September 2011

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

Dear Minister

I have great pleasure in presenting to you the Annual Report for the Australian Film, Television and Radio School (AFTRS) for the financial year ended 30 June 2011.


The following report of operations was adopted by resolution by the Council of AFTRS on 2 September 2011. It accurately reflects a year of achievement, new strategies, initiatives, successes and recognition across every facet of the School’s activities. The quality of our students’ work, the energy, vision and commitment of the School and its staff as displayed at the Graduate Screening Program stands as a testament to this.

During the year we have further developed our innovative practice-based curriculum, our exciting initiatives with industry and with our fellow cultural organisations and our new strategies to extend our activities nationally. These set the framework for a learning environment that encourages creative risk-taking essential to the success of our students who will be working in a crowded marketplace.

I would like to acknowledge the ongoing support the School receives from the government, from your office and from the Office for the Arts, Department of the Prime Minister and Cabinet. I also thank my fellow Council members for their support and particularly Peter Duncan, the Deputy Chair. Finally, I would like to thank the staff of AFTRS for their hard work and commitment in providing our students with the most dynamic learning experience to prepare them for their careers in the screen arts and broadcast industries.

Yours faithfully

Michael Smellie
Chair
CEO'S PERSPECTIVE
CEO’S PERSPECTIVE

At the Australian Film, Television and Radio School we have the privilege and the responsibility of working in both an educational as well as a cultural institution, which makes this organisation unique in the world. The impact of constantly evolving technologies on the screen arts and broadcast sector makes demands on us to continue to lead the way, in all our educational focus. At the School we believe in the enduring principles of excellence:

• in creativity
• storytelling
• ideas of audience
• the business of creativity

to ensure the relevance and the quality of our advanced education and training.

The 2010–2011 year has been a year of achievement at AFTRS across all dimensions of our activities. It has marked the final phase of the development of the new award course program which commenced in 2009; the Open Program activities are expanding through exciting new strategies; we received international recognition with a Silver Medal for our publication LUMINA, the Australian Journal of Screen Arts and Business; we signed a three-year partnership with, New York University for student exchange; and we have extended our partnerships with major cultural organisations around the country to enhance the reach of our activities.

The School’s education philosophy of practice-based learning is designed and delivered by our academic staff who are all eminent industry practitioners. Students gain new knowledge from the distinctive curriculum developed out of the creative experience, insights and professional practice of the staff as well as the guest lecturers from the sector, who generously give their time and knowledge to the next generation. In 2010–2011 we offered the innovative beginner level Foundation Diploma, the intermediate level Graduate Certificate, the advanced level Graduate Diploma, and a Master of Arts by Research program.

In May this year we conducted a comprehensive review of curriculum, examining the award course program, evaluating its strengths, identifying gaps, and reviewing its academic rigour. As a result we have sharpened the differences in course levels, expanded the pathways available to study and have developed significant new courses – the Master of Screen Arts (MSA) and the Master of Screen Arts and Business (MSAB) – established at the higher level of learning for offer in 2012. The development of these new Master courses and their forthcoming offer is a great achievement for the School in completing the successful rollout of the new award course program.
The highest standard of creative exploration, excellence and risk-taking is expected of our students. The 2010 Graduate Screening Program demonstrated their achievements, following an intense year of learning, reflection and project activities. The Graduate Screenings were attended by industry guests, students, and interested parties. They watched a diversity of projects across a range of platforms including film, games, social networks, interactive experiences, documentaries (dramatic or vérité), and screenplays. The depth of creative learning achieved over one year was impressive.

The Foundation Diploma is innovative in its cross-disciplinary design and is producing outstanding graduates who demonstrate skills and knowledge across both conceptual and technical skills; attributes that are highly valued by employers. In 2010 the School launched, with the Australian Subscription Television and Radio Association (ASTRA), the ASTRA Graduate Program providing three-month contracts for ten graduates of the Foundation Diploma. This inaugural program is the first of its kind in Australia to offer structured, short-term employment opportunities in the television industry to recent graduates. Of these ten graduates, seven graduates have been offered full-time employment with their host channel. This is a wonderful achievement and we congratulate them all.

The revitalisation of short course activities through the Open Program Division is a distinctive achievement for the School over the year. Open Program has initiated strategies to expand short course education and training to new markets, as well as the professional development requirements of industry practitioners. The new markets include children and education, regional and corporate plus tailored courses. In 2010–2011 we have run 244 courses with 2,740 participants, an increase on previous years.

Following the January floods in Queensland, the School initiated the 'Storytellers of the Flood' project to support students in five schools in the affected regions by teaching them how to tell stories of their experiences on film, as the use of storytelling is a good way to relieve the stress and trauma for children. The schools organised community screenings to share the experiences of the floods as interpreted by their children as part of the healing process.

Through partnerships with major screen arts and cultural organisations including the Sydney Writers' Festival, the Melbourne International Film Festival, and the Melbourne Writers' Festival, and many others, the School is connecting with a new audience. The School is very proud of achievements in its Indigenous training activities. From Thursday Island to Yuendumu to the Sydney Opera House, we have partnered with communities to deliver training and tailored workshops and we have collaborated with sister agencies to run national courses for emerging Indigenous filmmakers. Over the 2010-2011 year 114 Indigenous people participated in these courses.

This year the School was honoured to receive a Silver Medal in Best Regional Non-Fiction by the online Independent Publisher: Voice of the Independent Publishing Industry, for our publication LUMINA. We created LUMINA to fill a gap in the screen arts and broadcast sector, stimulating discussion through a broad range of articles about various issues, ideas and concerns, with the aim of providing challenging discourse and fresh ideas. LUMINA attracts the voices of eminent industry thinkers, practitioners and commentators sharing insights about the industry and the path ahead. The Silver Award is a great achievement for the School and recognition of the staff and all those who are major contributors to its pages.
And in 2010–2011 we began a program of international activities that are relevant and have potential to contribute to the rich learning culture for our students. We partnered with Tisch School of the Arts, New York University in a three year agreement where NYU students studied at AFTRS for three weeks, as part of the Foundation Diploma course. The NYU students were also given a taste of Australian culture and its environment through a Cultural Engagement module. Three Cinematography and Screen Composition students were invited to participate in an international invitation only competition in China for students to develop creative works inspired by a trek in the Gobi Desert, and submit a completed work for judging. The School has also agreed to a reciprocal partnership with the École nationale supérieure Louis Lumière in Paris.

I thank all those involved with the life of the School for a wonderful year of achievement and success – the lively challenging students, the creative and hard-working staff, and the generous industry collaborators and industry guests. I thank the Minister for the Arts, the Hon Simon Crean, and the officers of the Office for the Arts, Department of the Prime Minister and Cabinet for their support and interest in this unique School.

Sandra Levy
Chief Executive Officer
THE AUSTRALIAN FILM, TELEVISION AND RADIO SCHOOL

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

AFTRS is a federal statutory authority established by the Australian Film, Television and Radio School Act 1973 and its functions are described in Section 5 (refer to appendix 1 enabling legislation).

AFTRS GUIDING PRINCIPLES ARE:

CREATIVITY

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

ENTERPRISE

Fostering career sustainability, collaboration and resourcefulness.

EXCELLENCE

Aspiring to the highest standards of creative excellence.

DIVERSITY

Nurturing and valuing difference and originality.

RESPECT

Encouraging mutual respect in all collaborations.
PORTFOLIO BUDGET STATEMENTS 2010–2011

OUTCOME 1

A more sustainable screen and broadcasting industry through advanced industry-focused education and training for talented students, professionals and organisations.

CONTRIBUTIONS TO OUTCOME 1

Program 1: Delivery of advanced education to meet the diverse creative needs of students and the skill requirements of industry by means of award courses and the Open Program courses.

