. There were no formal complaints received. A complaint received in the previous financial year was resolved.

### EEO Committee

The EEO Committee consists of the Human Resources Manager, the Dean of Studies, and both a student and staff-elected representative. It considers matters relating to both staff and students.

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

During the year the following EEO related issues were reviewed:

- The existing EEO Action Plan was reviewed and a new plan developed and approved for 2005-2008.
- The existing Disability Action Plan was reviewed and a new plan developed and approved for 2005-2008.
- The use of carer's leave has continued to increase.
- The use of staff elected part-time employment has increased.
- The Community Language Register has continued to grow and is available for

assisting staff in translations. Accessing of the Register has increased.

- Applications for paid Parental Leave have increased.
- The level of staff accessing leave for religious/cultural purposes has been maintained.
- EEO related questions have been included in the 360° performance appraisal for the AFTRS Director and Senior Executives. This will be extended to Heads of Department over the next year.
- Teacher training included information on anti-discrimination principles.
- Selection criteria for full-time student applications have been revised.
- The provision of welfare services for students undertaking flexible courses in locations other than Sydney is being investigated.

## Staffing, Establishment and Appointments

Representation of women at AFTRS increased to 52% of staff. Representation of women decreased (17% to 0) at the senior management level and increased at the head of department level (29% to 33%). There was a slight decrease in the representation of women in the lecturer roles (76% to 61%) and an increase in representation of women within technical areas (8% to 15%).

As of 30 June 2006 there were 139 staff at AFTRS, 20 of whom worked part time. Staff from non-English speaking backgrounds occupied 25 positions (to the Head of Department level), and three were occupied by people with disabilities.

Of the 33 appointments made by AFTRS during the year 18 were women and four indicated they were from a non-English speaking background. All EEO related policies are available on the Internet.

AFTRS and NIDA Workshop



## Staffing Information

### Breakdown of staff by gender, part-time/full-time status and level as at 30 June 2006

	Male Full-time	Male Part-time	Female Full-time	Female Part-time	Total
<b>New South Wales</b>					
a) Principal Executive Office	1				1
b) SES	5				5
c) Below SES	55		47	13	115
d) Temporary			2	2	4
<b>Total</b>	<b>61</b>		<b>49</b>	<b>15</b>	<b>125</b>
<b>Victoria</b>					
a) Below SES	4		1	2	7
b) Temporary					
<b>Total</b>	<b>4</b>		<b>1</b>	<b>2</b>	<b>7</b>
<b>Queensland</b>					
a) Below SES			2		2
b) Temporary					
<b>Total</b>			<b>2</b>		<b>2</b>
<b>South Australia</b>					
a) Below SES	1			1	2
b) Temporary				1	1
<b>Total</b>	<b>1</b>			<b>2</b>	<b>3</b>
<b>Western Australia</b>					
a) Below SES	1				1
b) Temporary					
<b>Total</b>	<b>1</b>				<b>1</b>
<b>Tasmania</b>					
a) Below SES				1	1
b) Temporary					
<b>Total</b>				<b>1</b>	<b>1</b>
<b>TOTAL</b>	<b>67</b>	<b>0</b>	<b>52</b>	<b>20</b>	<b>139</b>

Staff are employed at AFTRS under the *Australian Film, Television and Radio School Act 1973* (as amended). The majority of staff are covered by the *AFTRS Certified Agreement 2005* and there is one current Australian Workplace Agreement. SES equivalent staff are employed on a contract basis. The holder of the Principal Executive Office and all Senior Executive equivalent staff are covered by a performance appraisal scheme which allows for an annual performance related payment. In 2005-06 four staff received performance related payments totalling \$36,825.17.

## Breakdown of AFTRS Staff by Gender, Level and NESB as at 30 June 2006

	Male	Female	Total	NESB
Senior Management	6		6	
Management/Heads of Department	18	9	27	6
Teaching/Training	5	8	13	4
Teaching/Training Support	7	20	27	1
Administration	6	31	37	8
Technical	22	4	26	5
Support	3		3	1
<b>Total</b>	<b>67</b>	<b>72</b>	<b>139</b>	<b>25</b>

The Senior Management category includes a holder of a Principal Executive Office. The management/heads of department and teaching/training categories include women who teach in technical disciplines. The teaching/training support category covers staff who provide administrative or production support to teaching/training staff. The support staff primarily perform duties relating to the maintenance of the building.

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

Salary Band	NESB	ATSI	PWD	Women
To \$34,877	2		2	1
\$34,878 – \$39,457				3
\$39,458 – \$45,821	1			15
\$45,822 – \$48,787	3			12
\$48,788 – \$53,046	3			4
\$53,047 – \$61,884	5		1	18
\$61,885 – \$74,207	4			12
\$74,208 – \$89,601	6			7
Over \$89,601	1			
<b>Total</b>	<b>25</b>	<b>0</b>	<b>3</b>	<b>72</b>

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

## Work and Private Commitments

AFTRS retains a flexible policy in relation to accommodating private commitments which includes part-time work, job sharing, home based work, flexible working hours, personal leave which can also be used for religious/cultural observances, recreation leave at half pay and leave without pay. During 2005-06 there was an increase in the use of flexible working hours, recreation leave at half pay and home based work. In addition, AFTRS has established two forms of leave which are available to staff, one to allow them to attend industry-related events and one to undertake activities to improve their health and fitness, and has provided for access to paid parental leave for caring for very young children.

## Environmental Protection and Biodiversity Conservation

AFTRS has identified aspects of its operations that impact on the environment and has developed an Environmental Management Plan (EMP) to control each of these aspects. These EMPs are mainly concerned with energy and waste management.

As evidence of AFTRS commitment to sustainability the following examples are presented. AFTRS has:

- Implemented a procedure for the ethical disposal of 100% of obsolete computer equipment.
- Collected and recycled an estimated 90% of waste paper products, the majority of which is quality paper.
- As in previous years, continued to show a downward trend in energy consumption. To assist with reducing our energy consumption, the School has recently installed Power Factor Correction Equipment.
- Increased awareness of our commitment to sustainability through the briefing of all new staff and students during induction.

## Occupational Health & Safety (OH&S)

### Revision of OH&S Management

AFTRS continues to identify and promote best practice OH&S management and is committed to the reduction of workplace related accidents, illnesses and injuries. We are committed to the implementation of and adherence to all relevant government OH&S policy and legislation and will continuously seek to improve our performance, maintain focus on our objectives, and evaluate our progress. To achieve this, AFTRS has revised several of its policies and procedures including:

- First Aid Officer policy and a review of positions allocated as Senior First Aid Officers.
- OH&S Management Systems.
- Health and Safety Representative structure.
- Outside Hire Policy and Procedures.
- Drug and Alcohol Guidelines.

AFTRS has provided in-house training in OH&S for supervisors, Health and Safety Representative training, Senior First Aid, Testing and Tagging for electrical appliances, and Fire Warden procedures.

### Consultation with Staff

AFTRS has an active OH&S committee. Staff are well represented on the committee which has had four meetings over the past year. Minutes of the meetings have been provided to all staff and students electronically and posted on the OH&S noticeboard.

### Personnel

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

- 11 Health and Safety Representatives and Deputies
- 19 First Aid Officers
- 18 Fire Wardens.

### Accidents or Dangerous Occurrences that Require Reporting

There were no reportable incidents this year.



# Appendixes



# Appendix I

## Statistics

### Staffing Information

Breakdown of staff by gender, part-time/full-time status and level as at 30 June 2006

	Male Full-time	Male Part-time	Female Full-time	Female Part-time	Total
<b>New South Wales</b>					
a) Principal Executive Office	1				1
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<b>Queensland</b>					
a) Below SES			2		2
b) Temporary					
<b>Total</b>			<b>2</b>		<b>2</b>
<b>South Australia</b>					
a) Below SES	1			1	2
b) Temporary				1	1
<b>Total</b>	<b>1</b>			<b>2</b>	<b>3</b>
<b>Western Australia</b>					
a) Below SES	1				1
b) Temporary					
<b>Total</b>	<b>1</b>				<b>1</b>
<b>Tasmania</b>					
a) Below SES				1	1
b) Temporary					
<b>Total</b>				<b>1</b>	<b>1</b>
<b>TOTAL</b>	<b>67</b>	<b>0</b>	<b>52</b>	<b>20</b>	<b>139</b>

## Student Information

### Award Program

Award students by discipline and level of enrolment as at 30 June 2006

Department	Graduate Diploma	MA	MA (Hons)
Cinematography	4	4	
Design	5	4	
Digital Media	4	5	
Directing	4	4	1
Documentary		4	
Documentary Editing		1	
Editing	3	2	
Location Sound	4		
Producing	3	3	
Screen Composition	8	5	2
Screenwriting	3	3	
Sound	5	3	1
Screen Studies			1
TV Editing	2		
TV Producing	6		
Radio	21		
<b>Total</b>	<b>72</b>	<b>38</b>	<b>5</b>

Award students enrolled as at 30 June 2006 by State of Origin

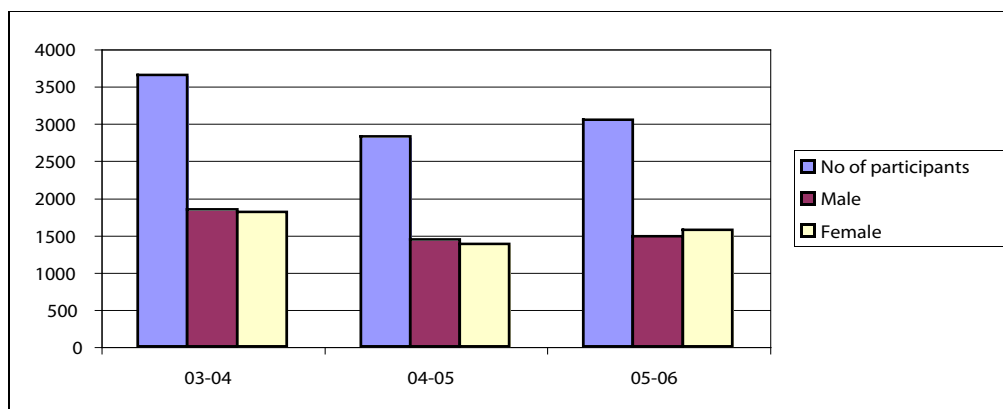
ACT	8
NSW	65
NT	1
QLD	11
SA	6
TAS	2
VIC	16
WA	6
<b>Total</b>	<b>115</b>

## National Industry Training Program

### National Short Course Figures 2005-06

State	No of courses	No of participants	Male	Female
NSW	160	1,384	663	721
NT	6	48	19	29
QLD	17	283	123	160
SA	15	286	162	124
VIC	72	869	424	445
WA	5	175	91	84
<b>Total</b>	<b>275</b>	<b>3,045</b>	<b>1,482</b>	<b>1,563</b>

### National Short Course Figures 2003/04-2005/06



	2003-04	2004-05	2005-06
No of courses	222	252	275
No of participants	3,648	2,823	3,045
Male	1,844	1,437	1,482
Female	1,804	1,376	1,563

## Library Statistics

	2003	2004	2005
Loans by Category of Material	33,323	36,451	37,073
Video and Laserdisc Loans	13,853	11,026	7,602
Film Loans	285	241	135
DVDs	9,155	15,134	20,390
Books	9,567	9,285	8,249
Others	445	723	683
Loans by Borrower Type (Automated only)	32,958	36,165	36,713
Staff (teaching and non-teaching)	13,294	15,004	15,640
AFTRS Students Full-time	15,817	17,454	18,583
Short Course (includes Radio)	325	215	504
Ex-students	0	0	0
Paying Members	2,468	2,642	1,430
Reciprocal (UNILINC and MacQ)	363	543	351
Other – Undefined/Lib Maint/III/Special	691	307	209
ILL Requests – Other Libraries	129	141	139
Fulfilled	68	60	67
Unfulfilled	35	53	34
Fast Track	10	12	9
ILL Requests – JTL	26	27	30
Fulfilled	20	15	19
Unfulfilled	4	8	7
Fast Track	1	2	1
Library Visitors	2,320	2,089	1,621
Membership	329	302	292
Paying	188	163	145

## Web Site Statistics

Key pages on the web site 2005-06

Page	Views
Home page	451,113
NSW: short courses	46,056
AFTRS contact details	23,682
Victoria: short courses	22,217
New and events page	16,732
Radio	13,847
Library home page	12,149
Film,TV and Digital Media 13 departmental pages: range	6,414-12,580

In total, 15 pages had 10,000 or more views.

## Appendix 2 Graduates

### 2006 Graduates – Master of Arts Honours: Film, Television and Digital Media

#### Digital Media

Aaron Seymour

#### Documentary

Alejandra Canales

Grant Leigh Saunders

### 2006 Graduates – Master of Arts: Film, Television and Digital Media

#### Cinematography

Simon R Gray

Jason Ramp

Carl Jerome Robertson

Velinda Wardell

#### Production Design

Alan Chen

Karmen Angela-Katrina Coker

Tarnia Nicol

Mitchell Seeto

#### Digital Media

Anthony Church

Michaela C S Danby

Fergus George Donald

Daniel Thompson

#### Directing

Dean Francis

Maia Horniak

Rebecca Parker

Samantha Rebillet

#### Documentary Directing

Paulo Alberton

Beth Meryl Kathleen Taylor

#### Documentary Editing

Rowena Crowe

Leah Donovan

Vanessa Milton

#### Documentary Producing

Susan Cornish

Sarah Catherine Royds

#### Editing

Rolmar Michael A Baldonado

Katie Flaxman

Rishi Shukla

Tanya Trochoulias

#### Producing

Justin John Davies

Lisa Anne Lloyd

Katherine Shortland

#### Screen Composition

Fiona Hill

Claire Margaret Morgan

Alies Christina Sluiter

Gregory Wise

#### Screenwriting

Rozlyn Clayton-Vincent

Nicola Jordan

Jason Gordon

Michael Lucas

#### Sound Design

Lucas Bone

William John Lawlor

Christopher Michael Stevenson

Michael Theiler

## **2006 Graduates – Graduate Diploma: Film, Television and Digital Media**

### Production Design

Brian James Hoy

### Editing

Claire Fletcher  
Granaz Moussavi

### Location Sound Recording

Lucas Bone

### Television – Producing

Nicky Arnall  
David Dutton  
Nathan Earl  
Bianca D Fera  
Giles Beresford Hardie  
Joanne Pettit

### Television – Editing

Marc Branigan  
Ricardo Neves

## **2005 Graduates – Graduate Diploma in Commercial Radio Broadcasting**

Matthew Ambrose  
Tracey Callaghan  
Jessica Hinchliffe  
Carla Keith  
Sarah Killey  
Glenn Peters  
Katya Quigley  
Kade Robinson  
Thomas Rogers  
Glen Rothlisberger

## **Certificate**

### 3D Animation

Betsy Baker  
Luke Michael Osborne  
Felipe Villafria Reynolds  
Peter Sheehan  
Cathy Vogan  
Rob Warren

### Titles and Broadcast Design

James Boswell  
Chris Hibbert  
Carol Kahlok Chang  
Paul R Young  
Michelle Hunt  
Kim Hopwood

## Appendix 3

### Guest Lecturers

#### Cinematography

Ian Baseby – Rosco  
Kim Batterham ACS – DOP  
Dion Beebe ACS, ASC – DOP  
Marco Bok – Stills Photographer  
Ross Boyer – Location Sound Recordist  
John Brock ACS – DOP  
Gerry Brooks – Rexel  
Simeon Bryan – Camera Operator  
Roger Buckingham ACS – DOP  
David Burr ACS – DOP  
Andrew Collier – Panavision  
Ron Croft – DOP  
Ross Emery ACS – DOP  
Andre Fleuren ACS – DOP  
Callan Green – DOP  
Anna Howard ACS – DOP  
Lou Irving ACS – DOP  
Peter James ACS, ASC – DOP  
Laurie Kirkwood – DOP  
Roger Lanser ACS – DOP  
Simon Lee – Panavision Lighting  
Andrew Lesnie ACS – DOP  
Jeff Malouf ACS – DOP  
Martin McGrath ACS – DOP  
Steve Newman ACS – DOP  
Danny Ruhlmann ACS – DOP  
Gary Ticehurst – DOP  
David Wakeley ACS – DOP  
Paul Warren – DOP  
John Whitteron – DOP

#### Design

Jeff Ballsmeier – Story Board Artist  
Kim Batterham – DOP  
Margie Beattie – Art Director  
Rita Bila – Artist  
Genevieve Blewitt – Costume Designer  
Kim Buddee – Production Designer  
Michelle Dado – Production Designer  
Richie Dean – Artist  
Laurie Faen – Art Director

Tim Ferrier – Production Designer  
Peter Foster – Set Buyer/Dresser  
Annette Hardy – Costume Designer  
Bernard Hides – Production Designer  
Amanda Irving – Costume Designer  
Lou Irving – DOP  
Neville Kerr – Wardrobe Supervisor  
Karen Land – Art Director  
Dale Mackie – Artist  
Marianne Mckean – Costume Supervisor  
Lewis Morley – Model Maker  
Peter Neufeld – Lighting Designer and  
Vectorworks tutor  
Beth Pickworth – Designer  
John Pryce-Jones – Art Director  
Faith Robinson – Decorator  
Prisque Salvi – Production Designer  
Sarah Stolman – Production Designer  
Katerina Stratos – Graphic Artist/  
Photoshop Lecturer  
Louise Wakefield – Costume Designer  
Robyn Williams – Production Designer  
Margot Wilson – Costume and Production  
Designer

#### Digital Media

Paul Banguerra – Executive Producer, Catfish  
Productions  
Belinda Bennetts – Broadcast and Titles  
Designer and VFX Art Director/Supervisor  
Phillip Brophy – Sound Designer  
Martin Brown – Producer  
William Cooper – Founder and Principal  
Consultant Informativ  
Sohail Dahdal – Filmmaker, new media artist  
and interactive designer  
Rolf De Heer – Filmmaker  
Christy Dena – Transmedia Storyteller  
Kit Devine – 3D Animator  
Rachel Dixon – Filmmaker, developer,  
publisher and marketer of interactive media  
Keren Flavell – Interaction Producer and  
Mobile Specialist



Guy Gadney – GM Content Programming for Telstra Bigpond  
Xavier Ghazi Younes – Visual Artist, Life Drawing  
Catherine Gleeson – Designer/Creative Director  
David Gurney – Creator and Developer of cartoon characters and concepts  
Nathan Halifax – Composer and VFX Artist  
Cathy Henkel – Filmmaker  
Ric Holland – Industry Liaison  
Michelle Jenkinson – Composer  
David Jensen – Interactive Producer, International  
Phil Joseph – Producer, Director, Editor  
Tom Kennedy – CEO, MediaZoo  
Raffi Krikorian – Author, Assistant Prof. of Communications at Tisch  
Michaela Ledwidge – Filmmaker and Systems Architect  
Jonathan Marshall – Technical Strategist  
Louise McCann – CEO, Research International Australia and New Zealand  
Shilo T McClean – Writer/Filmmaker  
Matthew McCosker – Technical Director  
Mark Meadows – Architect of interactive content  
Kathy Mueller – National trainer in interactive scriptwriting  
Marco Nero – Concept Artist and Matte Painter  
Tim Patterson – Motion Graphics Designer and Editor  
Mark Pesce – Lecturer interactive media  
Kate Preston Duncan – Digital Artist  
Andrew Quinn – 3D Artist  
Ron Roberts – VFX Supervisor  
Shiralee Saul – Teacher, Curator, Artist, Writer, Multimedia Developer  
Mike Searle – Executive Producer, DOP  
Jim Shomos – Interactive Producer and Writer  
Andrew Silke – Character Animator  
Craig Stevenson – CG Effects Artist  
Tony Surtees – Marketing Expert  
Russell Tagg – Animation Director  
Mark Tesoriero – Production Director  
Jackie Turnure – Non-linear Storyteller, Writer, Producer

Cathy Vogan – Composer and Video Artist  
Malcolm Wright – Technical Director, Texture Painter

## Directing

Nikki Barrett – Casting Agent  
Ken Cameron – Director  
Robin De Crespigny – Director  
Luke Eve – Producer/Director  
Sascha Horler – Actor  
Gregor Jordan – Director  
Peter Kingston – Actor  
Tony Knight – Actor  
Ana Kokkinos – Director  
Susie Maizels – Casting Agent  
Rob Marchand – Director  
Cherie Nowlan – Director  
Phillip Noyce – Director  
George Ogilvie – Director  
Grant Page – Stunt Supervisor  
Karen Pearlman – Editor  
Sonia Todd – Actor  
George Whaley – Director  
Kate Woods – Director

## Documentary

Erika Addis – Cinematographer, Lecturer  
Professor Ien Ang – Centre for Cultural Research, UWS  
Martha Ansara – Director  
Jeannine Baker – Researcher, Director  
Helen Barrow – Cinematographer, Director  
Matt Campbell – SBS Network Programmer  
Sue Castrique – Screen Writer, Script Editor  
Fabio Cavadini – Cinematographer, Director  
Bob Connolly – Director  
Sohail Dahdal – New Media  
Ian Darling – Director  
Jessica Douglas Henry – Director, Producer  
Lori Flekser – Producer, Production Manager  
Mike Gissing – Sound Mixer  
Trevor Graham – Commissioning Editor, SBS  
Cathy Henkel – Director, Producer  
Robin Hughes – Director, Writer, Researcher  
John Hughes – Director  
Cyrus Irani – Manager of ABC Library Sales  
David Jowsey – ABC Executive Producer  
Tom Kennedy – CEO, MediaZoo  
Susan Lambert – Director

Curtis Levy – Director  
 Troy Lum – Distributor; Hopscotch Films  
 Alison Lyssa – Writer, Script Editor, Script  
 Writer  
 Joe Losurda – Insurance Advisor  
 Susan McKinnon – FFC Documentary  
 Ian McLoughlin – Sound Designer and Mixer  
 Mary Ellen Mullane – Producer  
 Nick Meyers – Editor  
 Janet Merewether – Director  
 Philip Myers – Sound Designer, Recordist  
 Margot Nash – Director, Writer  
 Chris Olsen – Writer, Director  
 Julia Overton – FFC  
 Mark Pesce – Digital Media  
 Chris Pip – Researcher  
 Jan Preston – Screen Composer  
 Ned Rossiter – Lecturer in Media Studies  
 Michael Rubbo – Director  
 John Russell – Producer  
 Melanie Sandford – Editor  
 Helke Sander – Director, Germany  
 Lisa Scott – FFC Officer  
 Robert Stone – Director, USA  
 Leo Sullivan – Sound Recordist, Director  
 Jeni Thornley – Director  
 Nick Torrens – Director  
 Gerry Travers – DVI Theatrical & DVD  
 Carolyn Verge – Lawyer  
 Storry Walton – Producer  
 Aviva Ziegler – Director  
 Tom Zubrycki – Director

## Editing

Belinda Bennets – VFX  
 Adrian Bilinsky – Sound Designer  
 Keiran Bleakley – Colour Grader  
 Annie Breslin – Sound Designer  
 Luke Buckley – Colour Grader  
 Dominic Case – Atlab Technical Manager  
 Simon Klæbe – Editor/post production  
 Supervisor  
 Nick Meyers – Editor  
 Kim Mordaunt – Director  
 Edna Murray – Producer  
 Karen Pearlman – Editor/Theorist  
 Adrian Rostirolla – Editor  
 Rod Sanderman – Atlab DI Department  
 Peter Simpson – Colourist

Fiona Strain – Editor  
 Tim Welburn – Editor

## Producing

Sandra Alexander – Producer/Production  
 Manager  
 Emma Bain – Lawyer  
 Michaela Boland – Journalist  
 Sonia Borella – Lawyer, Holding Redlich  
 Annie Browning – Film Finances  
 Sally Browning – Head of Development, FTO  
 Colleen Clarke – Post Production Supervisor  
 Robin Clifton – FTO  
 Gillian Clyde – Lawyer, Screenrights  
 Ruth Cullen – Director  
 Matthew Dabner – Script Editor/Producer  
 Julie Deakins – OH&S Specialist  
 Jennie Doyle – Continuity Person  
 Greg Duffy – Lawyer  
 Trevor Eastment – Content Development,  
 FOXTEL  
 Michael Easton – Lawyer  
 Matt Enfield – First Assistant Director  
 Luke Eve – Producer  
 Caroline Gerard – Producer  
 Mark Gooder – Distributor, Icon  
 Julia Gretton-Roberts – Production Manager  
 Tony Grierson – Film Festival Manager, CEO  
 Sydney Film Festival  
 Wendy Hawkins – FOXTEL  
 Nick Herd – Media Consultant  
 Jill Hewitt – Moneypenny Services  
 Amanda Higgs – Producer  
 Tony Iffland – CEO, UKTV  
 Lynette Ireland – Director Legal Affairs,  
 FOXTEL  
 David Johnson – Director, NDS  
 Tony Kenna – Sales Manager, MCN  
 Jackie King – Production Coordinator  
 Richard Kuipers – Journalist, Variety  
 Simon Lake – Lawyer, Screenrights  
 Cath Lavelle – Publicist  
 Mike Lilley – FOXTEL  
 Rocky MacDonald – Stunt Coordinator  
 Andrew Mackie – Distributor, Dendy  
 John Martin – First Assistant Director  
 Ross Matthews – Investment Manager, FFC  
 Tim Mcgee – Beyond  
 Rebecca Mir – Lawyer, Holding Redlich

Clare Mirabello – Lawyer, Tress Cox  
 Des Monaghan – Head of Production, Screentime  
 Brendan Moo – Head of Publicity, FOXTEL  
 Jaine Moralle – Marketing Manager, AFC  
 Anthony Mrsnik – Showtime  
 Blake Murdoch – Journalist  
 Christian Murphy – FOXTEL  
 Marque Owen – CEO, Aurora  
 Norman Parkhill – Music Supervisor  
 Deborah Richards – Director, ASTRA  
 Ian Robertson – Lawyer, Holding Redlich  
 Peter Rose – CEO, Showtime  
 Linda Rysenbry – Communication Consultant  
 Mark Safarty – Exhibitor, Dendy  
 Les Sampson – FOXTEL  
 John Scott – Lawyer  
 Vincent Sheehan – Producer, Porchlight Films  
 Richard Sheffield – Exhibitor, Hoyts  
 Malcolm Smith – Director Strategic Projects, FOXTEL  
 Matthew Soulos – Distributor, Dendy  
 Nina Stevenson – Lawyer  
 Mark Strong – Head of New Media, Network Ten  
 Giles Tanner – Director, ACMA  
 Brett Thornquest – Production Accountant, Moneypenny  
 Andrew Threlfall – Director, Audience Development Australia  
 Peter Tonagh – CFO, Foxtel  
 Victoria Treole – Distributor, Miramax  
 Andrew Urban – Writer/Journalist  
 Phaedon Vass – Producer  
 Kim Vecera – Key Drama Consultant/ Executive Producer, FOXTEL  
 Mike Walsh – Director, Head of Group Strategy News  
 Deborah Zipser – FFC

## Radio

Dave Archer – Announcing and Presentation/ Programming  
 Susan Atkinson – Producing  
 Bill Barrington – Management  
 Dan Bessant – Programming/Management  
 Tim Blackwell – Announcing and Presentation  
 Rod Brice – Programming

Kath Brown – Digital Radio  
 Greg Byrnes – News  
 Miike Byrnes – Announcing and Presentation  
 Michael Caloudis – Copy Writing  
 Grant Cameron – Management  
 Angela Catterns – Announcing and Presentation  
 Glenn Daniel – News  
 Bianca Dye – Announcing and Presentation  
 Stephen Everett – Management  
 Geoff Fisher – Regulations  
 Jarrod Gratez – Programming/Music Directing  
 John Highfield – Current Affairs  
 Rhys Holleran – Programming  
 Bob Hughes – Voice Over  
 Allan Humphries – Current Affairs  
 Pete Jackson – News  
 Ella James – Voice Over  
 Patrick Joyce – Management  
 Ian Judge – Production  
 Mark Kennedy – Production  
 Simon Kennedy – Production  
 Rob Logan – Programming  
 Amy Longhurst – Voice Over  
 Alexandra Lyall – Sales/Marketing  
 Cate Madill – Voice Coaching  
 Corryn McKay – News  
 Graham Mott – Management  
 Paul Murray – Announcing and Presentation  
 Rob Neil – Announcing and Presentation  
 Ann-Maree Nolan – Research  
 Richard Palmer – Podcasting/Digital Radio  
 Russell Powell – News  
 Dave Rabbetts – Announcing and Presentation  
 Tony Rasmussen – Programming/Management  
 Clive Robertson – Announcing and Presentation  
 David Rogerson – Management/Sales  
 Graham Smith – Programming/Management  
 Mark Spurway – Digital Radio  
 Rachael Stevens – News  
 Brad Storey – Programming/Management  
 Giles Tanner – Regulations  
 Peter Wall – Programming  
 Joan Warner – Commercial Radio Australia  
 Matt White – Music Directing  
 John Williams – Programming/Management

Keith Williams – Music Directing  
Dave Wright – Announcing and Presentation

## Screen Business

Nick Abrahams – Partner, Deakins  
Malcolm Alder – Director, Information,  
Communications and Entertainment,  
KPMG  
Bill Allan – UK financier  
Janet Baker – Speech Pathologist  
Alex Birill – Manager,  
PricewaterhouseCoopers  
Jonathan Chissick – former head,  
DreamWorks international marketing  
Peter Cox – Industry Analyst and Principal,  
Cox Media  
Simon Curry – Group Manager,  
Communications and Media, Asia Pacific,  
Intel  
Christy Dena – Transmedia Storyteller  
Ira Deutschman – President and CEO,  
Emerging Pictures  
James Erskine – CEO, Sports Entertainment  
Ltd  
Keren Flavell – Digital Media Producer,  
OMG.tv  
Chris Flintoft – Director Wireless and  
Broadcast Services, Hyro  
Ian Gardiner – Managing Director, Viocorp  
Dean Gingell – Director, New Media  
Development, Fairfax Digital  
John Gregory – CEO, Freehand Group  
Gary Hayes – Interactive Producer and  
Director  
Peter L Higgs – ARC Centre of Excellence for  
Creative Industries & Innovation (CCI)  
Mahssa Hosseini – Senior Consultant,  
Business Strategy and Marketing, Ericsson  
Australia  
Lachlan S James – Investment Manager,  
Innovation Capital  
John Karantzis – Managing Director, Reeltime  
Matthew Liebmann – Director,  
PricewaterhouseCoopers  
Troy Lum – Director, Hopscotch Films  
Hal McElroy – Producer, McElroy All Media  
Craig McIlrean – Partner,  
PricewaterhouseCoopers  
Bryce Menzies – Partner, Marshalls & Dent

Richard Miller – Managing Director,  
OlsbergSPI  
Professor Toby Miller – Film and Visual  
Culture, University of California  
Justin Milne – Group Managing Director,  
Telstra Bigpond  
Clare Mirabello – Partner, Tress Cox Lawyers  
Simon Molloy – Economist, Systems  
Knowledge Concepts  
Cass O'Connor – Investment Banker,  
Carnegie Wylie & Company  
Jonathan Olsberg – Founder, OlsbergSPI  
Gavin Parry – General Manager, Sales and  
Digital Services, Sony BMG  
Fiona Patten – Founder, Eros Foundation  
Robert Peters – CEO, Global Media Analysis  
Professor Charles Plott – Laboratory for  
Experimental Economics and Political  
Science, CalTech  
Peter Rawley – US producer  
Martyn Reeves – Regional Director,  
Asia/Pacific, Maven Networks  
Siimon Reynolds – Creative Director, Love  
Pty Ltd  
Jason Romney – National Manager,  
Commercial Strategy, Telstra Bigpond  
Professor Michael Rosemann – Queensland  
University of Technology  
Anupam Sharma – Managing Director, Film  
and Casting Temple  
John Smithson – Executive Chairman and  
Creative Director, Darlow Smithson  
Productions  
Dr Chris Stevens – Principal Psychologist,  
Creative Mastery International (CMI)  
Grahame Stevens – General Manager,  
Datacasting, Broadcast Australia  
Sue Thompson – Post Production Executive  
Phaedon Vass – Producer, Intrepid Films  
David Whealy – Lawyer, Whealy & Associates

## Screen Composition

Philip Brophy – Writer, Sound Designer,  
Composer, Teacher  
John Charles – Composer  
John Clifford-White – Composer, *Romper  
Stomper, Macbeth*  
Peter Dasent – Composer, Churchill Fellow  
and Nino Rota/Fellini Specialist

Richard Gleeson – Percussionist, Sydney Symphony Orchestra  
 Rex Goh – Musician  
 John Gray – Composer, Music Technology IT Specialist  
 Phillip Hartl – Concertmaster, Principal Violinist  
 Paul Healy – Composer, Supersonic Studio principal  
 Sven Libaek – Conductor, Composer *The Life Aquatic*  
 Michelle O'Donnell – APRA (Director of Member Services) copyright expert  
 Art Phillips – Composer *Convict House*, AGSC president  
 Mark Pollard – Composer, Head of Composition, VCA Melbourne  
 Jan Preston – Composer, Documentary specialist  
 Edward Primrose – Composer, Film music theorist  
 Stephan Schutze – Composer, specialist in Interactivity  
 Cezary Skubiszewski – Composer, *Book of Revelation*  
 Hamish Stuart – Musician, drummer  
 Mark Ward – Sound Designer  
 Jessica Wells – Composer, Finale expert  
 Danielle Wiessner – Music Producer, Sound Editor, ADR and ProTools expert  
 Jonathan Zwartz – Musician