<table>
<thead>
<tr>
<th>PBS DELIVERABLES 2010–2011</th>
<th>BUDGET TARGET</th>
<th>AFTRS DELIVERED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Award Courses</td>
<td>30</td>
<td>32</td>
</tr>
<tr>
<td>Open Program Courses</td>
<td>280</td>
<td>244</td>
</tr>
<tr>
<td>Forums for industry practitioners to share their expertise</td>
<td>40</td>
<td>38</td>
</tr>
<tr>
<td>Use of School facilities by Industry for events and activities</td>
<td>120</td>
<td>181</td>
</tr>
<tr>
<td>Regular consultation on skill requirements of industry nationally</td>
<td>Annually</td>
<td>Annually</td>
</tr>
</tbody>
</table>

PROGRAM 1 KEY PERFORMANCE INDICATORS (KPIs)

Performance of the program is measured through the applications and enrolments of students in the award courses; the number of students successfully completing their course of study; enrolments in Open Program (short courses); and the weekly attendance figures at the public forum at which eminent industry professionals share their expertise with students, industry and members of the public.

<table>
<thead>
<tr>
<th>PBS KPIs 2010–2011</th>
<th>BUDGET TARGET</th>
<th>AFTRS DELIVERED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student applications - new [#]</td>
<td>850</td>
<td>715</td>
</tr>
<tr>
<td>Student enrolments - new and ongoing [#]</td>
<td>420</td>
<td>340</td>
</tr>
<tr>
<td>Student completions [#]</td>
<td>380</td>
<td>344</td>
</tr>
<tr>
<td>Open Program enrolments [#]</td>
<td>4,000</td>
<td>2,740</td>
</tr>
<tr>
<td>Annual attendance by industry and wider public at forums, events, activities and Open Days</td>
<td>10,000</td>
<td>9,500</td>
</tr>
</tbody>
</table>
STRATEGIC DIRECTION

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

EDUCATION

The delivery of its award course program to support the creative and professional development needs of students across the life of their career.

RESEARCH

Research activity that contributes to industry through its focus on: 1) screen arts and broadcast education, 2) business sustainability, 3) production processes, and 4) creative screen and broadcast content in the digital era.

OPEN PROGRAM

National delivery of short course and training activities to industry, children and education, the general public as well as corporate and tailored courses.

COLLABORATION AND INDUSTRY RELATIONSHIPS

Its unique relationship with industry provides students with access to the work and thinking of the most creative current practitioners. It engages with industry associations, organisations and its practitioners in a dynamic exchange of ideas, dialogue and collaborative activities and supports industry by making its facilities available for the purposes of screenings, productions, masterclasses, meetings and industry events.
AFTRS provides advanced specialised education and training through its award course program to talented individuals and to meet the needs of industry.

The School’s award course program in the 2010-2011 financial year is comprised of Semester 2 of the 2010 academic year and Semester 1 of the 2011 academic year. The award course program was reviewed and aligned with the Australian Qualification Framework (AQF) over this period. It is comprised of the following levels:

The Foundation Diploma (AQF Level 5) is a foundational, cross-disciplinary year designed for creative students. It provides an opportunity to understand and learn about the specialisations that make up all production activities across all media platforms. Foundation Diploma students explore key conceptual ideas behind compelling stories for screen and broadcast mediums.

The Graduate Certificates (AQF Level 8) are designed for students who are already committed to an area of specialisation who wish to develop those skills to the next level. They are intended for people who are working and able to take on part-time study.

The Graduate Diploma (AQF Level 8) is aimed at industry-experienced, promising practitioners who know their specialist area and are seeking advanced training in an intensive, practice-oriented program.

The Master of Arts by Research (AQF Level 9) is for students whose research topics meet the parameters of the AFTRS research strategy. Research students’ projects align with the four strands of AFTRS research: screen arts and broadcast education, business sustainability, production processing and creative screen and broadcast content in the digital era.

**FOUNDATION DIPLOMA**

‘It’s everything I expected and more. Mindblowing …’ Holly

The reputation of the Foundation Diploma as an innovative cross-disciplinary course continues to attract good numbers of applicants and producing strong outcomes that have received glowing endorsement from industry.

Foundation Diploma is comprised of nine workshops: Character, Performance and Script; Image; Story and Audience; Emotional Noise; Creating Experiences; Observation and Research; Juxtaposition and Rhythm; Designing Worlds; and Professional Practice. The workshops provide the basis for the students to make a project on their own or in collaboration with other students. The Foundation Diploma also provides extracurricular opportunities for students outside scheduled coursework to facilitate the development of ideas for final projects and additional training in technical requirements. Foundation Diploma students also enjoyed the opportunity for work experience and networking opportunities provided by the Graduate Diploma productions.

The range of 2010 Foundation Diploma final projects reflected the creative vision, energy and risk-taking generated by the course. There were over 50 projects, in such diverse forms as a story bible, claymation, video installation, music video, online art community and exhibition, treatment for a mini-series, episodic animation, graphic novel series, docudrama series, the first two episodes of a television series, and treatment for a feature film.
GRADUATE CERTIFICATES

‘It’s been so much fun – it’s almost indescribable. You don’t want to be at home because being here is so much fun, it really is …’

Chris

Graduate Certificates are for people committed to an area of specialisation wishing to develop those skills to the next level, who are working and able to take on part-time study. Graduate Certificates provide students with intense short practical exercises where students practice their particular skills in their chosen specialisation and develop them to an exemplary level. They provide students with the opportunity to collaborate with their peers through cross disciplinary opportunities. The common course duration for Graduate Certificates is part-time over six months.

The full range of Graduate Certificates offered in 2010–2011 were:

- Graduate Certificate in Camera Assistant
- Graduate Certificate in Directing
- Graduate Certificate in Documentary
- Graduate Certificate in Multiplatform Content
- Graduate Certificate in Screenwriting
- Graduate Certificate in Visual Effects
- Graduate Certificate in 3D Animation
- Graduate Certificate in Animation Directing
- Graduate Certificate in Editing
- Graduate Certificate in Producing
- Graduate Certificate in Screen Culture
- Graduate Certificate in Screen Music
- Graduate Certificate in Webisodes

Examples of Graduate Certificate learning activities include the following: Screenwriting and Directing students shared classes that examined storytelling structures and visual storytelling. Working relationships between the two streams were encouraged. Camera Assistant students had deep practical learning experience acting as focus pullers, camera assistants, clapper loaders and data wranglers on the Graduate Diploma productions. Editing students practised intensive exercises on a short film whose drama scenes were shot on a range of different cameras, including 16mm and 3D.

3D Animation students worked on an industry brief for the Inspire Foundation charity. Documentary and Screen Culture students focused on conceptual frameworks to apply to their own practices. Art Direction students learned the fundamental skills of the workings of an Art department in the production process and Sound students focused on developing student skills to obtain employment as a sound recordist and in sound post-production. Screen Music provided the framework to assist students to apply their music-making talents to screen-based productions.
GRADUATE DIPLOMA

‘It’s the only place where you can work with film and prepare yourself for what’s going to happen in the real world ...’ Graham

The 2011 Graduate Diploma courses are aimed at industry-experienced, promising practitioners who know their specialist area. The training provided at this level is through an intensive, practice-oriented program and aims to develop, challenge and extend students’ skills. The principles of storytelling, skills development, collaboration and screen business characterise the suite of Graduate Diploma courses. Experimentation, risk-taking, collaboration, mentorships, attachments and developing personal interest projects feature across the range of disciplines offered.