## Screen Studies and Research

Martha Ansara – UTS, Mise-en-scène and Screen Studies  
 Phil Brophy – Horror Film, Anime and Screen Studies  
 Rosemary Curtis – AFC, industry research  
 Erica Glynn – AFC, indigenous filmmaking  
 Brad Haseman – QUT, practice led research  
 Craig Hight – Waikato University, mockdocumentary  
 Ross McGregor – Directing and Screen Studies  
 Toby Miller – Hollywood and Screen Studies  
 Virginia Nightingale – UWS, audience research  
 Tom O'Regan – UQ, National Cinemas and Screen Studies

Tolga Örnek – Documentary  
 Karen Pearlman – Editing and Screen Studies  
 Mark Pesce – Industry futures  
 Alex Proyas – Directing and Screen Studies  
 Jack Sargeant – University of the Arts, London, Documentary and Screen Studies  
 Deb Verhoeven – RMIT, Screen History and Screen Studies

## Screenwriting

Deborah Cox – Writer  
 Ray Krolle – Writer  
 John Logan – Writer  
 Peter Neale – Writer  
 David Rapsey – Writer  
 Vicki Sugar – Writer/Producer

## Sound

Lucas Bone – Location Sound Recordist  
 Ross Boyer – Location Sound Recordist  
 Nathan Codner – Location Sound Recordist  
 Bruce Emery – Dolby Rep, Facilities Manager, Soundfirm  
 Glenn Finnan – Location Sound Recordist  
 Cathy Gross – Boom Operator  
 Geir Gunnarsson – Music Mixer  
 Rob Judson – Audio Director  
 Oliver Junker – Mixer  
 Martin Oswin – Mixer  
 Garth Paine – Composer  
 Mark Ward – Sound Editor  
 Scott Watkins Sully – Location Sound Recordist  
 Bruce Wheatley – Audio Director

## Television

Paul Baiguerra, Executive Producer, *Forget the Rules*  
 Ross Boyer – Sound Lecturer  
 Peter Campbell – External Channels Relationship Manager, FOXTEL  
 Margaret Cassidy – Head of Technology Policy and Resources, ABC Technology and Distribution  
 Amanda Collinge – Producer, SBS TV, *Insight*  
 Robin de Crespigny – Freelance Director  
 Jennifer Crone – Commissioning Editor, Documentary, SBS TV

David Dale – Author/Journalist, *The Tribal Mind*

Patrick Delany – Executive Director, Content Development and Delivery, FOXTEL

Greg Duffy – Partner, Frankel Lawyers

Augustus Dulgaro – Manager, Product and Content Sales, ABC

Ross Duncan – Lawyer, ABC Legal

Trevor Eastment – Director of Programming, XYZ Networks

Ali Edwards – Lawyer, Content Rights, ABC

John Eastway – Producer, Eastway Communication

Tim Fee – Line-Producer, Emmerdale, UKTV

Paul Finlay – Sound Lecturer

Mark FitzGerald – Director

Mark Furness – Media Consultant, (Ex-Director of Corporate Affairs, FOXTEL)

Catharine Gleeson – New Media Designer, Platform 09

Wendy Hawkins – Assistant Manager, External Channel Relations, FOXTEL

Giles Hardie – Program Development, Nine Network

Geof Heydon – Director, Innovation and Market Development, Alcatel

Bob Hughes – Voice Trainer

Tony Iffland – CEO, UKTV, FOXTEL

Lynette Ireland – Director of Legal and Business Affairs, FOXTEL

David Jensen – Business Manager, Zetools

David Johnson – Senior Technical Consultant, NDS

Tony Kenna – Sydney Sales Manager, MCN

Mike Lilley – Manager, Operations, FOXTEL

Fabian Magrini – Software Architect, Two Way TV Asia

Guy Maine – Director of Sales, FOXTEL

Larry Meltzer – Commissioning Editor Entertainment, SBS TV

Paul Melville – Executive Producer, Southern Star Entertainment

John Millard, Freelance Producer

Brendan Moo – Director of Publicity, FOXTEL

Anthony Mrsnik – Director of Legal Business and Corporate Affairs, Premium Movie Partnership (Showtime)

Christian Murphy – General Manager of Program Operations, FOXTEL

Margaret Murphy – Commissioning Editor, Factual, SBS TV

Marque Owen – General Manager, Aurora the Community Channel

Jo Parker – Cinematographer

Deborah Richards – Executive Director, ASTRA

Jason Romney – Chief Executive, iTVWorld

Peter Rose – CEO, Showtime

Justin Rowley – Post Production Manager, FOXTEL

Les Sampson – General Manager, Program Acquisitions and Sales, FOXTEL

Sandy Sharp, Network Classification Officer, ABC

Jim Shomos, Executive Producer, *Forget the Rules*

Ian Simmons – Head Writer, *The Glasshouse*, ABC

Ken Smith – Freelance Director

Malcolm Smith – Director, Strategic Projects, FOXTEL

Mark Strong – New Media Manager, Network Ten

Adam Suckling – General Manager, Wholesale and Business Affairs, FOXTEL

Giles Tanner – General Manager, ACMA

Andrew Threlfall – Director Client Services, ADA

Peter Tonagh – Executive Director, Finance, Customer and Operational Support, FOXTEL

Kim Vecera – Head of Production and Drama Development, FOXTEL

Paul Vincent – Manager Digital New Services, SBS

Lee Wallace – Promo Producer, FOXTEL

Elizabeth Warning – Camera Tutor

Paul Warren – Cinematographer

Kim Williams – CEO, FOXTEL

Tony Wilson ACS – Cinematographer

Shane Wood – Head of Cross Platform Development, Seven Network

Christopher Zinn – Reporter/Producer

## Queensland

Chris Alcock – DVD Authoring, Cutting Edge  
Darryl Bailey – EMI Music Rep  
Jane Ballantyne – Producer  
Kim Blair – Music Director, Triple M  
Elliott Blesdoe – Creative Commons  
Brendan Boss – Announcer  
John Breslin – Photon Visual FX Producer  
Chris Brown – Producer  
Michael Burton – Digital Intermediate  
Consultant, Cutting Edge  
Jodie Camilleri – Cutting Edge Visual FX  
Coordinator  
Peggy Chaio – Producer/Writer/Distributor/  
Film Critic  
Phil Cullen – Announcer  
Kathy Drayton – Director  
Klaus Eder – Film Critic  
Geoff Esdaile – Senior Copywriter, B105  
Alan Finney – Distributor  
Keren Flavell – Digital Media Producer  
Chris Flintoft – Director Wireless and  
Broadcast Services, Hyro  
Geoff Gardner – Film Critic  
Jeff Gaunt – Inferno Artist, Cutting Edge  
Jarrod Graetz – RCS Consultant  
Cathy Henkel – Doco Producer, Writer,  
Director  
Peter Higgs – Senior Researcher ARC Centre  
for Excellence for Creative Industries and  
Innovation  
Kate Hynes – Solicitor  
Bridget Ikin – Producer/AFFC Feature Film  
Evaluation Manager  
Michael Joshua – Screenwriter  
Vic Kaspar MPSE – Digital Sound and Vision  
Producer  
Richard Kuipers – Film Critic  
Justine Lowrance – Newsreader  
Adrian Martin – Film Critic  
Carlie McFarland – Account Manager,  
Australian Radio Network  
Catherine McGuire – Archivist  
Jackie McKimmie – Project Manager AFC  
Scott McKinlay – Newsreader  
Janet Merewether – Filmmaker/Digital Media  
Artist  
Stuart Parkyn – Producer

Dr Roslyn Petelin – Senior Lecturer,  
University of Queensland  
Kylee Ratz – Cutting Edge General Manager  
Tony Rayns – Film Critic/Curator  
Bruce Redman – Producer/Director  
Martyn Reeves – Regional Director Asia/  
Pacific for Maven Networks  
Leonard Retel Helmrich – Director  
Bill Riner – ABC Music Director  
Kellie Riordan – ABC Producer  
Jason Romney – New Media issues author  
and barrister  
Jack Sargeant – Author and underground  
pop-culture theorist and commentator  
Fiona Strain – Editor  
Nic Suzor – Researcher CCI  
Duncan Thompson – Producer  
Jackie Turnure – Script Editor, story consultant  
Marc van Buuren – Producer, Coote Hayes  
Cathy Vogan – Digital Artist, editor, director  
Mike Walsh – Head of Screen Studies,  
Flinders University  
Marcus Wells – Resources Manager, Photon  
Visual FX Human  
George Whaley – Director  
Sarah-Jane Woulahan – Director

## South Australia and Northern Territory

Brian Beaton – Producer  
Rick Beecroft – First Assistant Director  
Helen Carmichael – Creative Coach  
Ernie Clark ACS – DOP  
Sally Clarke – Production Manager  
Ade Djajamihardja – Producer  
Roger Dowling ACS – DOP  
Keren Flavell – Interaction Producer and  
Mobile Specialist  
Julia Gretton-Roberts – Production Manager  
David Gurney – Producer  
Jeremy Hill-Brooks – Editor  
Sally Ingleton – Producer  
Nick Meyers – Editor  
Craig Phillipott – Camera Assistant  
Mike Piper – Producer  
Kath Schelper – Producer  
Jackie Tenure – Screenwriter  
Beck Veitch – Animator  
Cathy Vogan – Digital Artist

## Victoria

Jonathan Alley – Digital Media  
Stephen Amezdroz – Documentary  
Mario Andreacchio – Producing  
Sonja Armstrong – Producing  
Paul Baiguerra – Digital Media  
Jane Ballantyne – Producer  
Bradley Burchall – Digital Media  
Jason Byrne – Producer  
Helen Carmichael – Producing  
Kathy Chambers – DOP  
Ann Darrouzet – Producer  
Lisa Detheridge – Screenwriting  
Luke Devenish – Producer  
Claire Dobbin – Screenwriting  
Fiona Dunn – Documentary  
Victoria Egger – Casting  
Marsha Emerman – Documentary  
Stephen Evans – Editing  
Luke Eve – Producing  
Wain Fimeri – Documentary  
Alan Finney – Pitching  
Keren Flavell – Digital Media  
Martin Fox – Editor  
Michaela French – Editor  
Gordon Glenn – Documentary  
Jeams Grant – Cinematography  
Glenda Hambly – Screenwriting  
Leilani Hannah – Cinematography  
David Hannam – Screenwriting  
Paul Harris – Consultant  
Lou Higgins – Cinematography  
Mike Hollands – Digital Media  
John Hughes – Documentary  
Sally Ingleton – Producer  
Lawrence Johnston – Consultant  
Danielle Karalus – Digital Media  
Daniel Kerr – Editor  
Jenny Lalor – Producing

Julia Lucas – Digital Media  
Anthony Lucas – Digital Media  
Julie Marlow – Producing  
Sue Maslin – Producer  
Stuart McDonald – Directing  
Margot McDonald – Producing  
Michael McMahon – Documentary  
Nick McMahon – Producing  
Bryce Menzies – Producing  
Jan Miller – Documentary  
Shaun Miller – Producing  
Vincent Monton – Cinematography  
John Moore – Documentary  
Kathy Mueller – Screenwriting  
Don Parham – Documentary  
David Parker – Producing  
Tim Patterson – Digital Media  
Sharyn Prentice – Documentary  
David Redman – Producing  
Steven Robinson – Editing  
Christine Rogers – Screenwriting  
Charlotte Roseby – Screenwriting  
Brian Rosen – Producing  
John Ruane – Directing  
Ellery Ryan – Cinematography  
Ron Saunders – Producer  
Daniel Scharf – Producing  
Mark Shireffs – Screenwriting  
Jonathan Shteinman – Producing  
Nadia Tass – Director Mentor  
David Tiley – Documentary  
Nick Torrens – Documentary  
Alkinos Tsimilidos – Directing  
Dennis Tupicoff – Digital Media  
Ann Turner – Director mentor  
Peter Viska – Digital Media  
Ros Walker – Producing  
Peter Walker – Producing  
Catherine Waters – Producing  
Philip Watts – Editing



## Appendix 4

### Student Productions

In this Appendix, the student filmmakers describe their productions.

#### **Afterlife**

Drama | DigiBeta | 9 min

A female flight attendant on a Trans-Pacific flight asks the question 'What would you do with the last five minutes of your life?' And answers it in the worst case scenario.

Writer	Rozlyn Clayton-Vincent
Director	Dean Francis
Producer	Justin Davies
Cinematographer/ Camera Operator	Simon Gray
Sound Designer	Christopher Stevenson
Sound Recordist	Glenn Finnan
Editor	Katie Flaxman
Production Designer	Brian Hoy
Costume Designer	Hamish Peters
Music Composer	Jonathan Dower
Titles Design and EFX	Ed Coy Ben Wright

#### **Bang Bang Powerade TVC**

TVC | 35mm/CG – DigiBeta | 60 sec

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Director	Rebecca Parker
Cinematographer/ Camera Operator	Carl Robertson
Sound Designer/Mixer	Jessica Cadwell
Editor Production	Tanya Trochoulis
Costume Designer	Karmen Coker
VFX Supervisor	Dan Thompson

#### **B.L.A.C.K. – An Aboriginal Song of Hip Hop**

Doco | DVCam/S16mm – DigiBeta | 26 min

*B.L.A.C.K.* is a cipher scribed by independent and Australian Indigenous Hip Hop artist, Wire MC. Through interview and observation the song is deconstructed to speak of contemporary issues around Aboriginal blackness, politics and culture. The filmmaker aligns himself with Wire MC delivering a format equivalent to a Hip Hop freestyle in order to draw a more powerful conclusion of what it means to be B.L.A.C.K. – Born Long Ago Creation's Keeper.

Writer/Director	Grant Leigh Saunders
Producers	Grant Leigh Saunders Roslyn Baker
Cinematographer	Jason Ramp
Sound Designer	Grant Leigh Saunders
Sound Recordists	Grant Leigh Saunders Nathan Codner
Editor	Rowena Crowe
Music Composer	Grant Leigh Saunders
Titles Design and EFX	Rowena Crowe

#### **The Big Cheat**

Doco | DVCam – DigiBeta | B/W | 8 min

What are the emotional and physical consequences of being cheated on in a relationship?

*The Big Cheat* is a black and white, film noir documentary, which explores the stories of two women whose trust has been broken.

Director	Sarah Royds
Producer	Kathy Sport
Cinematographer	Bonnie Elliott
Sound Designer	Jessica Cadwell
Sound Recordist	Martin Harrington
Editor	Peter Crombie
Music Composer	Fiona Hill
Titles Design and EFX	Patrick Clair

## **Backfire**

Animation | CG – HD | 7 min

Elli the Elephant is desperate, dateless and bored watching *Backfire*, a feature drama where a hunky fire fighting elephant saves a damsel in distress from a towering inferno and takes her off for a sunset romance.

After noticing a box of matches and a full waste paper bin, she has an idea!

What follows is a comedy of errors where the hunky fire fighting elephants end up proving to be bungling fools and she ends up having to save the day.

Writer/Director/	Anthony Church
Producers	Anthony Church Roslyn Baker
Cinematographer	Simon Gray
Sound Designer	Lucas Bone
Foley Recordist	William Lawlor
Sound Mixer	Lucas Bone
Editor	Katie Flaxman
Production Designer	Anthony Church
Music Composer	Fiona Hill
Titles Design and EFX	Anthony Church

## **Bad Habits**

Drama | 35mm | 9 min

Bill has to make a compromise when forced to choose between his wife and his best mate. His best mate is his dog Seven.

Writer	Rozlyn Clayton-Vincent
Director	Jason Ramp
Producer	Justin Davies
Cinematographer	Jason Ramp
Camera Operator	Velinda Wardell
Sound Designer	Michael Theiler
Sound Recordist	Nathan Codner
Editor	Rishi Shukla
Production Designers/	Karmen Coker
Costume Designers	Mitchell Seeto
Music Composer	Gregory Wise
Titles Design	Mitchell Seeto

## **Bite Me**

TV | DigiBeta | 6 x 26 min

Midway through their studies, the 2005 Television producing students began production on a weekly studio based variety program called *Bite Me*.

Produced outside of class time and recorded during their lunch break, *Bite Me* was an exercise in fast turnaround TV. The six episodes featured studio interviews, comedy sketches, information about the School's movements and a soap opera called *Canteen*. The program was broadcast over the AFTRS intranet system and had a cult following.

Producers/	David Dutton
Writers/Directors	Joanne Pettit Bianca Ferra Nathan Earl Giles Hardie Nicky Arnall

## **Boudoir Powerade TVC**

TVC | 35mm/CG – DigiBeta | 30 sec

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Director	Samantha Rebillet
Cinematographer/	
Camera Operator	Jason Ramp
Sound Designer	William Lawlor
Editor	Rolmar Baldonado
Production/Costume	
Designer	Tarnia Nicol
Music Composer	Fiona Hill
VFX Artist	Anthony Church

## **Charlie Crashes The Party**

TV | DVD | 4 min

Australia's refugee policy is often misunderstood. In their educational film *Charlie Crashes the Party*, the objective and independent team from Kirribilli House Films clearly demonstrate how sensible, intelligent and above all proper the policy is. After all, a political refugee is really just like an uninvited houseguest. And you wouldn't invite yourself to dinner at a stranger's house, would you?

Writer/Director/

Producer Giles Hardie

Cinematographer/

Camera Operator Kieron Dobbin

Sound Designer Tim Chaproniere

Editor/Titles Design

and EFX Marc Branigan

## **Cosette**

Drama | 35mm – 35mm | 15 min

Cosette lives a sheltered, ignorant life in an isolated world with her alternative-lifestyle father Jim. When Jim suddenly dies, Cosette is left to fend for herself. Scared and hungry, she embarks on a perilous journey across land and water and discovers that the world she thought existed is not nearly as horrible as her father led her to believe.

Writers Michael Phelan

Samantha Rebillet

Director

Samantha Rebillet

Producer

Lisa Lloyd

Cinematographer/

Camera Operator Velinda Wardell

Sound Designer William Lawlor

Sound Recordist Glenn Finnan

Editor Rolmar Baldonado

Production Designer/

Costume Designer Karmen Coker

Music Composer Fiona Hill

Titles Design and EFX Thomas Diakomichalis

## **Damage – Trust Me**

TV Drama | DigiBeta | 2 x 44 min

When Sydney's most prominent spin doctor, Henry J Barnes, goes missing in a tsunami, his socialite wife and spoilt Hiltonesque daughter must take over the reins of running his PR firm. Amongst the company of sharks, they must learn how to swim in order to survive ... fast ...

Directors

Dean Francis

Rebecca Parker

Samantha Rebillet

Maia Horniak

Producers

Justin Davies

Katherine Shortland

Lisa Lloyd

Cinematographers

Jason Ramp

Simon Gray

Velinda Wardell

Sound Recordist

Glenn Finnan

Editors

Katie Flaxman

Rolmar Baldonado

Rishi Shukla

Production Designers

Alan Chen

Karmen Coker

Tarnia Nicol

Mitchell Seeto

Costume Designer

Traci Booker

Music Composer

Fiona Hill

Titles Design

Patrick Clair

Camera B

Shing Fung Cheung

Velinda Wardell

Nicola Daley

Bonnie Elliott

Andrew McLeod

Callan Green

Devris Hasan

Craig Jackson

Tony Gardiner

Co-Creators

Justin Davies

Nicola Jordan

Writers

Jason Ian Gordon

Nicola Jordan

Rozlyn Clayton-Vincent

Peter Templeman

## **Emit**

Animation | CG – HD | 8 min

*Emit* is a clock brought to life by the Voyager space probe's final plummet to the surface of a post-apocalyptic, rubbish-covered planet not dissimilar to our own. *Emit* stopped at 11:55, as did the rest of the planet. Now he is ticking again, he sets out to find life and discover what makes it tick.

But not everything is what it seems ...

Writer/Director	Fergus Donald
Producer	Donna Sennett
Sound Designer	Michael Theiler
Editor	Tanya Trochoulis
Music Composer	Gregory Wise
Titles Design and EFX	Fergus Donald
3D Animation	Fergus Donald Ed Coy
Digital Effects	Ed Coy Fergus Donald Ian Brown

## **Eve**

Drama | 16mm – DigiBeta | 8 min

*Eve's* boyfriend Jack presents her with a microwave oven for Valentine's Day. Jack has unofficially moved into *Eve's* housing commission room and together they plan to move forward from their troubled pasts. *Eve* is thrilled by the gift but knows it won't last long in their environment. An intrusion on their privacy sparks an argument, and *Eve* sets out to get a lock for the door. When things don't go smoothly trouble ensues.

Writer/Director	Hannah Hilliard
Producer	Donna Sennett
Cinematographer	Craig Jackson
Sound Designer	Tim Chaproniere
Sound Recordist	Nathan Codner
Editor	Peter Crombie
Production Designer	Sam Clayton
Costume Designer	Lisa Wilson
Music Composer	Fiona Hill
Titles Design and EFX	Peter Crombie

## **Everything We Are**

Drama | 16mm – DigiBeta | 9 min

A 12-year-old boy is forced to leave the female refuge where he lives with his mother. On his way to school he encounters a strange man and tries to find a connection.

Writer/Director	Mark Robinson
Producer	Kathryn Barker
Cinematographer	Bonnie Elliott
Camera Operator	Morag Hoeg Staun
Sound Designer	Siobhan McLaren
Sound Recordists	Nathan Codner Glenn Finnan
Editor	Ceinwen Berry
Production Designer	Helen Fitzgerald
Costume Designer	Gail Stroud
Music Composer	Alies Sluiter

## **Fab Fabi**

Doco | HD/CG – DigiBeta | 2 min

Fabiana Perfilio (known by her team-mates as 'Fabi') has been playing soccer since she was seven, spurred on by her father who played professional football for Uruguay. She may look small and delicate off the field but when she plays she turns into a goal-scoring machine and she dreams of one day representing Australia. Does she have what it takes?

Writer/Director	Beth Taylor
Cinematographer	Andrew McLeod
Sound Designer	Jessie Cadwell
Sound Mixer	Luke Mynott
Editor	Marc Branigan
Music Composer	Gregory Wise
Titles Design and EFX	Patrick Clair

## **First Light**

Animation | HD/CG – HD | 8 min

Solem, a worker bot, exists to create soldier bots – machines of war. When a malfunction occurs and Solem fails to install essential hardware, the soldier begins to respond to him. Solem must decide if he will act independently of the system and release the soldier.

In developing *First Light*, a tool has been created that can translate 3D camera moves from the computer during pre-visualisation over to a Motion Controlled Camera System.

Writer	Rozlyn Clayton-Vincent
Director	Dan Thompson
Producer	Katherine Shortland
Cinematographer	Carl Robertson
Sound Designer	Christopher Stevenson
Editor	Rishi Shukla
Production Designer	Karmen Coker
Music Composer	Claire Morgan

## **Go Fight Yourself Powerade TVC**

TVC | 35mm/CG – DigiBeta | 50 sec

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Director	Dean Francis
Cinematographer/ Camera Operator	Velinda Wardell
Sound Designer/Mixer	Christopher Stevenson
Editor	Rolmar Baldonado
Production/ Costume Designer	Mitchell Seeto
Music Composer	Claire Morgan
Digital/VFX Artist	Michaela Danby

## **Herb's Half Hour**

TV | DigiBeta | 1 x 26 min

When a group of techno geeks hack into the ABC2 satellite and take over transmission of the world's dullest show *Herb's Half Hour*, it's a chance to screen their favourite weird, wonderful and worrisome programs from around the world. Not!

A studio based magazine show satirising TV genres from reality and lifestyle, to news and documentary.

Writers/Producers/ Directors	Nicky Arnall David Dutton Nathan Earl Bianca Fera Giles Hardie Joanne Pettit Ricardo Neves Justin Davies
Camera Operators	David Dutton Bianca Fera Siobhan McLaren
Sound Designer	Marc Branigan
Editors	Ricardo Neves
Production Designers	Sam Clayton Natalie Beak
Music Composers	Fiona Hill Gregory Wise
Titles Design and EFX	Marc Branigan Ricardo Neves

## **Hungry**

Drama | DigiBeta | 8 min

Reg wakes to find himself locked in his own cellar and the world not quite right. As he struggles to be reunited with his daughter he is set upon by foul creatures hungry for brains. The choice is simple, he must slay or be slayed. Can Reg transform from farmer to hero, are there enough shovels to dispel those dastardly zombies, or will time run out?

Writers/Directors	Tim 'Splatter' Lee Joshua 'Brains' Tyler
Producer	Ben 'Bites' Commens
Cinematographer/ Camera Operator	Andrew 'Skulls' McLeod
Sound Designer	Tim 'Zombie Kombi' Chaproniere
Sound Recordist	Nathan 'Louder' Codner
Editor	Peter 'Undead' Crombie
Production Designer	Sam 'Bloody' Clayton
Music Composer	Fiona 'Skeleton Keys' Hill
Titles Design and EFX	Patrick 'Chompers' Clair

### ***Kids Helpline TVC***

TVC | 35mm/CG – DigiBeta | 30 sec

The director and producer approached *Kids Helpline*, a national counselling service, on learning there had been a significant drop in response from kids 6-15 years. The concept used a combination of animation, live action and blue screen to capture the attention of kids. Although the world can be alienating and isolating, support is available from 'Kids Help Line. We Care We Listen' It's a dynamic, eye catching and visually stimulating result that has screened nationally.

Writer/Director	Maia Horniak
Producer	Katherine Shortland
Cinematographer/ Camera Operator	Simon Gray
Sound Designer	Michael Theiler
Editor	Katie Flaxman
Production Designer	Alan Chen
Costume Designer	Adele Reddington
Music Composer	Basil Hogios
Animator/Compositor	Fergus Donald

### ***Living On***

Doco | S16mm/DVCam – DigiBeta | 22 min

An actor with a young family is diagnosed with cancer, an environmentalist is attacked by a crocodile, a dental therapist has both breasts removed and a young gay man is told he is HIV positive. Twenty years on they describe their brush with death, the impact on their lives and how they have ultimately reinvented themselves.

Writer/Director	Susan Cornish
Producer	Paulo Alberton
Cinematographer	David Hawkins
Sound Designers	Lucas Bone Michael Theiler
Sound Recordist	Nathan Codner
Editor	Leah Donovan
Music Composer	Gregory Wise
Titles Design and EFX	Ed Coy

### ***Look Sharp***

Drama | S16mm – DigiBeta | 8 min

*Look Sharp* is the story of Jo, a dedicated stills artist, who has spent the night with gang members Darren and Jason in order to document their brutal street world and sense of kinship. To what lengths will these characters go in the name of art? As the photo shoot prevails we witness the effect of the female eye on masks of masculinity.

Writer/Director	Amy Gebhardt
Producer	Ben Commens
Cinematographer	Andrew McLeod
Sound Designer	Tim Chaproniere
Sound Recordist	Richard Boxhall
Editor	Granaz Moussavi
Production Designer	Natalie Beak
Music Composer	Gregory Wise

## **Loveproof**

Drama | 35mm | 14 min

In a world stricken by chemical warfare and a declining population, Michael falls in love with Klara, a free spirit without home and promises paradise in his homeland. The State declares they must conceive in four months or Klara will be deported. When Klara fails to conceive they visit an underground doctor. Michael is sterile. Will the lovers' desperate attempts to stay together drive them apart?

*Loveproof* is a fable about love, sacrifice and displacement.

Writer/Director	Maia Horniak
Producer	Katherine Shortland
Cinematographer/ Camera Operator	Carl Robertson
Sound Designer	Christopher Stevenson
Sound Recordist	Glenn Finnan
Editor	Rishi Shukla
Production Designer	Alan Chen
Costume Designer	Natalie Beak
Music Composer	Fiona Hill

## **Making Mark**

Doco | DVCam – DigiBeta | 6 min

Young, contemporary painter Mark Hanham is trying to make a go of it as a serious artist. Mark's style is pretty chaotic but lately he's had some success selling canvases out of an elite gallery in Paddington.

Even so, it's hard to feel professional when you're still living at home and your studio is a dingy storage space in a car park underneath an old apartment block.

Director	Sascha Ettinger-Epstein
Producer	Kathy Sport
Cinematographer	Devris Hasan
Sound Designer	Siobhan McLaren
Sound Recordist	Martin Harrington
Editor	Ceinwen Berry
Music Composer	Gregory Wise

## **Maybe Mum's Not the Word**

Doco | DVCam/ S16mm – DigiBeta | 26 min

*Maybe Mum's Not the Word* is a funny, moving look at the lives of three women in their 30s with very different ideas on motherhood and why 'Mum' may or may not be the word for them.

Writer/Director	Beth Taylor
Producer	Sarah Royds
Cinematographer/ Camera Operator	Nicola Daley
Sound Designers	Christopher Stevenson William Lawlor
Sound Recordist	Glenn Finnan
Editor	Vanessa Milton
Production Designer/ Costume Designer	Kati Lehtonen
Music Composer	Claire Morgan
Titles Design and EFX	Susan Danta

## **A Message from the Party**

Drama | Super 8 – DigiBeta | B/W | 10 min

*A Message from the Party* is a self-made 'documentary' by Vivien, an eccentric and well-read, though unemployable, 38-year-old intellectual who lives at home with his mother. Dissatisfied with the mediocrity of our times, and dismayed by his mother's waning adoration, he has decided to form a political party and mount a revolution from his living room. This film is his call to arms.

Writer/Director	Katie Flaxman
Producer	Giles Hardie
Cinematographer	Simon Gray
Sound Designer	Michael Theiler
Editor	Rolmar Baldonado
Production Designer	Tarnia Nicol

## **Rock I Gave You the Best Years of My Life**

Doco | DVCam – DigiBeta | 6 min

A short documentary about the day you wake up, the sheets are drenched in sweat, outside it's mid-afternoon, all your friends own their own houses and your rock dream is over.

Or maybe it isn't.

*Rock I Gave You The Best Years of My Life* is a conversation with four blokes from four rock epochs about the 'balls out' decade they gave to rock and how they responded to life after the passing of their major band.

Director	Matthew Walker
Producer	Kathy Sport
Cinematographer	Craig Jackson
Sound Designers	Jess Cadwell Tim Chaproniere Siobhan McLean
Sound Recordist	Ross Boyer
Editor	Granaz Moussavi

## **The Round Ball**

Doco | DigiBeta | 2 min

Stefan Macinko is so devoted to soccer he takes his ball everywhere. We begin with him journeying to the shops to buy milk, kicking the ball all the way. We then learn about those he admires, and see his brother as the chief idol – a beautiful family bond, with soccer at the core. We learn of Stefan's major ambitions, his visions far and beyond. Fortunately he proves exceptionally focused, and we hope his dreams may one day come true.

Writer/Director	Samantha Rebillet
Cinematographer	Velinda Wardell
Sound Designer	William Lawlor
Sound Mixer	Luke Mynott
Editor	Rolmar Baldonado
Music Composer	Ilan Kidron
Titles Design and EFX	Patrick Clair

## **The Sea**

Drama | 35mm | 8 min

A young boy works in the mines with his father, a collier showing the first signs of Black Lung. Spending his days confined within the dark bowels of the earth, his only respite is the gentle, encouraging presence of his father and his fascination with an ancient underwater city model his father builds. *The Sea* is a fable about a young man's love for his father allowing him to confront his greatest fear – death.

Director/Writer	Simon Gray
Producers	Jessica Cribb Katherine Shortland
Cinematographer	Simon Gray
Camera Operator	Carl Robertson
Sound Designer	Lucas Bone
Sound Recordist	Glenn Finnan
Editor	Katie Flaxman
Production Designer	Tarnia Nicol
Costume Designer	Gail Stroud
Music Composer	Alies Sluiter
Titles Design and EFX	Patrick Clair
VFX	Ben Wright

## **A Silence Full of Things**

Doco | DVCam – DigiBeta | 6 min

Political torture continues. As spectators, most people can look away or turn it off. Others live with marked bodies and memories triggered by everyday smells, sights and sounds.

*A Silence Full of Things* is a short, stylised documentary that travels sensuously inside one woman's experience of being tortured for her political beliefs.

Director	Alejandra Canales
Producer	Kathy Sport
Cinematographer	Andrew McLeod
Sound Designer	Tim Chaproniere
Sound Recordist	Ross Boyer
Editor	Claire Fletcher
Music Composer	Alies Sluiter
Titles Design and EFX	Patrick Clair



## ***SUB-***

Drama | HD – HD | 10 min

A group of people stricken by terror made a submarine from junk which lives deep in the ocean – oblivious to the world above. An eight-year-old girl raised in this society finds a photo of a cloud and she goes on a journey through the submarine to discover more. *SUB-* is a time capsule drifting alone into an uncertain future; a comment on fear, oppression and nostalgia that bridges the past with the present.