The full range of Graduate Diplomas offered in 2010–2011 were:

- Graduate Diploma in Cinematography
- Graduate Diploma in Commercial Radio
- Graduate Diploma in Directing (Fiction and Non Fiction)
- Graduate Diploma in Editing
- Graduate Diploma in Producing
- Graduate Diploma in Production Design
- Graduate Diploma in Radio Broadcasting
- Graduate Diploma in Screen Business
- Graduate Diploma in Screen Music
- Graduate Diploma in Screenwriting
- Graduate Diploma in Sound
- Graduate Diploma in Producing/Screen Business

The Graduate Diploma coursework commenced with cross-disciplinary genre workshops which provided an opportunity for students in Directing, Cine, Editing, Sound, Music and Design to work together. The genre workshops for 2011 were Science Fiction, Horror, Magic Realism and Musicals.

A select example of learning experiences provided at this level included: Directing students participated in a joint workshop with NIDA acting students to create stories based on real-life events; Screenwriting students participated in seminars on the art and craft of screenwriting and story design with renowned international and local practitioners; pre-eminent Australian cinematographers gave students hands-on instruction in masterclasses; Q & A sessions enabled Editing students to interrogate leading directors and editors and gain insight into this creative relationship; Sound students recorded a range of performances, from a string quartet to a slide and steel guitar, and a contemporary band. Class exercises that were set for the non-fiction strand of the Graduate Diploma in Directing were developed and resulted in fully fledged documentaries with sound mix, grade and music. Producing and Screen Business students received tuition in a unique blend of creative, financial, managerial and financial tuition. Offered part-time over two years, Producing and Screen Business is aimed at people with business experience and independent or corporate producers or media executives.
RADIO

‘I’m trying to learn as much as possible – I’m trying to be a sponge ...’ Jake

Graduate Diploma Radio students are given the opportunity to explore professional development, standards and creative delivery for future roles in the broad radio industry, or they may pursue education and training specifically tailored to the requirements of the commercial radio industry. Both courses emphasise the development of techniques within a broader approach to developing creative multi-skilling including announcing, production, program producing, writing, news, voice-over, music directing, promotion or sales. Through their courses over this period, students gained live experience in broadcast simulation as the official radio station for the Sydney Royal Easter Show to the Sydney metropolitan area. A second broadcast: ‘2RS’ provided a commercial network regional hub simulation. Their final output for their course was a youth-oriented music/talk format: Next FM. Radio Broadcasting, both commercial radio and the ABC, provide ongoing employment opportunities and in recognition of their excellence AFTRS Radio graduates have close to 100% employment.

MASTER OF ARTS BY RESEARCH

The Master of Arts by Research program is overseen by the Screen Studies department. It ensures that students conduct research within the parameters of the School’s research strategy to contribute to the understanding of the creative processes in the screen arts and broadcast industries and the business of its practical application. Master of Arts by Research students are encouraged to share their experience, insights and expertise through the School’s journal of Screen Arts and Business, LUMINA and at industry forums and conferences.

APPLICATIONS, ENROLMENTS AND COMPLETIONS

AFTRS has developed a comprehensive student application and selection process to ensure the School attracts the most appropriate students with the right fit between the aspirations of the student and the advanced practitioner-based teaching and learning environment that is unique to the School.

Applications for award courses for the following academic year open each September and close in November. The application period follows an extensive period of recruitment activities including Open Days, attendance at Career Expos, and the distribution of a promotional publication inserted in national newspapers and street press. As well, the School advertises in specialist industry websites, blogs and newsletters, to reach the widest pool of potential applicants.

The School hosted its annual Open Day in September 2010. All teaching Heads were available, sessions were run on the application process as well as the specific courses, and both potential applicants and the general public had opportunities to view work, visit the studios and production facilities, and speak with currently enrolled students. The School also provides weekly guided tours to the public and prospective students and conducts tours for school groups on request.
Selection criteria for access to 2011 award courses included: demonstrated creative potential as evident in a portfolio of their own work; evidence of ability to complete set tasks; and evidence of original creative thinking. In addition, in alignment with AQF level entry requirements, students are required to be able to demonstrate the knowledge, skills, and understanding relevant to the level below that for which they are applying.

<table>
<thead>
<tr>
<th>COURSE (LEVEL)</th>
<th>APPLICATIONS (WITH CREATIVE PORTFOLIOS)</th>
<th>ENROLMENTS</th>
<th>COMPLETIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundation Diploma (Beginner)</td>
<td>132</td>
<td>56</td>
<td>55</td>
</tr>
<tr>
<td>Graduate Certificates (Intermediate)</td>
<td>326</td>
<td>167</td>
<td>168</td>
</tr>
<tr>
<td>Graduate Diploma (Advanced)</td>
<td>296</td>
<td>153</td>
<td>116*</td>
</tr>
<tr>
<td>Master of Arts by Research (advanced)</td>
<td>14</td>
<td>21</td>
<td>5*</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>768</strong></td>
<td><strong>397</strong></td>
<td><strong>344</strong></td>
</tr>
</tbody>
</table>

Notes: Enrolment figures for the 2010 academic year show a slight variation to previously published figures due to adjustments following the Semester 2 student census date on 31 August.

*Completion figures show a significant variation between enrolments and completions in the Graduate Diploma and the Master of Arts due to students continuing studies over two years.

<table>
<thead>
<tr>
<th>COURSE (LEVEL)</th>
<th>APPLICATIONS (WITH CREATIVE PORTFOLIO)</th>
<th>ENROLMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundation Diploma (beginner)</td>
<td>125</td>
<td>38</td>
</tr>
<tr>
<td>Graduate Certificates (intermediate)</td>
<td>287</td>
<td>146</td>
</tr>
<tr>
<td>Graduate Diploma (advanced)</td>
<td>286</td>
<td>134</td>
</tr>
<tr>
<td>Master of Arts by Research (advanced)</td>
<td>17</td>
<td>22</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>715</strong></td>
<td><strong>340</strong></td>
</tr>
</tbody>
</table>

Note: Enrolment figures as at the time of the Semester 1 student census date 31 March 2011.
2010 GRADUATION

The School’s annual graduation ceremony marks the end of the academic year and gives students, their families and friends, industry and staff the opportunity to celebrate the students’ achievements.

The 2010 graduation ceremony was attended by over 800 people who watched the conferring of degrees for students from Foundation Diploma, Graduate Certificate, Graduate Diploma and Master of Arts by Research.

The 2010 Graduate Screening program, run over two weeks provided the opportunity to see Foundation Diploma and Graduate Diploma projects and selected Graduate Certificate projects screened in the School’s theatre.

QUALITY ASSURANCE

AFTRS is committed to the continual improvement of all aspects of its education offerings and students’ learning experiences. Academic goals and purpose are monitored through weekly Executive meetings, chaired by the CEO with reports and identification of issues from Division Directors. The award course program is developed to a consistent standard with a clear focus on the design of assessment tasks, learning outcomes and the standardisation of grading guidelines. The award course program was reviewed in 2010 and 2011 to ensure it met the standards of the Australian Qualifications Framework (AQF).

A matrix mapping the draft AQF standards with the Learning and Teaching Academic Standards for Creative and Performing Arts released by the Learning and Teaching Council in December 2010 was developed to provide a review tool to ensure curriculum meets compliance frameworks. The 2011 midyear curriculum review included an assessment of curriculum against the new standards and consequently the levels of the award courses were more sharply defined in the design of curriculum and in learning outcomes. The matrix will be reviewed and updated to meet the new regulatory framework.

Quality assurance processes for teaching are a priority. A comprehensive Academic Guide has been developed, is on the Intranet for access by all staff and is an important tool in the professional development of teaching staff. The establishment of a weekly ‘Creative Practice Seminar’ for all staff is an important forum that contributes to the quality assurance of teaching and development of teachers.