Writer/Director	Maia Horniak
Producer	Katherine Shortland
Cinematographer/ Camera Operator	Carl Robertson
Sound Designer	Michael Theiler
Editor	Rishi Shukla
Production Designer	Alan Chen
Costume Designer	Adele Reddington
Music Composer	Basil Hogios

## ***The Sum of Our Parts***

TV | DigiBeta | 5 x 25 min

Three lives, three perspectives, one family.

A look at what it is to be a family in Australia today.

A studio based talk program hosted by Vivian Schenker, where families reflect on personal documentary pieces depicting each of their lives, thoughts and experiences.

Each episode focuses on a different family. One family story told through the perspectives of three family members.

Writers/Directors/ Producers	David Dutton Joanne Pettit Bianca Ferra Nathan Earl Giles Hardie Nicky Arnall
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Concept Creator	David Dutton
Sound Designers	Jessica Cadwell Tim Chaproniere Siobhan McLaren
Online Editors	Marc Branigan Ricardo Neves
Editors	Marc Branigan Ricardo Neves
Production Designers	Brian Hoy Sam Clayton
Co-Designers	Natalie Beak Helen Fitzgerald Gail Stroud
Music Composers	Alies Sluiter Claire Morgan Fiona Hill Gregory Wise
Titles Design and EFX	Carol Chang

## ***Switch on the Night***

Doco | DVCam – DigiBeta | 42 min

*Switch on the Night* is a personal and poetic documentary that delves into the memories, fears and dreams of seven refugee children. All of them have experienced periods in Australian immigration detention centres. A shadow play within the film creates a narrative metaphor that embodies a political commentary on the issue of forced detention.

Writer/Director	Alejandra Canales
Producers	Susan Cornish Sarah Royds
Cinematographer/ Camera Operator	Kerri-Lee Hammelswang
Sound Designer	Sasha Zastavnikovic
Sound Recordist	Daniel Miao
Sound Mixer	Oliver Junker
Editor	Rowena Crowe
Production Designer	Kati Lehtonen
Music Composer	Biddy Connor
Titles Design and EFX	Fergus Donald

## **Tatterson**

Docu/Drama | HD/CG – HD | 5 min

*Tatterson* is the true story of the last days of an Australian soldier in WWII. Captain Vince Tatterson is fighting the Japanese in the jungles of the New Guinea highlands. In order to protect his family from the grim reality of his situation, Tatt sets his fertile imagination to work. He writes a letter home to his young nieces and nephews in which brutal images of warfare are transformed into exotic wonders of nature.

Writer	Nicola Jordan
Director	Michaela Danby
Producers	Yen Yang Lisa Lloyd
Cinematographer	Velinda Wardell
Sound Designer	William Lawlor
Sound Recordist	Ross Boyer
Editor	Tanya Trochoulias
Production Designer	Mitchell Seeto
Costume Designer	Traci Booker
Music Composer	Alies Sluiter
VFX/Titles Design	Michaela Danby

## ***This Girl in the Desert***

Drama | 516mm – DigiBeta | 34 min

After the death of her brother, Sam leaves the desert for a new life in the city. There she meets Andres, a young South American man with a troubled past of his own.

Writer/Director	Rebecca Parker
Producer	Tanya Trochoulias
Cinematographer/ Camera Operator	Carl Robertson
Sound Designers	Lucas Bone Michael Theiler
Sound Recordist	Nathan Codner
Editor	Tanya Trochoulias
Production Designer	Tarnia Nicol
Costume Designer	Gail Stroud
Music Composer	Claire Morgan
Titles Design and EFX	Tanya Trochoulias

## ***This Week, Last Year***

TV | DigiBeta | 1 x 26 min

Last year's news is more than this week's trivia quiz.

*This Week, Last Year* looks at the big 'news' stories one year after they made headlines, re-examining each story with a focus on the impact and developments that have occurred over the ensuing year.

Shot entirely on location, from films to funparks to toxic waste, *This Week, Last Year* asks what happened after your 15 minutes was up?

Producers	David Dutton Giles Hardie
Segment Producers	Nicky Arnall David Dutton Nathan Earl Bianca Fera Giles Hardie Joanne Pettit
Cinematographers	Bonnie Elliott Devris Hasan Craig Jackson Andrew McLeod
Sound Designers	Tim Chaproniere Siobhan McLaren
Location Recordists	Nathan Codner Glenn Finnan
Editors	Marc Branigan Ricardo Neves
Online Editor	Paul Morris
Music Composers	Claire Morgan Fiona Hill Alies Sluiter Gregory Wise
Titles Design and EFX	Patrick Clair

## **Training Wheels**

Drama | 516mm – DigiBeta | 8 min

George lives with her father Tony in a tiny house in the western suburbs of Sydney. Tony, unable to face the truth about his wife's abandonment of the family, projects an image of his absent wife onto their young daughter. At the precipice of a new understanding of herself and her sexuality, George knowingly disobeys her father and sets out to learn how to ride her mother's bike, a symbol of her thirst for freedom.

Writer	Cleon Prineas
Director	Paola Morabito
Producer	Ben Commens
Cinematographer	Devris Hasan
Sound Designer	Jessica Cadwell
Sound Recordist	Ross Boyer
Editor	Claire Fletcher
Production Designer	Brian Hoy
Music Composer	Claire Morgan

## **Two Nights**

Drama | 516mm – DigiBeta | 12 min

Over two nights, a young Chinese immigrant has sexual encounters with two very different individuals. Consequently, he has to choose between the one he wants or the one who wants him.

Writer/Director	Rolmar Baldonado
Producer	Lisa Lloyd
Cinematographer/ Camera Operator	Simon Gray
Sound Designer	William Lawlor
Sound Recordist	Nathan Codner
Editor	Katie Flaxman
Production Designers	Brian Hoy Helen Fitzgerald
Costume Designer	Gail Stroud
Music Composer	Fiona Hill
Titles Design and EFX	Patrick Clair

## **Vermin**

Drama | 516mm – DigiBeta | 23 min

Set in a city overrun by feral cats, *Vermin* tells the story of Richard, an exterminator who is gradually losing touch with his humanity.

He encounters a strange feral boy who behaves like a cat and makes it his mission to save him from the life of a hunted animal.

As Richard's obsession with the cat-boy sets in, he uncovers his own animalistic urges and finds it increasingly difficult to maintain his position on the food chain in a brutal and isolating world.

Writer/Director	Dean Francis
Producer	Justin Davies
Cinematographer/ Camera Operator	Simon Gray
Sound Designer	Christopher Stevenson
Sound Recordist	Glenn Finnan
Editor	Katie Flaxman
Production Designer	Mitchell Seeto
Costume Designer	Adele Reddington
Music Composer	Gregory Wise
Titles Design and EFX	Ian Brown

## Radio Branch Student Broadcasts 2005-06

### **XFM**

#### Graduate Diploma in Commercial Radio Broadcasting Students (2005)

July 2005

A youth based, commercial radio music format, with a core target audience for the greater west of Sydney and a secondary wide listeners of 12-21 year olds.

General Manager	Tracey Callaghan
Program Director	Glen Rothlisberger
Sales/Copy/Web Manager	Kade Robinson
Creative Director	Kayta Quigley
Music Director	Jessica Hinchliffe
Production Manager	Matthew Ambrose
News Director	Carla Tolphoff
Assistant Music Director	Tom Rogers
Assistant Manager	Glenn Peters
Promotions Manager	Sarah Killey

### **XFM**

#### Graduate Diploma in Radio Broadcasting – Flexible Delivery (2005)

August 2005

A national youth based, music format.

Station was streamed via the Internet and content was also developed for podcasting and digital radio.

Program Director	Fiona Poole
Image/Production Managers	Alasdair Crombie Vijay Khurana
Music Director	Nick Findlay
Web Manager	Matthew Fulton
News Director	Amy Sambrooke
Talk Content	
Executive Producer	Adam Shirley
Creative Director	Susan Sharpe

### **Show Radio**

#### Graduate Diploma in Commercial Radio Broadcasting Students (2006)

#### Graduate Diploma in Radio Broadcasting – Flexible Delivery (2006)

7-20 April 2006

Official broadcast for the Sydney Royal Easter Show. A Country music and information format, with a target audience of the exhibitors and attendees of the Show.

Broadcast on 100.5FM and streamed via the Internet.

Music Director	Richard Bardon
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Rotating shifts of announcer, producer and reporter roles for all students.

### **2RS (Regional Simulation)**

#### Graduate Diploma in Commercial Radio Broadcasting Students (2006)

29 May-7 June 2006

A regional hub simulation, using a Gold commercial radio music format. The target audience was 25-39 year olds living in Muswelbrook, Nowra and Lithgow markets.

Program Director	Josh Mair
Music Director	Allison Donnellan
Production Team	Paul Bullivant
Music Team	Dave Williams and Zoe Underwood
Production Team	Ric Bardon and Jade Papesh
Creative Director	Marty Braley
Copywriter	Cameron Kleinschmidt
Promotions Manager	Brad Porringer
News Director	Jasmine Dodd

## Appendix 5

### Film Festival Awards and Recognition

#### 2005

##### Crested Butte Reel Fest, USA, 2005

*Birthday Boy* Sejong Park Gold Prize for Best Animation

##### In the Bin Film Festival, Currumbin, Australia, 2005

*Splintered* Peter Templeman Best Short Film

*Splintered* Peter Templeman Best Director

*Splintered* Lindsay Farris Best Male Actor

*Blandville* Tahnee McGuire Best Documentary

##### Manhattan Short Film Festival, New York, USA, 2005

*The Instructional Guide to Dating* Siobhan Bowers Best Animation

##### ATOM Awards (Australian Teachers of Media), Australia, 2005

*Change of Heart* Sascha Ettinger-Epstein Best Tertiary Documentary

*Mijn Man* Paulo Alberton/  
Sarah Royds Best Tertiary Multimedia

##### Hatchfest, Bozeman, USA, 2005

*Danya* Melanie Annan Best Editing

##### Festival Cinema delle Donne, Turin, Italy, 2005

*Switch on the Night* Alejandra Canales Third Prize (equal),  
International Documentary Competition

##### ACS Awards (ACT/NSW), Australia, 2005

*Crooked Mick of the Speewah* Nicola Daley Gold Award, Student category

*Debut* Nicola Daley Gold Award, Student category

*Thirty Five* David Hawkins Silver Award, Student category

*Still Life* Callan Green Highly Commended, Student category

##### The Fitz Awards, Fitzroy Shorts, Melbourne, Australia, 2005

*Splintered* Peter Templeman Best Film

*Splintered* Peter Templeman Best Director

### **ACS Awards (SA/WA/NT), Australia, 2005**

<i>SUB-</i>	Carl Robertson	Gold Award, Experimental and Specialised Cinematography
<i>SUB-</i>	Carl Robertson	Silver Award, Fictional Drama Shorts – Cinema and TV
<i>Boys Grammar</i>	Carl Robertson	Highly Commended, Fictional Drama Shorts – Cinema and TV

### **Homebrewed International Film Festival, Wollongong, Australia, 2005**

<i>Tackle</i>	Beth Armstrong	Runner-up, 0'-10' category
<i>The Saviour</i>	Peter Templeman	Runner-up, 10'-30' category

### **ACS Awards (Qld), Australia, 2005**

<i>Danya</i>	Shing Fung Cheung	Silver Award, Fictional Drama Shorts – Cinema and TV
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### **IF Awards, Australia, 2005**

<i>Sentences</i>	Sascha Ettinger-Epstein	Best Short Documentary
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### **Kodak Filmschool Competition, Australia, 2005**

<i>Danya</i>	Shing Fung Cheung	Best Cinematography
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### **International Documentary Film Association Awards, Amsterdam, The Netherlands, 2005**

<i>Butterfly Man</i>	Samantha Rebillet	Silver Cub for Best Short Documentary under 30 minutes
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## **2006**

### **Flickerfest International Film Festival, Sydney, Australia, 2006**

<i>The Saviour</i>	Matthew Walker	Avid Australia Award for Best Editing in an Australian Short Film
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### **Slamdance Film Festival, Park City, USA, 2006**

<i>The Saviour</i>	Peter Templeman	Grand Jury Prize for Best Narrative Short
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### **Park City Film Music Festival, USA, 2006**

<i>The First Thing I Remember</i>	Biddy Connor	Silver Medal for Excellence, Audience Choice for Best Impact of Music in an Animated Short Film
<i>Danya</i>	Bidy Connor	Gold Medal for Excellence in a Short Film

### **My Queer Career, Mardi Gras Film Festival, Sydney, Australia, 2006**

<i>Two Nights</i>	Katie Flaxman	Best Editing
<i>Two Nights</i>	Rolmar Baldonado	Audience Award for Best Short Film

### **Boulder International Film Festival, USA, 2006**

*The Saviour* Peter Templeman Best Student Short

### **Kodak Filmschool Competition, Asia-Pacific region, 2006**

*Danya* Shing Fung Cheung Best Cinematography

*Danya* Shing Fung Cheung First Prize for Cinematography (joint winner)

### **Golden Reel Awards, MPSE (Motion Picture Sound Editors Guild), Los Angeles, USA, 2006**

*Crooked Mick* Luke Mynott Verna Fields Award for Best Student Sound Editing

### **In the Realm of the Senses, Melbourne, Australia, 2006**

*Butterfly Man* Samantha Rebillet Best Film

### **Carolina Film and Video Festival, USA, 2006**

*Danya* Beth Armstrong SymPics Narrative Award (Student)

*Danya* Beth Armstrong CineFilm Award for Direction

### **CINE Golden Eagle Awards, Washington, USA, 2006**

*The Instructional to Dating* Siobhan Bowers Special Jury Award, Student Entertainment guide – Comedy and Animation

### **ACS National Awards, Australia, 2006**

*Debut* Nicola Daley Tripod Award for Best Student Cinematography

*Crooked Mick* Nicola Daley Distinction for Student Cinematography

### **St Kilda Film Festival, Melbourne, Australia, 2006**

*Butterfly Man* Samatha Rebillet Best Documentary

*Butterfly Man* Samatha Rebillet Most Positive Image of Ageing

*The Saviour* Peter Templeman Best Achievement in Screenplay

*Debut* Richard Wilson Best Actor

### **Falls Creek Film Festival, Australia, 2006**

*The Saviour* Peter Templeman Best Film

*The Saviour* Peter Templeman Best Director

*The Saviour* Peter Templeman Best Screenplay

### **Dendy Awards, Sydney Film Festival, Australia, 2006**

*Switch on the Night* Alejandra Canales CRC Award

### **Conflux 3 Convention of Fantastic Worlds, Canberra, Australia, 2006**

*Flying over Mother* Michael James Rowland Best Short Film

## Appendix 6

### Sponsored Awards, Grants and Scholarships

The Australian Film Television and Radio School gratefully acknowledges the support and generosity of its sponsors for the following awards and grants.