AFTRS academic staff have deep industry and creative experience, relationships and connections. This ensures that the teaching and learning experience offered to students is from those at the leading edge of their specialist disciplines. The advantages and benefits this brings to the student experience at AFTRS is further underwritten by the School’s strong ongoing relationships with peak industry bodies and professional craft guilds and associations ensuring AFTRS students are in contact with real industry information. All award courses provide for Learning Contracts which may be used in the case of individual variations to the study program to include professional attachments, overseas study, special projects or remedial work. All award course students enjoy regular one-on-one mentoring with Heads of department and lecturing staff which is fundamental to their learning outcomes. Mentorships are embedded in award courses, notably the Graduate Diploma in Screenwriting, to provide students with guidance and support through the creative writing process.
Curriculum is designed by teaching Heads in consultation with industry discipline specialists. Guest lecturers of high industry standing are engaged to deliver course modules, masterclasses or screenings of their work. New proposals for courses must have a rationale for their development including industry need and/or new knowledge. The Division of Education is responsible for ensuring curriculum meets academic standards and compliance requirements.

**SUPPORT FOR STUDENTS**

AFTRS provides a range of support services, including academic and welfare support, to students to enable their successful participation in its education. Academic support for students includes the AFTRS Academic Progression Committee, which is a subcommittee of the AFTRS Academic Board. The purpose of the Academic Progression Committee is to oversee the monitoring of student progress through their course to ensure they are achieving the required standards. Where a student is identified as being ‘at risk’ of failing, in terms of inconsistent or unsatisfactory performance, the Academic Progression Committee will provide advice and offer support in time for them to be able to improve their performance in the subsequent learning period.

AFTRS has a complete suite of student policies to enable equitable access to its courses and facilities. Rules, policies and procedures for students are reviewed annually and approved by the Academic Board. The policies include academic policies such as application and enrolment assessment and withdrawal, grievance and plagiarism, copyright, code of conduct and misconduct. It provides comprehensive information on accessing Fee-HELP, facilities and services.

AFTRS Special Consideration Policy recognises hardship or exceptional circumstances that may have affected a student’s progress. Students may apply for Special Consideration if their work has been adversely affected by exceptional circumstances, such as serious illness. AFTRS Disability Policy ensures an effective and supportive learning environment for students with a disability.

AFTRS offers a free counselling service to all award course students to assist with any issues or problems they may be experiencing. This service is offered both on-campus and off-campus and students are able to self-refer.

All award course students are required to earn their ‘wings’. ‘Wings’ is a simple permissions scheme requiring students demonstrate their capacity and responsibility in using the relevant equipment and technology to meet their course requirements. The scheme includes OH&S training to industry standard level as well as demonstrations of equipment in the relevant course modules. Students receive high-level ‘real-life’ industry standard support in the production of their workshop exercises and projects. Students have access to a technical store stocked with high quality equipment that matches equipment used in all levels of industry. The Technology Services Desk provides staff and students with a centralised single point for technical assistance covering traditional IT along with audiovisual and production technology assistance.
RESEARCH

AFTRS research activity is prescribed in the functions of the School in the AFTRS Act 1973 Section 5 (b) ‘to conduct and encourage research in connexion (sic) with the production of programs’. The AFTRS Research Strategy articulates in practical terms the range of research activity undertaken.

AFTRS publishes its research through white papers, interviews, transcripts, and essays through its own website and publications and in a range of external publications, journals and industry events to distribute knowledge to and about the screen arts and broadcast industries.

The Master of Arts by Research program is overseen by the Screen Studies department. It ensures that students conduct research within the parameters of the research strategy to contribute to the understanding of the creative processes in the screen arts and broadcast industries and the business of its practical application.

The academic staff in the Screen Business, Screen Culture and Education Divisions are active in funded research, scholarship, higher degree research supervision, and journal editorship (refereed and non-refereed).

Research-active staff are engaged in award course delivery, curriculum development and/or Higher Degree Research student supervision and research training at AFTRS. They include staff with doctoral degrees, all of whom regularly present their research at conferences and in publications.

AFTRS has established three research teams of academic staff involved in teaching including Screen Business; Screen Culture; and Creative Practices/Creative Pedagogies.

• The Screen Business group conducts practical research into business knowledge in the sector and to inform their courses in the disciplines of screen producing and screen business. They disseminate knowledge through their award courses (Graduate Certificates and Graduate Diplomas in Producing and Screen Business and in 2012 a new Master of Screen Arts & Business will be offered), their website (http://csb.aftrs.edu.au/) and online via ‘The Knowledge’, a series of interviews with leading practitioners.

• The Screen Culture Research group aims to expand and influence discussion of screen culture; represent the thinking going on in and around the AFTRS Screen Studies department; make provocations to catalyse ideas; and distribute new knowledge to industry through their Blogsite, Screenculture.net (http://blogs.aftrs.edu.au/screenculture/) and their award courses (Graduate Certificate in Screen Culture and as integrated in various Screen Studies modules in all award courses at AFTRS).

• The ‘Creative Practices/Creative Teaching’ group formed in June 2011, is a research concentration or community of inquiry that aims to formalise the generation and dissemination of new knowledge in relation to ‘practice-based research’. Activities of the Creative Practices/Creative Teaching research include participation in weekly Teaching Creative Practices Seminars in which presenters make explicit the connections between their creative practices and their creative pedagogies, that is, between their own practice and their teaching. This group grew out of the activities of the Graduate Certificate in Teaching Creative Practice delivered to enrolled staff at AFTRS in 2010.
AFTRS partners with other institutions to undertake and share research on a range of industry issues including those that relate to audiences, film investment and returns, and strategic approaches to the film business. For example, AFTRS is a linkage partner in the QUT-led project, The Games and the Wider Interactive Entertainment Industry in Australia: an Inquiry into Sources of Innovation.

In addition, AFTRS staff are also involved in practice-based research. Elaborating and giving rigour to this important field of research forms the focus of the AFTRS Creative Practices/ Creative Teaching research concentration. AFTRS staff also makes significant contributions to the generation of new knowledge and to the development of innovations through their work in the sector, with industry and in their teaching, including:

- Collaboration between Digital Media and Cinematography academic staff in the development of innovative Visual Effects modules within the Graduate Diploma in Cinematography
- Collaboration between Production Design and Digital Media academic staff in skilling students in pre-visualisation through 3D graphics, concept art and digital storyboarding
- Design and Digital Media collaborating to utilise early 3D printing technologies to convert computer-generated characters into maquettes (real objects).

AFTRS, Screen Australia and the Australia Council participate in a Screen Research committee to share information about the research activities of each organisation.

The Centre for Screen Business is developing an eBook aimed at early career screen content creators as a 'companion' that helps readers to orient themselves in the screen industries and understand the business dynamics. The book will incorporate rich media including video interviews with practitioners.

**OPEN PROGRAM**

The 2010–2011 year has been one of consolidation and expansion for the new Open Program Division. Rebadged in 2009 to oversee the delivery of short course education and training to industry professionals, Open Program is also targeting short course and training activities to new markets including children and education, regional and the corporate and tailored courses.