#### Film Critics Circle Awards

##### Best Film

Shared between

*Cosette*

Director Samantha Rebillet

Producer Lisa Lloyd

and

*SUB-*

Writer/Director Maia Horniak

Producer Katherine Shortland

##### Best Documentary

Awarded to *Making Mark*

Director Sascha Ettinger-Epstein

Producer Kathy Sport

##### Special Mention

*Switch on the Night*

Alejandra Canales

#### AFTRS Scholarships

##### 2006 Macquarie Bank Indigenous Professional Development Program

Sponsored by Macquarie Bank

Awarded to

Angie Abdilla (Surry Hills, NSW)

Jeff Dunn (Milperra, NSW)

Janelle Evans (New Farm, Qld)

Geoffrey Ferguson (Fisherman's Paradise, NSW)

EJ Garrett (Rockhampton, Qld)

Dean Gibson (Redcliffe, Qld)

Gavin Narkle (Huntingdale, WA)

Rima Tamou (Cairns, Qld)

David Wilson (Semaphore, SA)

##### 2006 Myer Indigenous Fellowship

Sponsored by Andrew V Myer

Awarded to Wayne Blair

##### 2006 Inaugural FOXTEL Scholarship for Exceptional New Talent

Awarded to Kathryn Barker

#### Sponsored Awards and Grants

##### 2005 High Achievement in Cinematography

Sponsored by Atlab Australia, Kodak (Australasia), Panavision Australia and the Australian Cinematographers Society

Awarded to Carl Robertson

##### 2006 Inaugural Southern Star Internship

Awarded to Michael Lucas

##### Adobe Award for Achievement in Design

Sponsored by Adobe Australia

Awarded to Alan Chen,

Karmen Coker, Tarnia Nicol

##### Apple Editing Grant

Sponsored by Apple Computers

Awarded to Rowena Crowe

##### ASDA Award for Directing

Sponsored by the Australian Screen Directors Association

Awarded to Dean Francis

##### Audio Sound Centre (ASC) Encouragement Award

Sponsored by ASC

Awarded to Luke Mynott



### Avid Editing Achievement Grant

Sponsored by Avid Australia

Awarded to Vanessa Milton

### Award for Excellence in Directing

Sponsored by the Australian Film Commission

Awarded to Samantha Rebillet

### Community Relations

#### Commission Award

For contribution in a student production celebrating the cultural and linguistic diversity of Australia sponsored by the Community Relations Commission for a multicultural NSW

Awarded to *The Sum of Our Parts*,  
Episode 4, *The Ramiah's*

David Dutton, Nicole Arnall, Nathan Earl,  
Bianca Fera, Giles Hardie, Joanne Pettit

### Currency Press Screen Studies Award

For High Achievement in Screen Studies  
sponsored by Currency Press

Awarded to Mitchell Seeto

### Digidesign Grant for Excellence in Sound Design

Sponsored by Digidesign

Awarded to Chris Stevenson, Michael Theiler

### Eckersley's Design Award

Sponsored by Eckersley's

Awarded to Brian Hoy

### European Union Award

For an emerging documentary graduate  
to attend the 17ème Festival International  
du Documentaire in Marseille, France  
sponsored by the Delegation of the  
European Commission to Australia and  
New Zealand and the French Embassy

Award to Grant Saunders for *B.L.A.C.K.*

### FFC Creative Producer Award

For high level of skill engaging in the  
development process with their  
creative team sponsored by Film  
Finance Corporation Australia

Awarded to Justin Davies

### Film Australia Documentary Award

Awarded to Rowena Rowe,  
Leah Donovan, Vanessa Milton

### Fox Studios Australia Award for Design Excellence

Sponsored by Fox Studios Australia

Awarded to Mitchell Seeto

### Gilbert + Tobin Award

To the graduating student who has the  
most significant or promising body of work  
sponsored by Gilbert + Tobin Lawyers

Awarded to Maia Horniak

### Granada Award for Excellence in Producing

Awarded to Bianca Fera

### Indesign Award for Excellence in Design

Sponsored by Indesign Publishing

Awarded to Mitchell Seeto, Brian Hoy

### NSW Film and Television Office Screenwriting Award

For the most creative body of work  
sponsored by the NSW Film and  
Television Office

Awarded to Joshua Tyler

### SBS Independent Award for Documentary

Awarded to Beth Taylor

### SMPTE Creative Technology Awards

An individual award recognising the creative application of technology by an individual in a production and a collaborative award where two or more individuals have worked closely together in presenting the message sponsored by the Society of Motion Picture and Television Engineers (SMPTE)

Individual: awarded to *Emit*, Fergus Donald

Collaborative: awarded to *Bang Bang*, Karmen Coker, Daniel Thompson, Carl Robertson

### Sound Devices Grant

For creativity in the use of audio technology sponsored by Sound Devices

Awarded to Michael Theiler

### Soundfirm Grant

Sponsored by Soundfirm

Awarded to Lucas Bone

### Southern Star Entertainment

#### Award for Screenwriting

Sponsored by Southern Star Entertainment

Awarded to Nicola Jordan

### The Sennheiser Grant

Sponsored by Syntec International

Awarded to William Lawlor

### Tiffany and Co

#### Costume Design Award

Sponsored by Tiffany and Co

Awarded to Brian Hoy

### 2 Dogs Post Editing Grant

Sponsored by 2 Dogs Post

Awarded to Katie Flaxman

## Cinematography Grants

### Atlab MA Drama Slate

Awarded to *This Girl in the Desert*, Carl Robertson and *Bad Habits*, Jason Ramp

### Kodak MA Drama Slate

Awarded to *This Girl in the Desert*, Carl Robertson and *Cosette*, Velinda Wardell

### Panavision MA Drama Slate

Awarded to *Cosette*, Velinda Wardell and *Bad Habits*, Jason Ramp

### TheLab MA Drama Slate

Awarded to *Cosette*, Velinda Wardell and *This Girl in the Desert*, Carl Robertson

## Documentary Grant

### Kodak/Atlab MA Documentary Grant

Awarded to *Maybe Mum's Not the Word*, Beth Taylor and Sarah Royds

## Australian Commercial Radio Awards (ACRAs)

### Best Sports Presenter

David Gillies, New FM Newcastle

### Best Promotions Director

Melanie Lindquist, Triple M Brisbane

### Best Program Director

Jason Matthews, Sea/Gold FM Gold Coast

### Best Documentary

Barry Keohane, Sea FM Townsville

### Most Popular Station Manager

Peter Scrine, i98 Wollongong

### Best Music Presenter

Simon Pulis, Snow FM Cooma

### Brian White Memorial Award

Kylie Simmonds, 2UE Sydney

### Best Newcomer on Air

Brendon Boss, Hot Tomato Gold Coast

## Appendix 7

### Sales of Student Productions

#### Broadcast Sales

<i>Birthday Boy</i>	Sveriges Television, Sweden ABC 2 Television, Australia
<i>Black Berries</i>	SBS Television, Australia
<i>Blue Poles</i>	SBS Television, Australia
<i>Butterfly Man</i>	VPRO, The Netherlands CBC, Canada SBS Television, Australia SBS Television, Australia
<i>Flying over Mother</i>	ABC Television, Australia
<i>Intransit</i>	ABC 2 Television, Australia The Instructional Guide to Dating ABC Television, Australia
<i>Joy</i>	ABC 2 Television, Australia
<i>The Letter</i>	ABC Television, Australia
<i>Little Echo Lost</i>	ABC Television, Australia
<i>Living On</i>	SBS Television, Australia
<i>Milk</i>	ABC Television, Australia
<i>Mozzie</i>	ABC 2 Television, Australia
<i>Passion with a Pedigree</i>	SBS Television, Australia
<i>Project Vlad</i>	ABC Television, Australia
<i>Relative Strangers</i>	ABC 2 Television, Australia
<i>The Saviour</i>	Canal Plus, France
<i>Splintered</i>	SBS Television, Australia
<i>Still Life</i>	SBS Television, Australia
<i>Subject S</i>	ABC Television, Australia

## Appendix 8

### Supporters of AFTRS

AFTRS gratefully acknowledges the support of the following organisations who have generously given of their time, products or services.

2AY/Star FM – Albury  
2CC/2CA – Canberra  
2 Dogs Post  
2GB – Sydney  
2LT – Lithgow  
2MG – Mudgee  
2UE – Sydney  
3SH/Mixx FM – Swan Hill  
4LG – Longreach  
ABC Adelaide  
ABC Darwin  
ABC Local Radio – Canberra  
ABC Local Radio – Northern Territory  
ABC Local Radio – Tasmania  
ABC Radio NSW  
Ace Radio Network  
ACMA  
Australian Cinematographers Society (ACS)  
Adobe Systems  
Apple Australia  
APRA  
ASDA  
Atlab Australia  
Audio Sound Centre  
Austereo Network  
Australian Broadcasting Corporation  
Australian Cinematographers Society  
Australian Film Commission  
Australian Guild of Screen Composers  
Australian Performing Rights Association  
Australian Radio Network  
Australian Writers Guild  
Avid Australia  
B-Rock FM – Bathurst  
CAAMA  
Central TAFE – Perth  
Channel Nine  
Channel Seven  
Channel Ten  
Coast FM – Mandurra  
Commercial Radio Australia  
Community Broadcasting Association of Australia  
Community Relations Commission  
Currency Press  
Delegation of the European Commission to Australia and New Zealand  
Digidesign  
DISCRETE Australia  
DMG Radio  
Eckersley's Pty Ltd  
Film and Television Association of the Northern Territory (FATANT)  
Film and Television Institute – WA  
Film Australia  
Film Critics Circle of Australia  
Film Finance Corporation  
Flinders University of SA  
Fox Studios Australia  
Foxtel  
French Embassy  
Gilbert & Tobin  
Granada Productions Pty Ltd  
Grant Broadcasting Network  
Hartl Music Enterprises  
Hear and There International  
HeatFM – Noosa  
Holding Redlich  
Hot Tomato – Gold Coast  
HotFM – Charters Towers  
Humour Australia, ABC – Sydney  
I98FM – Wollongong  
Indesign Publishing  
Jumbo Vision  
Kodak (Australasia)  
Lemac

Macquarie Bank Foundation  
Macquarie Radio Network  
Macquarie Regional Radio Network  
Melbourne Radio School  
Mix 106.3/Canberra FM – Canberra  
Moneypenney Services  
MTV Australia  
Myer Family Bequests  
National Screen and Sound Archive  
Nickelodeon  
Nielsen Media Research  
Northern Territory Film Office  
Northern Territory Writers Centre  
Now FM – Moree  
NSWFTO  
NX/KOFM – Newcastle  
Panavision Lighting  
Power FM – Hunter Valley  
Rosco  
Royal Agricultural Society  
SA Chapter of the ACS  
SA Film Corporation  
Satellite Music Australia  
SBS  
SBS Independent  
Screen Tasmania  
ScreenWest  
SeaFM – Townsville  
Society of Motion Picture and Television  
Engineers (SMPTE)

Sound Devices  
Soundfirm  
Southern Cross Broadcasting  
Southern Star  
SPAA – WA  
Specialised Film & Event Energy  
StormFX  
Studio 301  
SuperNetwork  
Syntec International  
Telecine Lighting  
The Edge FM – Sydney  
The Lithgow Mercury  
TheLab  
Tiffany & Co  
Top Technicians  
Trackdown Scoring Stage  
Triple J, ABC – Sydney  
University of Western Australia  
Village Roadshow Limited  
Vision Splendid  
WA AWG  
WA Department of Industry and Resources,  
WA Innovation Centre  
WAAPA  
Wanimate  
WestOne  
WOW FM – St Mary's  
ZooFM – Dubbo

## Appendix 9

# AFTRS Legislation

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

### Functions and Powers of AFTRS

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

#### Functions of the School

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

#### Powers of the School

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

# Appendix 10

## Financial and Resources Summary

### Financial Performance

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The 2005-2006 financial year presented AFTRS with the challenge of increasing the number of courses to students within an established budget. Externally generated revenue (excluding donations), principally the sale of goods and services, was maintained at the previous year's level.

### Financial Information

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#### Finance

The Parliamentary Appropriation for AFTRS in 2005-2006 was \$19,538,000. A further \$2,516,000 was earned by AFTRS, principally through fees for short courses and sale of AFTRS training products and from additional sponsored activities.

#### Auditor-General Reports

The ANAO conducted a review of the AFTRS Infrastructure Plant and Equipment. The Infrastructure, Plant and Equipment (IPE) assets are a key resource in meeting business objectives. The effective management of IPE assets involves the alignment of asset planning and decision-making with business priorities and strategies. Sound management across the asset lifecycle facilitates better decision-making about the acquisition, ongoing use or operation and ultimately the disposal of assets at the right time, and in a cost effective manner. AFTRS has already addressed a number of the issues that were flagged as needing attention, and will resolve the few that remain outstanding in an expedient manner.

### Fraud Control

AFTRS has prepared fraud risk assessments and a Fraud Control Plan and has in place appropriate fraud prevention, detection, investigation, reporting and data collection procedures and processes that meet the specific needs of AFTRS and comply with the Commonwealth Fraud Control Guidelines 2002. The Fraud Control Plan is reviewed annually by Council.

### Risk Management

The School participated in Comcover's Risk Management Benchmarking Survey in 2005. The results of the survey indicated that there were some aspects of the School's risk management that required improvement.

The School has decided to utilise the risk management services of Comcover including support services and mentoring. The project commenced in February 2006 and will be completed by the end of September 2006.

It is intended that the School take ownership for risk management. This Service Plan specifies tasks that will need to be completed predominately by the Comcover panellist and those to be undertaken by the School's designated risk representative (DRR) with assistance as necessary. The service plan sets out the risk management implementation objectives, specific tasks and timings, mentoring goals and key performance indicators.

### Claims and Losses

There were no major losses during the year ending 30 June 2006.

## Purchasing

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

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

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

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

## Competitive tendering, expressions of interest and contracting

Tenders were sought and contracts entered into for:

Security Services for the North Ryde campus  
IT Infrastructure and Services

Tenders were sought for:

Student Management System

Expressions of interest were sought and contracts entered into for:

Project Director service for the relocation project.

## Consultancy Services

The following external consultants with contracts worth \$10,000 or more were engaged to provide specialised assistance in specific matters related to the ongoing operations of the School:

		\$
Braithwaite Steiner Pretty	International executive recruitment	30,825
Daemon	Web development	27,250
Netradio Com	Digital distribution whitepaper	10,000
SI consulting and Software	Student database consultants	72,000

The following consultants were engaged to provide specialised assistance in specific matters related to the relocation of the School:

Acoustic Studio P/L	Acoustic consultants	11,000
Bassett Consulting Engineers	Mechanical, electrical, hydraulic	44,000
GVA Grimley	Commercial contract advice	294,493
Project Directors P/L	Building/property and construction advice	37,600
Root Projects Aust P/L	Building/property and construction advice	55,304



## Property Use

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

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

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

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

The School is currently in the process of negotiating the relocation of the Sydney campus to an inner Sydney site, with the current building and facilities under contract for sale to Macquarie University.

The areas currently leased interstate are:

State	Size m <sup>2</sup>	Usage	Annual Rental \$
QLD	157	Office, Lecture rooms	24,628
SA	210	Office, Lecture rooms, car spaces	24,620
VIC	455	Office, Lecture rooms, Computer labs, car spaces	162,264
WA	12	Office	2,760

## Appendix II

### Glossary

ABA	Australian Broadcasting Authority
ABC	Australian Broadcasting Corporation
ACMA	Australian Communications and Media Authority
ACRAs	Australian Commercial Radio Awards
ACS	Australian Cinematographers Society
AFC	Australian Film Commission
AFTRS	Australian Film Television and Radio School
AGSC	Australian Guild of Screen Composers
AIDC	Australian International Documentary Conference
AMF	AFTRS Management Forum
ANAO	Australian National Audit Office
ARN	Australian Radio Network
APRA	Australasian Performing Rights Association
ASDA	Australian Screen Directors Association
ASE	Australian Safety Group
ASTRA	Australian Subscription Television and Radio Association
AWG	Australian Writers Guild
BBC	British Broadcasting Corporation
CCI	Creative Industries and Innovation
CCTV	China Central Television
CEASA	Commercial Economic Advisory Services of Australia
CLPR	Cath Lavelle Public Relations
CPE	Continuing Professional Education
CRA	Commercial Radio Australia
CRICOS	The Commonwealth Register of Institutions and Courses for Overseas Students
CRSS	Centre for Research and Screen Studies
CSB	Centre for Screen Business
DCITA	Department of Communications, Information Technology and the Arts
DDR	digital disk recorders
DEST	Department of Education, Science and Training
DOP	Director of Photography
DVD	digital video disk
EEO	Equal Employment Opportunity
FATANT	Film and Television Association of the Northern Territory
FTO	Film and Television Office
HDD	hard disk drives
HEP	Higher Education Provider
ICT	Information Communication Technology
IDFA	International Documentary Film Association

IIC	Indigenous Issues Committee
IP	intellectual property
IPI	Indigenous Program Initiative
ISP	Internet service provider
LAMP	Laboratory of Advanced Media Production
MAD	Marketing and Development Branch
MITC	Media Industry Technologist Certification
MPSE	Motion Picture Sound Editor
NAIDOC	National Aborigines and Islanders Day Observance Committee
NESB	non-English speaking background
NIDA	National Institute of Dramatic Art
NLE	non-linear edit
OH&S	Occupational Health and Safety
OMG	Objective Management Group
PEO	Public Employment Office
PEXO	Professional Excellence Office
PWD	people with a disability
QUT	Queensland University of Technology
SBS	Special Broadcasting Service
SBSi	Special Broadcasting Service Independent
SMPTE	Society of Motion Picture and Television Engineers
SPAA	Screen Producers Association of Australia
TVC	television commercial
UNESCO	United Nations Educational, Scientific and Cultural Organization
UWA	University of Western Australia
WIFT	Women in Film and Television

Show Radio 2006





# Financial Statements



## INDEPENDENT AUDIT REPORT

To the Minister for the Arts and Sport

### Scope

#### *The financial statements and Directors' responsibility*

The financial statements comprise:

- Statement by Directors and Chief Executive;
- Income Statement, Balance Sheet and Statement of Cash Flows;
- Statement of Changes in Equity;
- Schedules of Commitments and Contingencies; and
- Notes to and forming part of the Financial Statements

of the Australian Film Television and Radio School for the year ended 30 June 2006.

The Directors of the Australian Film Television and Radio School are responsible for preparing the financial statements that give a true and fair view of the financial position and performance of the Australian Film Television and Radio School and that comply with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, Accounting Standards and mandatory financial reporting requirements in Australia. The Directors are also responsible for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial statements.

#### *Audit Approach*

We have conducted an independent audit of the financial statements to express an opinion on them to you. Our audit has been conducted in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing and Assurance Standards, to provide reasonable assurance as to whether the financial statements are free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgement, selective testing, the inherent limitations of internal control, and the availability of persuasive, rather than conclusive, evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

While the effectiveness of management's internal controls over financial reporting was considered when determining the nature and extent of audit procedures, the audit was not designed to provide assurance on internal controls.

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

We have performed procedures to assess whether, in all material respects, the financial statements present fairly, in accordance with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, Accounting Standards and other mandatory financial reporting requirements in Australia, a view which is consistent with our understanding of the Australian Film Television and Radio School's financial position, and of its financial performance and cash flows.

The audit opinion is based on these procedures, which included:

- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial statements; and
- assessing the appropriateness of the accounting policies and disclosures used, and the reasonableness of significant accounting estimates made by the Directors.

### ***Independence***

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

### **Audit Opinion**

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

- (a) have been prepared in accordance with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*; and
- (b) give a true and fair view of the Australian Film Television and Radio School's financial position as at 30 June 2006 and of its performance and cash flows for the year then ended, in accordance with:
  - (i) the matters required by the Finance Minister's Orders; and
  - (ii) applicable Accounting Standards and other mandatory financial reporting requirements in Australia.

Australian National Audit Office



P Hinchey  
Senior Director  
Delegate of the Auditor-General

Sydney  
4 September 2006

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

In our opinion, the attached financial statements for the year ended 30 June 2006 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*.

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.



**Peter Ivany**  
Chair  
1 September 2006

**Malcolm Long**  
Director  
1 September 2006

**Reza Bilimoria**  
Chief Financial Officer  
1 September 2006



## INCOME STATEMENT

FOR THE YEAR ENDED 30 JUNE 2006

	NOTES	2006 \$000	2005 \$000
<b>INCOME</b>			
<b>Revenues</b>			
Revenues from government	4A	19,538	17,016
Sale of goods and services	4B	1,689	1,711
Interest	4C	397	294
Other	4E	430	119
<b>Total Revenues</b>		<b>22,054</b>	<b>19,140</b>
<b>Gains</b>			
Net gains / (loss) from disposal of assets	4D	(2)	(18)
<b>Total Gains</b>		<b>(2)</b>	<b>(18)</b>
<b>TOTAL INCOME</b>		<b>22,052</b>	<b>19,122</b>
<b>EXPENSES</b>			
Employees	5A	13,652	11,649
Suppliers	5B	6,431	5,365
Depreciation and amortisation	5C	1,312	1,316
Finance costs	5E	1	2
Write-down of assets	5D	41	-
<b>TOTAL EXPENSES</b>		<b>21,437</b>	<b>18,332</b>
<b>OPERATING RESULT</b>		<b>615</b>	<b>790</b>

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

## BALANCE SHEET

AS AT 30 JUNE 2006

	NOTES	2006 \$000	2005 \$000
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash	6A	8,971	6,802
Receivables	6B	419	234
<b>Total financial assets</b>		<b>9,390</b>	<b>7,036</b>
<b>Non-financial assets</b>			
Plant and equipment	7A, B, D	3,057	3,862
Intangibles	7C	133	177
Other non-financial assets	7E	47	66
<b>Total non-financial assets</b>		<b>3,237</b>	<b>4,105</b>
<b>Assets held for sale</b>			
Land and buildings	8	30,563	30,563
<b>Total assets held for sale</b>		<b>30,563</b>	<b>30,563</b>
<b>TOTAL ASSETS</b>		<b>43,190</b>	<b>41,704</b>
<b>LIABILITIES</b>			
<b>Payables</b>			
Suppliers	9	1,035	687
Other payables	10	369	260
<b>Total payables</b>		<b>1,404</b>	<b>947</b>
<b>Interest bearing liabilities</b>			
Student bonds		70	59
<b>Total interest bearing liabilities</b>		<b>70</b>	<b>59</b>
<b>Provisions</b>			
Employees	11	2,251	1,848
<b>Total Provisions</b>		<b>2,251</b>	<b>1,848</b>
<b>TOTAL LIABILITIES</b>		<b>3,725</b>	<b>2,854</b>
<b>NET ASSETS</b>		<b>39,465</b>	<b>38,850</b>

	<b>2006</b>	2005
	<b>\$000</b>	\$000
<b>EQUITY</b>		
Contributed equity	5	5
Reserves	<b>18,601</b>	18,601
Retained surplus	<b>20,859</b>	20,244
<b>TOTAL EQUITY</b>	<b>39,465</b>	<b>38,850</b>
<b>Current assets</b>	<b>9,437</b>	7,102
<b>Non-current assets</b>	<b>33,753</b>	34,602
<b>Current liabilities</b>	<b>3,448</b>	1,990
<b>Non-current liabilities</b>	<b>277</b>	864

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

## STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2006

	NOTES	2006 \$000	2005 \$000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Appropriations		19,538	17,016
Goods and services		2,081	1,757
Interest		383	287
Net GST received from ATO		534	475
Other		69	104
<b>Total cash received</b>		<b>22,605</b>	<b>19,639</b>
<b>Cash used</b>			
Employees		13,589	11,711
Suppliers		6,259	5,459
Financing costs		1	2
<b>Total cash used</b>		<b>19,849</b>	<b>17,172</b>
<b>Net cash from operating activities</b>	12	<b>2,756</b>	<b>2,467</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Proceeds from sales of plant and equipment		63	51
<b>Total cash received</b>		<b>63</b>	<b>51</b>
<b>Cash used</b>			
Purchase of plant and equipment and intangibles		650	1,043
<b>Total cash used</b>		<b>650</b>	<b>1,043</b>
<b>Net cash (used by) investing activities</b>		<b>(587)</b>	<b>(992)</b>
<b>FINANCING ACTIVITIES</b>			
<b>Cash received</b>			
Capital injections		-	2
<b>Total cash received</b>		<b>-</b>	<b>2</b>
<b>Net cash from financing activities</b>		<b>-</b>	<b>2</b>
<b>Net increase in cash held</b>		<b>2,169</b>	<b>1,477</b>
Cash at the beginning of the reporting period		6,802	5,325
<b>Cash at the end of the reporting period</b>		<b>8,971</b>	<b>6,802</b>

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

**STATEMENT OF CHANGES IN EQUITY**

FOR THE YEAR ENDED 30 JUNE 2006

	<b>Accumulated Results</b>	<b>Asset Revaluation Reserve</b>	<b>Contributed Equity</b>	<b>TOTAL EQUITY</b>
	2005	2006	2006	2006
	2005	2005	2005	2005
	\$000	\$000	\$000	\$000
<b>Opening balance</b>	19,454	18,601	5	38,850
<b>Income &amp; Expense</b>				
Net operating result	790	-	-	790
<b>Total income &amp; expense</b>	790	-	-	790
<b>Transactions with owners</b>				
<b>Contributions by owners</b>				
Appropriations (equity injections)	-	-	-	2
<b>Total transactions with owners</b>	-	-	-	2
<b>Closing balance as at 30 June</b>	20,244	18,601	5	39,465
				38,850

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

## SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2006

	2006	2005
	\$000	\$000
<b>BY TYPE</b>		
<b>Other commitments</b>		
Operating leases <sup>1</sup>	942	966
Student production funding <sup>2</sup>	291	291
Other commitments <sup>3</sup>	222	286
<b>Total other commitments</b>	<b>1,455</b>	<b>1,543</b>
<b>Net commitments by type</b>	<b>1,455</b>	<b>1,543</b>

### BY MATURITY

#### Operating lease commitments

One year or less	268	232
From one to five years	674	734
<b>Total operating lease commitments</b>	<b>942</b>	<b>966</b>

#### Other commitments

One year or less	513	464
From one to five years	-	113
<b>Total other commitments</b>	<b>513</b>	<b>577</b>
<b>Net commitments by maturity</b>	<b>1,455</b>	<b>1,543</b>

NB: Commitments are GST inclusive where relevant.

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

<sup>2</sup> Funding commitments by AFTRS on scheduled student projects in the next 12 months.

<sup>3</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

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AS AT 30 JUNE 2006

There are no known contingencies.

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

NOTES TO AND FORMING  
PART OF THE FINANCIAL STATEMENTS

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FOR THE YEAR ENDED 30 JUNE 2006

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## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

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FOR THE YEAR ENDED 30 JUNE 2006

### I. Summary of significant accounting policies

#### I.1 Basis of preparation of the financial statements

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

The 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 statements have been prepared in accordance with:

- Finance Minister's Orders (or FMOs, being the *Financial Management and Accountability Orders (Financial Statements for reporting periods ending on or after 1 July 2005)*);
- Australian Accounting Standards issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period; and
- Interpretations issued by the AASB and UIG that apply for the reporting period.

This is the first financial report to be prepared under Australian Equivalents to International Financial Reporting Standards (AEIFRS). The impacts of adopting AEIFRS are disclosed in Note 2.

The Income Statement, Balance Sheet and Statement of Changes in Equity have been prepared on an accrual basis and are in accordance with historical cost convention, except for certain assets which, as noted, are at valuation. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

The financial report is presented in Australian dollars and values are rounded to the nearest thousand dollars unless disclosure of the full amount is specifically required.

Unless alternative treatment is specifically required by an accounting standard, assets and liabilities are recognised in the Balance Sheet when and only when it is probable that future economic benefits will flow and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under agreements equally proportionately unperformed are not recognised unless required by an Accounting Standard. Liabilities and assets that are unrecognised are reported in the Schedule of Commitments and the Schedule of Contingencies (other than unquantifiable or remote contingencies, which are reported at Note 13).

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

## **1.2 Significant accounting judgements and estimates**

In the process of applying the accounting policies listed in this note, AFTRS has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- The fair value of land and buildings has been taken to be the market value of similar properties as determined by an independent valuer. In some instances, AFTRS buildings are purpose built and may in fact realise more or less in the market.

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.

## **1.3 Statement of compliance**

The financial report complies with Australian Accounting Standards, which include Australian Equivalents to International Financial Reporting Standards (AEIFRS). The AASB has issued amendments to existing standards, which are not effective at the reporting date. AFTRS intends to adopt all standards upon their application date. As at the reporting date, there is no expected effect from application of these standards.

## **1.4 Revenue**

Revenue from the sale of goods is recognised when:

- The risks and rewards of ownership have been transferred to the buyer;
- The seller 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 the entity.

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. The revenue is recognised when:

- The amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- The probable economic benefits with the transaction will flow to the entity.

The stage of completion of contracts at the reporting date is determined by reference to the proportion that costs incurred to date bear to the estimated total costs of the transaction.

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 is recognised using the effective interest method as set out in AASB 139.

### *Revenues from Government*

Amounts appropriated for Departmental outputs appropriations for the year (adjusted for any formal additions and reductions) are recognised as revenue.

## **1.5 Transactions with the Government as owner**

### *Equity Injections*

Amounts appropriated by the Parliament as equity injections are recognised as ‘contributed equity’ in accordance with the Finance Minister’s Orders.

## **1.6 Employee benefits**

As required by the Finance Minister’s Orders, AFTRS has adopted AASB 119 Employee Benefits as issued in December 2004.

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

Liabilities for ‘short-term employee benefits’ (as defined in AASB 119) and termination benefits due within twelve months 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 as the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

### *Leave*

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

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

The liability for long service leave has been determined internally as at 30 June 2006. 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 has developed a detailed formal plan for the terminations and where appropriate, has informed those employees affected that it will carry out the terminations.

### *Superannuation*

Most staff 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 productivity benefit or superannuation guarantee arrangements.

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

The liability for defined benefits is recognised in the financial statements of the Australian Government and 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 to the Government of the superannuation entitlements.

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

## **1.7 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. In operating leases, the lessor effectively retains substantially all such risks and benefits.

Where a non-current asset is acquired by means of a finance lease, the asset is capitalised at either the fair value of the lease property or, if lower, the present value of minimum lease payments at the inception of the contract and a liability recognised at the same time and for the same amount.

The discount rate used is the interest rate implicit in the lease. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and interest expense.

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

## **1.8 Borrowing costs**

All borrowing costs are expensed as incurred.

## **1.9 Cash**

Cash means notes and coins held and any deposits held at call with a bank or financial institution. Cash is recognised at its nominal amount.

## **1.10 Financial risk management**

AFTRS' activities expose it to normal commercial financial risk. As a result of the nature of its business and internal and Australian Government policies dealing with the management of financial risk, AFTRS' exposure to market, credit, liquidity, and fair value interest rate risk is considered to be low.

## **1.11 Derecognition of financial assets and liabilities**

As prescribed in the Finance Minister's Orders, AFTRS has applied the option available under AASB 1 of adopting AASB 132 and 139 from 1 July 2005 rather than 1 July 2004.

There are no derecognition of financial assets or liabilities under those 2 standards.

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

As prescribed in the Finance Minister's Orders, AFTRS has applied the option available under AASB 1 of adopting AASB 132 and 139 from 1 July 2005 rather than 1 July 2004.

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 Interest bearing borrowings**

Interest is payable on security bonds from full-time students.

### **1.15 Contingent liabilities and assets**

Contingent liabilities and assets are not recognised in the balance sheet but are discussed in the relevant schedules and notes. They may arise from uncertainty as to the existence of a liability or asset, or represent an existing liability or asset in respect of which settlement is not probable or the amount cannot be reliably measured. Remote contingencies are part of this disclosure. Where settlement becomes probable, a liability or asset is recognised. A liability or asset is recognised when its existence is confirmed by a future event, settlement becomes probable (virtually certain for assets) or reliable measurement becomes possible.

### **1.16 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.

### **1.17 Plant & equipment**

#### *Asset recognition threshold*

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

#### *Revaluations*

Plant and equipment 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. Valuations undertaken in each year are as at 30 June.

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

	2006	2005
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	3 to 7 years	3 to 7 years
Intangibles	3 to 5 years	3 to 5 years

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

#### *Impairment*

Non-current assets carried at up-to-date fair value at the reporting date are not subject to impairment testing.

### **1.18 Intangibles**

These comprise of externally developed software for internal use and are carried at cost.

Software is amortised on a straight-line basis over its anticipated useful life of 3 to 5 years (2005: 3 to 5 years).

### **1.19 Assets held for sale**

AFTRS has entered into an agreement to sell its North Ryde premises to Macquarie University. The affected leasehold land and buildings, previously classified under fixed assets, are now separately categorised. Depreciation and amortisation of these assets ceased from 30 June 2004.

## **I.20 Taxation**

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

Revenues, expenses and assets are recognized net of GST:

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

## **I.21 Foreign currency**

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

## **I.22 Insurance**

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

## **I.23 Comparative figures**

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

## **I.24 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.

	2006	2005
	\$000	\$000
<b>2. Impacts of transition to AEIFRS from previous AGAAP</b>		
<b>Reconciliation of total equity as presented under previous AGAAP to that under AEIFRS</b>		
Total equity under previous AGAAP	38,049	38,040
Adjustments to retained earnings:		
Depreciation & amortisation <sup>1</sup>	782	-
Employee provisions <sup>2</sup>	17	16
Total equity translated to AEIFRS	<u>38,848</u>	<u>38,056</u>

**Reconciliation of profit as presented under previous AGAAP to AEIFRS**

Prior year profit as previously reported	7
Adjustments:	
Depreciation & amortisation <sup>1</sup>	782
Employee provisions <sup>2</sup>	1
Prior year profit translated to AEIFRS	<u>790</u>

The cash flow statement presented under previous AGAAP is equivalent to that prepared under AEIFRS.

<sup>1</sup> Cessation of depreciation and amortisation on leasehold land and buildings at North Ryde. With the pending sale of the North Ryde premises to Macquarie University, such assets are classified as Assets Held for Sale on the balance sheet in accordance with AASB 5 which requires such to be stated at the lower of carrying amount or fair value at the time of recognition.

<sup>2</sup> Discounting of non-current portion of long service leave provisions to reflect present value of expected settlement.

**3. Events after the balance sheet date**

AFTRS has signed an agreement, which is in the process of being executed, to lease premises at the Moore Park precinct which would have an impact in future years on lease commitments. AFTRS has also executed a surrender of lease for the North Ryde premises to Macquarie University. All agreements at this stage are conditional.