The launch of the School’s children and education program has been an exciting initiative. A curriculum appropriate to primary school and high school students was designed to give teenagers and children creative and engaging experiences through a stimulating range of holiday programs around Australia. The courses included Acting for Screen courses for 9–12 years and Screen Acting Intensive for 13–17 years, as well as Filmmaking, Radio, Animation, Editing and TV Presenting. All courses are consistently popular and receive positive feedback from students and parents. In response to the devastation caused by the floods in Queensland AFTRS initiated a project to support children in the affected regions and through the development of their creative skills assist them in the healing process.
THE ‘STORYTELLERS OF THE FLOOD’ PROJECT

In response to the Queensland floods, AFTRS developed a special project 'Storytellers of the Flood' to support children in the flood-affected regions. The project aimed to provide specialist filmmaking workshops for these children to give them the skills to explore and translate their flood experiences into stories through film, in either documentary or drama. AFTRS chose specialist film tutors to work with them in the development of their visual stories. Students from schools in Brisbane, Ipswich, Rockhampton and Cairns participated in the workshops. Community screenings of the films were held for people to gather and share their experiences as part of the healing process. The initiative was also extended to regions affected by the floods in Victoria.

Professional development workshops for secondary and primary school teachers were also developed over the year and are being rolled out. These courses are designed to provide quality training in filmmaking, screen studies, editing, radio, screen acting, and directing.

The range of short courses offered to specialists and the public include masterclasses by leading international and national specialists; technical skills development, tuition in industry standard software; instruction in generating content for multiplatforms; sharing specialist production knowledge in workshops in film, television, radio; introductory and high-level skills development in specialist content and craft areas of producing, directing, writing, cinematography, editing, screen music; seminars in the business of screen arts and broadcasting and in distribution and exhibition. Courses are across all levels from introductory to highly experienced.

In the 2010–11 financial year, the Open Program ran 244 courses, up from 211 the previous year. In total, 2,740 participants enrolled in Open Program courses in 2011 across all states and territories. Of this number, 114 of the participants were Indigenous. There were almost equal numbers of male (1,405) and female (1,335) participants.

**OPEN PROGRAM 2010–2011**

<table>
<thead>
<tr>
<th></th>
<th>NSW</th>
<th>VIC</th>
<th>WA</th>
<th>TAS</th>
<th>QLD</th>
<th>SA</th>
<th>ACT</th>
<th>INDIG</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of courses</td>
<td>122</td>
<td>53</td>
<td>8</td>
<td>12</td>
<td>24</td>
<td>11</td>
<td>1</td>
<td>13</td>
<td>244</td>
</tr>
<tr>
<td>Number of Participants</td>
<td>1501</td>
<td>505</td>
<td>107</td>
<td>99</td>
<td>264</td>
<td>137</td>
<td>13</td>
<td>114</td>
<td>2740</td>
</tr>
<tr>
<td>%</td>
<td>54.8%</td>
<td>18.4%</td>
<td>3.9%</td>
<td>3.6%</td>
<td>9.6%</td>
<td>5.0%</td>
<td>0.5%</td>
<td>4.2%</td>
<td>100%</td>
</tr>
<tr>
<td>Male</td>
<td>779</td>
<td>254</td>
<td>46</td>
<td>56</td>
<td>134</td>
<td>79</td>
<td>4</td>
<td>53</td>
<td>1405</td>
</tr>
<tr>
<td>Female</td>
<td>722</td>
<td>251</td>
<td>61</td>
<td>43</td>
<td>130</td>
<td>58</td>
<td>9</td>
<td>61</td>
<td>1335</td>
</tr>
</tbody>
</table>
In 2010 the division commenced a review of its strategies to identify how to improve the delivery of its courses nationally, to reach the regions and remote areas of Australia, as well as the cities, and to utilise its resources more efficiently. As a result of the review Open Program has developed a more flexible strategic approach to deliver education and training focusing on developing strong, strategic partnerships at the local level, irrespective of location, delivering in local venues in regional and capital cities and employing local specialist lecturers. Local industries and communities are a part of the focus of activity being realised through an exciting range of relationships, partnerships, community activities and events that are delivering AFTRS’ expertise to a broad range of participants. Resources that maintained substantial administrative overheads including offices are in the process of being reallocated to these new strategies. The under-utilised Adelaide and Queensland offices have closed. State-specific activities are communicated through each state’s AFTRS Red Alert e-bulletin, subscribers including 3,307 in Victoria and 2,306 in Queensland.

Open Program worked closely with government agencies to develop and deliver short course training through various activities including six with Screen West; one with Screen ACT; three with Screen Tasmania; two with South Australian Film Corporation; two with Screen Australia; and two with Regional Arts Australia.

Open Program has also worked closely with a range of industry bodies and organisations and formed partnerships to deliver workshops, seminars and training. Partners included 37 Degrees South Market, the Melbourne International Film Festival, Australian Directors Guild (ADG) Australian Writers’ Guild (AWG), Inscriptio, REACH QLD, Australian Teachers of Media QLD, and local bodies such as Ipswich City Council and Rockhampton City Council. Tailored courses were delivered to a diverse range of clients including the Korean Producers & Directors Education Institute, News Ltd, 2MBS Radio and Film Victoria.

**INDIGENOUS TRAINING PROGRAM**

AFTRS established an Indigenous Training Program in 2009 to improve the delivery of its education and training to Indigenous storytellers, communities and organisations. In 2010–2011 the program has provided excellent education in the media industries to the next generation of Indigenous storytellers through training in film, TV, digital media and radio. Underpinning the program and its activities, is an approach based on building understanding and knowledge of Indigenous protocols and processes for filming/recording of Indigenous content; and forging strong relationships and respect with the Indigenous Filmmaking Community. The AFTRS Indigenous Training Officer has been instrumental in the success of this significant initiative.

In 2010–11 13 courses were run with 114 participants. Workshops were run with a range of partners across the cities, regions and remote areas including Radiant Life College, QLD; Fresh Start Program; Blackfella Films & ABC; Torres Strait Island Media Association (TSiMA) & RIBS outer island radio services (Thursday Island); Ngarda Media (Roebourne, Western Australia); PAW media (formerly Warlpiri Media, Central Australia); UMI Arts (Cairns); and Screen Australia and Sydney Film Festival.

The program included workshops and projects including Indigenous Teens Short Film Workshop, Indigenous Kids Animation Workshop; Pitch IT (in partnership with Blackfella Films) at Message Sticks Indigenous Film Festival – a pitching workshop with an opportunity to pitch to broadcasters for a $4000 award; Indigenous Radio Training at Torres Strait Island Media Association; a camera and sound skills workshop for Ngarda Media; Training Radio Training with Gadigal Sydney; an animation interstitial project for a series of animation interstitials in partnership with Film Victoria, South Australian Film Corporation and ScreenWest for broadcast; and a Torres Strait Island Animation Workshop, using the artwork of artists working with lino prints to create animations.
COLLABORATION AND INDUSTRY RELATIONSHIPS

AFTRS’ collaboration and development of a range of relationships with industry and cultural partners, associations, organisations and individuals provides unique and distinctive learning opportunities for its students that include awards, internships and attachments, industry events, seminars, screenlings, and networking opportunities. As well, this year AFTRS explored opportunities internationally for student exchange experiences to provide learning, collaboration and networking opportunities with students from other countries.

AFTRS makes a distinctive contribution to industry through its own activities, events and contributions and its staff.

AFTRS commissioned a major research project on the needs of training in factual television to inform its future strategies in this area.

It also initiated an exciting project on the work experience of 40 years of graduands called the Alumni Research Project. IPSOS Social Research has been engaged to track every graduate of AFTRS to investigate their career steps and employment pattern since graduation. This will provide the School and industry with valid data for the first time on employment patterns across the industry over a 40-year period.

AFTRS partnered with the Australian Directors Guild, the ABC, SBS, state agencies, and some embassies, to present the Best of INPUT. INPUT is the annual conference on the best of public television.

AFTRS enjoys strong relationships with industry including with its guilds, professional associations, individual practitioners, organisations, production companies, government agencies and corporations.