	2006	2005
	\$000	\$000
<b>4. Income</b>		
<b><u>Revenues</u></b>		
<b>4A. Revenues from Government</b>		
Appropriations for outputs	19,538	17,016
<b>4B. Goods and services</b>		
Goods	239	259
Services	1,450	1,452
Total sales of goods and services to external parties	<u>1,689</u>	<u>1,711</u>
Provision of services to:		
Related entities	396	168
External entities	1,054	1,284
Total rendering of services	<u>1,450</u>	<u>1,452</u>
<b>4C. Interest</b>		
Interest on deposits	397	294
<b><u>Gains</u></b>		
<b>4D. Net gain from sale of assets</b>		
<b>Equipment</b>		
Proceeds from disposal	4	2
Net book value of assets disposed	(4)	(16)
<b>Net (loss) from disposal of equipment</b>	<u>-</u>	<u>(14)</u>
<b>Motor vehicles</b>		
Proceeds from disposal	53	47
Net book value of assets disposed	(55)	(52)
<b>Net (loss) from disposal of motor vehicles</b>	<u>(2)</u>	<u>(5)</u>

	2006	2005
	\$000	\$000
<b>Intangibles</b>		
Proceeds from disposal	-	4
Net book value of assets disposed	-	( 3 )
<b><i>Net gain from disposal of intangibles</i></b>	<b>-</b>	<b>1</b>
Total proceeds from disposal	<b>57</b>	<b>53</b>
Total value of assets disposed	<b>( 59 )</b>	<b>( 71 )</b>
<b><i>Total net (loss) from disposals of assets</i></b>	<b>( 2 )</b>	<b>( 18 )</b>
<b>4E. Other revenues</b>		
Sponsorship and bequests	<b>430</b>	<b>119</b>
Total	<b>430</b>	<b>119</b>

	2006	2005
	\$000	\$000
<b>5. OPERATING EXPENSES</b>		
<b>5A. Employee expenses</b>		
Wages and salaries	10,910	9,213
Superannuation	1,284	1,063
Leave and other benefits	1,298	1,250
Separation and redundancy	160	123
Total employee expenses	<u>13,652</u>	<u>11,649</u>
<b>5B. Suppliers</b>		
Supply of goods and services – external entities	5,496	4,374
Supply of goods and services – related entities	121	192
Operating lease rentals – external entities	325	406
Workers compensation premiums – related entities	251	127
Other insurance premiums – related entities	238	266
	<u>6,431</u>	<u>5,365</u>
<b>5C. Depreciation and amortisation</b>		
Depreciation of plant and equipment	1,267	1,280
Amortisation of intangibles – computer software	45	36
Total depreciation and amortisation	<u>1,312</u>	<u>1,316</u>
The aggregate amounts of depreciation expensed during the reporting period for each class of depreciable assets are as follows:		
Equipment	1,193	1,230
Motor vehicles	45	36
Intangibles	74	50
Total depreciation and amortisation	<u>1,312</u>	<u>1,316</u>
<b>5D. Writedown of assets</b>		
Doubtful debt expense	5	-
Fixed assets written off	36	-
	<u>41</u>	<u>-</u>
<b>5E. Finance costs</b>		
Interest paid on student bonds	1	2

	2006	2005
	\$000	\$000
<b>6. FINANCIAL ASSETS</b>		
<b>6A. Cash</b>		
Cash at bank	8,961	6,792
Cash on hand	10	10
Total cash	<u>8,971</u>	<u>6,802</u>
<b>6B. Receivables</b>		
Goods and services	169	23
Less: Provision for doubtful debts	<u>( 10 )</u>	<u>( 5 )</u>
	159	18
Student debtors	110	78
Interest receivable	43	28
Income receivable	-	15
GST receivable	97	89
Other receivable	10	6
Total receivables (net)	<u>419</u>	<u>234</u>

All receivables are current assets.

*Receivables for Goods & Services*

All receivables are with entities external to AFTRS. Credit terms are generally net 30 days (2005: 30 days).

*Interest Receivable*

Temporarily surplus funds, mainly from monthly draw-downs of appropriation, are placed on deposit at call with AFTRS' banker. Interest is earned on the daily balance at the prevailing daily rate for money on call and is received at the beginning of following month.

	<b>2006</b>	<b>2005</b>
	<b>\$000</b>	<b>\$000</b>
Receivables (gross) are aged as follows:		
Current	<b>316</b>	<b>226</b>
Overdue by:		
Less than 30 days	<b>67</b>	<b>1</b>
30 to 60 days	<b>3</b>	<b>10</b>
60 to 90 days	<b>43</b>	<b>2</b>
	<b>113</b>	<b>13</b>
Total receivables (gross)	<b>429</b>	<b>239</b>

Provision for doubtful debts is aged as follows:

Overdue by:		
more than 90 days	<b>( 10 )</b>	<b>( 5 )</b>
Total provision for doubtful debts	<b>( 10 )</b>	<b>( 5 )</b>

	2006	2005
	\$000	\$000
<b>7. NON-FINANCIAL ASSETS</b>		
<b>7A. Equipment</b>		
At 2003-4 valuation (fair value)	13,395	18,077
Accumulated depreciation	(11,791)	(15,835)
	<u>1,604</u>	<u>2,242</u>
At cost	2,138	1,825
Accumulated depreciation	(914)	(442)
	<u>1,224</u>	<u>1,383</u>
<b>Total equipment</b>	<b><u>2,828</u></b>	<b><u>3,625</u></b>
<b>7B. Motor vehicles</b>		
At cost	406	396
Accumulated depreciation	(177)	(159)
<b>Total motor vehicles</b>	<b><u>229</u></b>	<b><u>237</u></b>
<b>Total plant &amp; equipment</b>	<b><u>3,057</u></b>	<b><u>3,862</u></b>

An internal valuation of equipment was carried out on 1 July 2003, with the assistance of internal technical staff. The Council of AFTRS reviewed the valuation and approved its adoption. Revaluations prior to 1 July 2003 were based on deprival basis whilst 1 July 2003 was based on fair value. No material change to values occurred as a consequence of this change.

### 7C. Intangibles

#### Computer software

At cost	1,148	1,118
Accumulated amortisation	(1,015)	(941)
<b>Total computer software</b>	<b><u>133</u></b>	<b><u>177</u></b>

## 7D. Analysis of Property, Plant, Equipment & Intangibles

Table A – Reconciliation of the opening and closing balances of property, plant & equipment

	Equipment	Motor Vehicles	Intangibles	TOTAL
	\$000	\$000	\$000	\$000
<b>As at 1 July 2005</b>				
Gross book value	19,902	396	1,118	21,416
Accumulated depreciation / amortisation	(16,277)	(159)	(941)	(17,377)
<b>Opening net book value</b>	<b>3,625</b>	<b>237</b>	<b>177</b>	<b>4,039</b>
Additions by purchase	436	92	30	558
Net revaluation increment / (decrement)	(36)	-	-	(36)
Depreciation / amortisation expense	(1,193)	(45)	(74)	(1,312)
Disposals				
Other disposals	(4)	(55)	-	(59)
	(797)	(8)	(44)	(849)
<b>As at 30 June 2006</b>				
Gross book value	15,533	406	1,148	17,087
Accumulated depreciation / amortisation	(12,705)	(177)	(1,015)	(13,897)
<b>Closing net book value</b>	<b>2,828</b>	<b>229</b>	<b>133</b>	<b>3,190</b>

2006 2005

\$000 \$000

## 7E. Other non-financial assets

Prepayments	47	66
	<u>47</u>	<u>66</u>

## 8. ASSETS HELD FOR SALE

Land & buildings	30,563	30,563
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AFTRS has entered into agreement to sell its premises in North Ryde to Macquarie University. In accordance with AASB5 such assets are re-classified as assets held for sale and are stated at the lower of carrying amount or fair value at the time of recognition. Such assets are stated at carrying amount at July 1, 2004. Included in the sale will be an undeterminable amount of plant and equipment. As the actual plant and equipment are not at present determined, they have not been included in assets held for sale.

## 9. SUPPLIERS

Trade creditors	844	623
Accrued trade payables	191	64
	<u>1,035</u>	<u>687</u>

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

## 10. OTHER PAYABLES

Deferred income	310	246
Accruals and sundry payables	59	14
	<u>369</u>	<u>260</u>

All other payables are current.

## 11. PROVISIONS

Annual leave	896	771
Long service leave	1,067	942
Accrued salaries & wages & superannuation	275	135
Redundancy	13	-
Aggregate employee benefit liability and related on costs	<u>2,251</u>	<u>1,848</u>

Current	1,974	984
Non-current	277	864
	<u>2,251</u>	<u>1,848</u>



	2006	2005
	\$000	\$000
<b>12. CASH FLOW RECONCILIATION</b>		
<b>Reconciliation of cash per Balance Sheet to Statement of Cash Flows</b>		
Cash at year end per statement of cash flows	8,971	6,802
Balance sheet items comprising above cash:		
Financial assets – cash	8,971	6,802
Reconciliation of operating result to net cash from operating activities:		
<b>Operating surplus</b>	<b>615</b>	<b>790</b>
<b>Non-cash items</b>		
Depreciation & amortisation	1,312	1,316
Write-down of assets	36	-
Loss on disposal of assets	2	18
Increase / (decrease) in doubtful debt provision	5	-
<b>Changes in assets and liabilities</b>		
(Increase) / decrease in receivables	( 147 )	(3)
(Increase) / decrease in inventories	-	6
(Increase) / decrease in other assets	19	82
Increase / (decrease) in employee provisions	403	108
Increase / (decrease) in supplier payables	391	175
Increase / (decrease) in other payables	120	(25)
<b>Net cash from operating activities</b>	<b>2,756</b>	<b>2,467</b>

### 13. CONTINGENT LIABILITIES AND ASSETS

There are no contingent liabilities nor assets to report.

#### 14. 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	-	6
\$15,000 - \$29,999	5	1
\$30,000 - \$44,999	1	1
\$210,000 - \$224,999	-	1
\$225,000 - \$239,999	1	-
Total number of the AFTRS council members	<b>7</b>	<b>9</b>
	\$	\$
Aggregate amount of superannuation payments in connection with the retirement of councillors	<b>85,293</b>	76,430
Other remuneration received or due and receivable by the AFTRS Council	<b>234,658</b>	262,139
Total remuneration received or due and receivable by the AFTRS Council	<b>319,951</b>	<b>338,569</b>

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. The total remuneration of the councillors is shown above.

#### 15. RELATED PARTY DISCLOSURES

##### Council members of the AFTRS

Council members during the year were :

<b>D Gilbert</b>	(Chair)
<b>M Long</b>	(AFTRS Director)
<b>M Bin Bakar</b>	
<b>F Cameron</b>	
<b>D Elfick</b>	
<b>P Graeme-Evans</b>	
<b>J Rimmer</b>	
<b>K Hides</b>	(student representative elected 17/3/2006)
<b>P Millynn</b>	(staff representative elected 15/3/2006)
<b>G Hardie</b>	(student representative term expired 14/3/2006)
<b>A Nehl</b>	(student representative term expired 16/3/2006)

The aggregate remuneration of Council members is disclosed in Note 14.

### Other transactions with council members or council-related entities

There were no related party transactions with council members or council-related entities except for a consulting assignment with F Cameron during 2006. The sum involved was under \$1,000.

### 16. REMUNERATION OF OFFICERS

The number of officers who received or were to receive total remuneration of \$130,000 or more:

	2006	2005
\$130,000 - \$144,999	2	2
\$145,000 - \$159,999	3	1
	<u>5</u>	<u>3</u>
	\$	\$
The aggregate amount of total remuneration of officers shown above	<u>732,473</u>	546,771

The officer remuneration includes all officers concerned with or taking part in the management of AFTRS during the year except that of the Director. Details relating to the Director have been incorporated in Note 14 Remuneration of Council Members. The above amounts include superannuation contributions.

### 17. REMUNERATION OF AUDITORS

	\$	\$
Remuneration (net of GST) to the Auditor General for auditing financial statements for the reporting periods		
The fair value of services provided was	<u>36,000</u>	36,000
No other services were provided by the Auditor-General during the reporting periods.		

### 18. AVERAGE STAFFING LEVELS

Average effective staffing levels for AFTRS during the years were	170	161
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## 19. FINANCIAL INSTRUMENTS

### (a) Interest Rate Risk

Financial Instrument	Floating Interest Rate		Non-Interest Bearing		Total		Weighted Average Effective Interest Rate		
	2006	2005	2006	2005	2006	2005	2006	2005	
Notes	\$000	\$000	\$000	\$000	\$000	\$000	%	%	
<b>Financial Assets</b>									
Cash at bank	6A	8,961	6,792	-	-	8,961	6,792	5.24	3.63
Cash on hand	6A	-	-	10	10	10	10	n/a	n/a
Receivables for goods and services	6B	-	-	159	18	159	18	n/a	n/a
Other receivables	6B	-	-	260	216	260	216	n/a	n/a
<b>Total</b>		<b>8,961</b>	<b>6,792</b>	<b>429</b>	<b>244</b>	<b>9,390</b>	<b>7,036</b>		
<b>Total Assets</b>					<b>43,190</b>	<b>41,704</b>			

Financial Instrument	Fixed Interest Rate 1 year or less		Non-Interest Bearing		Total		Weighted Average Effective Interest Rate	
	2006	2005	2006	2005	2006	2005	2006	2005
Notes	\$000	\$000	\$000	\$000	\$000	\$000	%	%
<b>Financial Liabilities</b>								
Trade creditors	9	-	1,035	687	1,035	687	n/a	n/a
Student bonds		70	-	-	70	59	3.5	3.5
Other payables	10	-	369	260	369	260	n/a	n/a
<b>Total Financial Liabilities</b>		<b>70</b>	<b>1,404</b>	<b>947</b>	<b>1,474</b>	<b>1,006</b>		
<b>Total Liabilities</b>			<b>3,725</b>	<b>2,854</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) Credit risk exposures**

AFTRS' maximum exposures to credit risk at reporting date in relation to each class of recognised financial assets are the carrying amounts of those assets as indicated in the Balance Sheet.

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

	2006	2005
	\$000	\$000
<b>20. APPROPRIATIONS</b>		
AFTRS received the following appropriations during the year out of the Consolidated Revenue Fund (CRF):		
Balance carried forward from previous year	-	-
Appropriation Act No. 1 & 3 (Departmental outputs)	19,538	17,016
Appropriation Act No. 2 & 4 (Equity)	-	2
Available for payment of CRF	19,538	17,018
Payment made out of CRF	19,538	17,018
Balance carried forward to next year	-	-

When received, the appropriations are legally the money of AFTRS.

## 21. 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	1,023	837
Dividends	112	170
Interest	5	2
Increase / (decrease) in value of investment	60	33
Imputation refund received	77	27
Management fees	( 11 )	( 8 )
Scholarships	( 25 )	( 38 )
<b>Fund closing balance</b>	<b>1,241</b>	<b>1,023</b>

Represented by:

Cash management fund	23	48
Share portfolio	-	915
Property trusts	-	60
Equities fund	1,218	-
Total funds managed by Merlyn Asset Management Pty Ltd	1,241	1,023

## 22. REPORTING OF OUTCOMES

### 22A. Outcomes of AFTRS

AFTRS is structured to meet one outcome:

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

The 3 outputs identified with this outcome are detailed in note 22C.

### 22B. Net cost of outcome delivery

	Outcome I	
	2006	2005
	\$000	\$000
<b>Expenses</b>	<b>21,437</b>	<b>18,332</b>
<b>Costs recovered from provision of goods and services to the non government sector</b>	<b>1,689</b>	<b>1,711</b>
<b>Other external revenues</b>		
Interest	397	294
Net gains / (loss) from disposal of assets	( 2 )	( 18 )
Other	430	119
<b>Total other external revenues</b>	<b>825</b>	<b>395</b>
<b>Net cost</b>	<b>18,923</b>	<b>16,226</b>

## 22C. Revenues and expenses by output groups and outputs

	Outcome I							
	Output 1		Output 2		Output 3		Total	
	2006	2005	2006	2005	2006	2005	2006	2005
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
<b>Operating expenses</b>								
Employees	10,751	9,692	1,683	82	1,218	1,875	13,652	11,649
Suppliers	4,111	4,463	1,966	38	354	864	6,431	5,365
Depreciation and amortisation	1,068	1,095	127	9	117	212	1,312	1,316
Finance costs	1	2	-	-	-	-	1	2
Write-down of assets	41	-	-	-	-	-	41	-
<b>Total operating expenses</b>	<b>15,972</b>	<b>15,252</b>	<b>3,776</b>	<b>129</b>	<b>1,689</b>	<b>2,951</b>	<b>21,437</b>	<b>18,332</b>
<b>Funded by:</b>								
Revenues from government	13,658	14,157	4,141	119	1,739	2,740	19,538	17,016
Sale of goods and services	500	1,424	1,130	12	59	275	1,689	1,711
Interest	397	294	-	-	-	-	397	294
Net gains / (loss) from disposal of assets	(2)	(18)	-	-	-	-	(2)	(18)
Other	430	119	-	-	-	-	430	119
<b>Total operating revenues</b>	<b>14,983</b>	<b>15,976</b>	<b>5,271</b>	<b>131</b>	<b>1,798</b>	<b>3,015</b>	<b>22,052</b>	<b>19,122</b>





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