AFTRS sponsored a special session on adaptations at the 2011 Sydney Writers’ Festival. There was a capacity crowd in attendance at the event ‘Adaptations: Have We Lost the Plot?’ which was moderated by Ross Grayson Bell, AFTRS’ Head of Screenwriting. The audience heard film director Gillian Armstrong, screenwriter and producer Greg Haddrick and screenwriter John Collee engage in debate on the challenges of adapting well loved and known books such as: Fight Club, Cloudstreet, Oscar and Lucinda, Little Women and Master and Commander. Following the panel session, the School hosted a networking event where audience members met with the panellists, and queued for the latest edition of LUMINA which focused on screenwriting and was referenced during the debate.

The School encourages industry to use the facilities of the Sydney building for its events, screenings, meetings and activities if the School does not require them for teaching purposes. In 2010–11 there were 181 industry events held at the School with over 7,000 attendees.

AFTRS opens its doors every Friday to industry and the wider public to listen to a guest discuss their creative practice and share their insights at the Friday on My Mind forum. In 2010–11 there were 38 FOMM events held with over 2,400 people attending.

The School keeps industry informed of activities and events through its e-bulletin Red Alert, in every state.
LUMINA

The School’s journal LUMINA: Australian Journal of Screen Arts and Business is designed to fill a gap in the screen arts and broadcast sector with its exploration of the sector’s most significant issues through a broad range of provocations, challenging discourse and fresh ideas.

First published in 2009, LUMINA is now up to its eighth issue, averaging 200–300 pages, and attracting the voices of eminent industry thinkers, practitioners and commentators sharing insights about the industry and the path ahead.

In 2011 AFTRS was awarded the Silver Medal in Best Regional Non-Fiction by the Independent Publisher (voice of the Independent Publishing Industry) for LUMINA.

This year LUMINA’S four editions have focused on Genre, Friday on My Mind: The Interview Issue, Old Media/New Media, and Screenwriting. The publication of the Screenwriting issue coincided with the screenwriting session ‘Adaptations: Have We Lost the Plot?’ at the Sydney Writers’ Festival which was presented and hosted by AFTRS.

ASTRA GRADUATE PROGRAM: INTERNSHIPS

In 2010 AFTRS and the Australian Subscription Television and Radio Association (ASTRA) launched a significant new initiative, the ASTRA Graduate Program, providing three-month contracts for graduates of the Foundation Diploma to work in subscription television. The participant companies in the inaugural program included BBC Worldwide, TV1, Premiere Media Group (FOX SPORTS), MTV, TVSN/Expo Channel, Discovery Channel, Premium Movie Partnership (Showtime) and FOXTEL.

"After interviewing the candidates, firstly what I’d like to say is what a promising bunch of individuals they’ve produced at AFTRS. All the candidates have been great ... I don't know if any feedback is going to the other students, but we were blown away by their skills. It was very, very hard to choose."

ASTRA feedback on applicants for the ASTRA Graduate Program

The ASTRA Graduate Program is the first of its kind in Australia to offer structured, short-term employment opportunities in the television industry to recent graduates.

The roles offered encompass a variety of tasks in the areas of production, promotion, programming and broadcasting. Twenty-five students from the 2010 Foundation Diploma applied for the internships and ASTRA were very impressed with the standard of all the applicants. They particularly noted the strength and balance in the conceptual and technical skills of Foundation students.

On completion of the inaugural internships ASTRA reported to the School on the success of the program: of the ten Foundation graduates employed through the intern program, seven graduates have been offered full-time employment with their host company. The program will again be offered to the graduates of the 2011 Foundation Diploma.
CREATIVE FELLOWSHIPS

The AFTRS Creative Fellowship is designed to advance the work of creative voices in the screen arts and creative sector. The Fellowship is provided for talented individuals with bold and innovative ideas for moving image or screen-based concepts to be realised in a form that can be seen/experienced by audiences.

In 2011 two Fellowships have been awarded. The recipients are Angelica Mesiti, and Christopher Frey. Angelica is a former Blake Prize winner who specialises in video, performance and installation artwork. She will use the funding to create a multichannel video installation that explores cultural survival in cities around the world and Christopher Frey will continue to work on Explosions, a three-minute experimental film that plays with the themes of adolescence, genre subversion, religion and philosophy.

The AFTRS Creative Fellowship was first awarded in 2010. Over the past year the Inaugural Fellow, Lynette Wallworth, has made a great contribution to the work and life of the School, working closely with teachers in digital media and in screen design as well as working with students. Lynette is using the Fellowship to devise a full-length work to be shown in digital planetariums to form part of a broader cross platform project entitled Rekindling Venus, a celebration of the next transit of Venus in June 2012.

NYU/TISCH SCHOOL OF ARTS PARTNERSHIP

In 2010–11 AFTRS signed a three-year partnership with New York University (Tisch School of Arts) for a small group of their students to participate in the innovative Emotional Noise module in the Foundation Diploma.

The visiting students came from a variety of disciplines and were united by a shared interest in Radio, Music and Sound, which are featured components of the Emotional Noise module. Some of the activities in the module included: a visit to the Sydney University’s leading edge acoustics lab where the students were introduced to cutting-edge binaural audio and next generation sound design for games; found object instrument-making; writing, recording and mixing a radio play; and creating a soundscape.

"I have done sound courses in the United States but this one really opened not only my ears but also my mind to the possibilities and applications of sound." Kenneth

"It was definitely the best courses I have done in sound." Catherine

“The people I have met here are like no-one I've ever met – so open and accessible. The staff here really care – there is no barrier between staff and students, you accept us for who we are and that's amazing. I've never experienced that before.” Ayanna
In addition, the Tisch students undertook a Cultural Engagement module where they were offered guided access to a taste of Australian art and culture over the course of their three-week visit. This included attending a Bangarra Dance Theatre performance of Belong at the Sydney Opera House; a tour of Cockatoo Island and the Art Gallery of NSW; screenings of a selection of Australian films; a walking tour of the city from Macquarie Street to the Botanic Gardens; and a weekend bushwalk in the Royal National Park. A number of “Guardian Angel” Foundation students were appointed to look after the NYU students for their stay and guarantee a successful visit.

**BROTHER WIN CUP INTERNATIONAL ORIGINALITY DESIGN CONTEST**

An exciting and unusual opportunity arose for a small team of AFTRS Graduate Diploma students when the School was invited by the Brother Win Foundation in China to participate in its International Originality Design Contest for College Students. The contest involved a trek across the Gobi Desert with Chinese students. Each team was required to generate a work on the theme ‘Find an Oasis of Mind’ inspired by the trek and submit it for judging.

With 90 other students from China and around the world, the AFTRS team walked six hours a day for three days through the desert dunes and enjoyed the generous hospitality of their Chinese hosts. In Beijing they teamed with the students from Parsons The new School for Design, New York, and undertook creative work together. On their return the team described the experience as intense, stimulating and fascinating. They have developed an artwork inspired by the experience for submission as the final part of the contest.

**ÉCOLE NATIONALE SUPÉRIEURE LOUIS LUMIÈRE**

The School has also signed a three-year partnership with the École nationale supérieure Louis Lumière. The partnership allows for an annual exchange program of one student from each institution and the French students will come to AFTRS for a period of up to three months.

**CONTRIBUTION OF STAFF SERVICES TO INDUSTRY**

AFTRS staff are engaged as consultants and act as advisers. They participate in masterclasses, judge competitions and give lectures at industry events, serve on industry and festival panels and on steering committees of guilds and associations. Staff and student research is presented at industry conferences.

In 2010–2011 some of these activities included:

The Head of Screen Business was engaged as consultant to the Australian government’s 2010 Review of the Australian Independent Screen Production Sector. He also presented at the Business Finance Workshop for Media Women in Business Mentoring Program; participated in Australian Creative Futures CRC forum; and spoke at a seminar organised by Screen Producers Association of Australia on its proposed Producer Distributor Film Fund in Sydney and Melbourne.
The Head of Screen Studies presented the key findings of student research to the annual conference of the Screen Producers Association of Australia; the Deputy Head of Screen Content was a judge for the IF Awards and was elected to the Board of ADZACs – the directors’ royalties collecting agency; the Head of Screenwriting presented a lecture, ‘Concept: The future of Australian Screenwriting’ as a precursor to the visit of eminent story and script consultant Michael Hague, a major industry event, and subsequently delivered the lecture in Perth, Melbourne and Brisbane; the Head of Screenwriting and the Head of Directing participated on a panel for MIFF as part of the Melbourne Film Festival. They met with and mentored a group of fifteen up-and-coming feature directors. The Head of Documentary joined the Board of the Australian Directors Guild and is a member of the OZDOX committee.

The Screen Music Department held a Screen Music Futures event in conjunction with the Australian Research Council. The Head of Education Media is a member of an industry advisory team as part of Industry and Investment NSW – State and Regional Development and of the ‘Building Communities’ group which looks at building community between the digital companies in Sydney across technical, creative and business areas. The Head of Cinematography and Cinematography staff engaged in research on 3D cinematography with 3ality Digital and developed a DVD resource. Cinematography teaching staff presented a session about the Canon 5D to SPAA Fringe. The Head of Sound performed a key advisory role in the design and installation of the Griffith Film School screening/mix theatre.
GOVERNING COUNCIL

The Minister for the Arts, the Hon Simon Crean MP, has been the Minister with responsibility for AFTRS since 14 September 2010. The then Minister for Environment Protection, Heritage and the Arts, the Hon Peter Garrett AM MP, was the responsible Minister from 1 July 2010 to 13 September 2010.

AFTRS is governed by a Council, responsible to the Federal Parliament through the Minister for the Arts.

RESPONSIBILITIES AND DUTIES

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

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


MEMBERSHIP

There are nine members of Council:

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

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

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

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

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

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

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

In 2010–2011 one Council member, Mr Peter Duncan was engaged on a related party transaction to the value of $229. Mr Duncan was a guest lecturer for the Graduate Diploma Production Design module, Collaborations.

COUNCIL MEMBERS

As at 30 June 2011, Council members were:

APPOINTED BY THE GOVERNOR-GENERAL

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

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

Tom Burstall  
Term: 10 March 2011 – 9 March 2014

EX OFFICIO

Sandra Levy  
Chief Executive Officer, AFTRS  
Bachelor of Arts, Diploma of Education, University of Sydney  
Doctor of Letters honoris causa, Macquarie University

APPOINTED FROM CONVOCATION

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

Andrew Mason  
Term: 14 February 2011 – 13 February 2014

Dr Chris Sarra  
PhD (Psychology), Murdoch University  
Second term: 18 April 2011 – 17 April 2014

STAFF-ELECTED MEMBER

Sarah Stollman  
Bachelor of Arts (Architecture), Washington University, St Louis  
Head of Screen Design, AFTRS  
Term: 28 February - 9 December 2011
**STUDENT-ELECTED MEMBER**

**Simon Moore**
Bachelor of Digital Media, College of Fine Arts, UNSW  
Graduate Certificate in Directing, AFTRS  
Enrolled in Graduate Diploma in Screen Business and Producing, AFTRS  
Term: 28 February 2011 – 4 November 2011*

**Immediate past members:**  
**Posie Graeme-Evans**  
Bachelor of Arts, Flinders University  
First term: 30 November 2004 – 29 November 2007  
Second term: 30 November 2007 – 29 November 2010

**Student-elected member**  
**Trevor Howell**  
Bachelor of Economics, ANU  
AMP(Harv)  
Currently enrolled in AFTRS Graduate Diploma in Producing  
Term: 2 March – 30 November 2010

**AFTRS Council Members Attendance July 2010 – June 2011**

<table>
<thead>
<tr>
<th>CURRENT MEMBERS</th>
<th>2 JUL</th>
<th>3 SEPT</th>
<th>15 OCT</th>
<th>2 DEC</th>
<th>4 MAR</th>
<th>6 MAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Smellie</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
<tr>
<td><em>Chair</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sandra Levy</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
<tr>
<td><em>CEO</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter Duncan</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
<tr>
<td><em>Deputy Chair</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jan Forrester</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>X</td>
</tr>
<tr>
<td><em>Via Skype</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Via phone</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tom Burstall</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>√</td>
</tr>
<tr>
<td>Dr Chris Sarra</td>
<td>X</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
<tr>
<td><em>Via phone</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andrew Mason</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>√</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>√</td>
</tr>
<tr>
<td>Sarah Stollman</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
<tr>
<td><em>2nd consecutive term</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Simon Moore</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>√</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>√</td>
</tr>
</tbody>
</table>

* 4 November 2011 is the exit date of all award course students

**Key:**  
√ Attended  X Non attendance  - Prior to appointment  # Term completed
FINANCE AND AUDIT RISK MANAGEMENT COMMITTEE

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

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

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

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

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

RESPONSIBILITIES AND DUTIES

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

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

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

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

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

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

LEGAL COMPLIANCE

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

COMPLIANCE WITH THE AFTRS’ CODE OF CONDUCT AND VALUES

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

FARM Committee members’ attendance 2010–2011

<table>
<thead>
<tr>
<th>CURRENT MEMBERS</th>
<th>3 SEPT</th>
<th>23 NOV</th>
<th>25 FEB</th>
<th>19 APR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Duncan (Chair)</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
<tr>
<td>Richard Sylvester</td>
<td>X</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
<tr>
<td>Paul Apps</td>
<td>–</td>
<td>√</td>
<td>√</td>
<td>X</td>
</tr>
<tr>
<td>Michael Smellie</td>
<td>√</td>
<td>√</td>
<td>X</td>
<td>√</td>
</tr>
<tr>
<td>Sandra Levy</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
</tbody>
</table>

Key:
√ Attended
X Non attendance
– Prior to appointment
# Term completed
ACADEMIC BOARD

The Academic Board is a subcommittee of Council. It convenes to:

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

MEMBERSHIP

The Board may co-opt additional members as and when required.
The term of office for all members, except student members, is two years.
The term of office for student members is one year.
The Board met three times during the 2010–2011 year.

MEMBERS 2010–2011

Members 2010–2011

Ex officio
Director of Education (Chair), Professor Cathryn McConaghy
Chief Executive Officer, Ms Sandra Levy
Director of Screen Content, Mr Neil Peplow
Director of Screen Production, Mr Peter Millyn
Director of Radio, Mr Mark Collier

Nominated by Council (up to two members)
Ms Jan Forrester

Nominated by the Academic Board
Head of Screen Studies, Dr Karen Pearlman
Head of Educational Media, Mr Peter Giles

Student-elected members
Postgraduate Student, Mr Simon Moore
Undergraduate Student, Ms Peri Watkinson
**EXECUTIVE TEAM**

The Chief Executive Officer oversees the operations and activities of AFTRS, and manages the School according to general policy approved by the Council. The CEO leads the Executive which is made up of the Directors of the School’s seven Divisions. The Directors manage the key strategic and operational activities and report to the CEO.

**Chief Executive Officer**

Ms Sandra Levy

**Executive**

Chief Financial Officer and Director, Corporate, Ms Ann Browne

Director, Screen Content, Mr Neil Peplow

Director, Screen Production, Mr Peter Millynn

Director, Radio, Mr Mark Collier

Director of Education, Professor Cathryn McConaghy

Director, Open Program, Ms Liz Hughes

Director, Technology and Infrastructure, Mr Tim Sadler

**DIVISIONS OF THE SCHOOL**

The Divisions are constituted as follows:

Corporate Division is comprised of Finance, Human Resources, Policy and Governance, Business Affairs, Library, Facilities and Maintenance. It is led by the Chief Financial Officer/Director of Corporate.

Division of Screen Content is comprised of Directing, Screenwriting, Documentary Producing, Screen Business, Screen Studies. It is led by the Director of Screen Content.

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

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

Division of Open Program is comprised of Open Program national short course delivery and Indigenous training. It is led by the Director of Open Program.

Division of Education is comprised of Education, Student Services, Educational Media. It is led by the Director of Education.
Division of Technology and Infrastructure is comprised of Production Technology and ICT & Services. It is led by the Director, Technology and Infrastructure.

In 2010–11 Foundation Diploma, Marketing & Promotions and Public Relations reported directly to the office of the CEO.

**FUTURE REVIEW AND RESEARCH COMMITTEE**

The Future Review and Research Committee (FRCC) is, in 2011, comprised of the CEO, Director Screen Content, Director Screen Production, Deputy Director Screen Content, Head of Screen Business and Director Education.

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

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

The decisions of the FRRC are reported through Executive minutes.

The FRRC generally meets weekly or as required.
ORGANISATION CHART

AFTRS COUNCIL

CHIEF EXECUTIVE OFFICER

SCREEN CONTENT

Producing
Directing
Screenwriting
Centre for Screen Business
Documentary
Screen Studies

SCREEN PRODUCTION

Cinematography
Screen Design
Editing
Digital Media
Screen Composition
Sound
Production
Post Production
Video-Post

EDUCATION

Education Unit
Student Services

RADIO

TECHNOLOGY AND INFRASTRUCTURE

Engineering
Media Information
technology

CORPORATE

Financial Services
Human Resources
Facilities and Administration
Building Maintenance
Business Affairs
Policy and Governance
Sales and Distribution
Jerzy Toeplitz Library

OPEN PROGRAM

National Short Course Program
Indigenous Training Strategy

Marketing & Promotions
Public Relations
Foundation Diploma
CEO'S PERSPECTIVE

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

A YEAR OF INNOVATION

A great achievement in itself, the School has created a unique three-level award program, increasing its numbers while retaining quality by selecting all students on merit. Introduced in the 2009 academic year, the beginner level Foundation Diploma is an undergraduate course for young people with a dream of getting into industry. These students came armed with a strong creative portfolio but little knowledge of how the industry works or where they might fit in. With exuberant comments from students such as 'This year has been intoxicating…being in a creative environment has been magic!' and 'This has been one of the best years of my life…I was amazed I was able to combine pursuing my creativity without sacrificing wanting to make a difference' the first year of the Foundation Diploma concluded.

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

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

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

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

There was one complaint received by a staff member this financial year. An external investigation showed there to be no basis to the complaint. A further complaint of discrimination has been lodged with the Australian Human Rights Commission by a former employee and is currently under review. Informal concerns were resolved with the assistance of the Head of Human Resources, the Head of Education and the Student Services Manager who also provided advice on discrimination-related matters when required.

During the year the following Diversity-related issues were reviewed:

• The Student Code of Conduct was expanded to specify protection for students and their associates against discrimination on the grounds of disability.
• Staff-elected job-sharing has increased.
• Improvements in secure remote access of the network and databases continued enabling more staff to work from home at their request and on an ad hoc basis.
• Provisions relating to home-based work expanded in the Enterprise Agreement.
• Payment of an allowance for Harassment Contact Officers commenced.
• New Harassment Contact Officers have been appointed (pending training).

STAFFING, ESTABLISHMENT AND APPOINTMENTS

Representation of women at AFTRS has slightly reduced from 53% to 50% of staff. Representation of women at the senior management has been maintained at 50% and slightly reduced at the head of department level from 61% to 57%. Representation of women in the lecturer staff positions reduced from 52% to 27% and increased within technical areas (8% to 13%).

As of 30 June 2011 there were 112 staff at AFTRS, 11 of whom worked part time (10%, slightly down from 11%). Staff from non-English-speaking backgrounds occupied 16 positions (to the head of department level), and two were occupied by people identifying as having a disability.

Of the 44 appointments made by AFTRS during the year, 21 were women and seven indicated they were from a non-English-speaking background. All equity-related policies are available on the Intranet.
### STAFFING INFORMATION

#### Breakdown of staff by gender, part-time/full-time status and level as at 30 June 2011

<table>
<thead>
<tr>
<th></th>
<th>MALE FULL-TIME</th>
<th>MALE PART-TIME</th>
<th>FEMALE FULL-TIME</th>
<th>FEMALE PART-TIME</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>New South Wales</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PEO ¹</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>SES ²</td>
<td>4</td>
<td>-</td>
<td>4</td>
<td>-</td>
<td>8</td>
</tr>
<tr>
<td>Below SES</td>
<td>46</td>
<td>4</td>
<td>44</td>
<td>5</td>
<td>99</td>
</tr>
<tr>
<td>Temporary</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td><strong>South Eastern Region</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Below SES</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>51</td>
<td>4</td>
<td>50</td>
<td>7</td>
<td>112</td>
</tr>
</tbody>
</table>

¹ Principal Executive Officer
² Senior Executive Service

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 Enterprise Agreement 2011, of which three have Individual Flexibility Arrangements or Individual Variable Remuneration. SES-equivalent staff are employed on a contract basis. The holder of the Principal Executive Office is covered by a performance appraisal scheme which allows for an annual performance-related payment.
### Breakdown of AFTRS Staff by Gender, Level and NESB (as at 30.6.11)

<table>
<thead>
<tr>
<th>Category</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>NESB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senior Management</td>
<td>4</td>
<td>5</td>
<td>9</td>
<td>-</td>
</tr>
<tr>
<td>Management/Heads of Department</td>
<td>12</td>
<td>16</td>
<td>28</td>
<td>3</td>
</tr>
<tr>
<td>Teaching</td>
<td>11</td>
<td>4</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>Teaching/Training Support</td>
<td>-</td>
<td>7</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>Administration</td>
<td>6</td>
<td>19</td>
<td>25</td>
<td>5</td>
</tr>
<tr>
<td>Technical</td>
<td>14</td>
<td>2</td>
<td>16</td>
<td>5</td>
</tr>
<tr>
<td>Production</td>
<td>5</td>
<td>4</td>
<td>9</td>
<td>-</td>
</tr>
<tr>
<td>Support</td>
<td>2</td>
<td>-</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Trainee</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>55</td>
<td>57</td>
<td>112</td>
<td>16</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Salary Band</th>
<th>NESB</th>
<th>ATSI</th>
<th>PWD</th>
<th>Women</th>
</tr>
</thead>
<tbody>
<tr>
<td>To $43,000</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>$43,001–56,500</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>8</td>
</tr>
<tr>
<td>$56,501–60,000</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>6</td>
</tr>
<tr>
<td>$60,001–80,000</td>
<td>5</td>
<td>-</td>
<td>-</td>
<td>14</td>
</tr>
<tr>
<td>$80,001–92,000</td>
<td>5</td>
<td>1</td>
<td>-</td>
<td>11</td>
</tr>
<tr>
<td>$92,001–112,000</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Over $112,000</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>16</td>
<td>1</td>
<td>2</td>
<td>57</td>
</tr>
</tbody>
</table>

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

AFTRS retains a flexible policy in relation to accommodating private commitments which includes part-time work, job-sharing, home-based work, flexible working hours, personal leave which can also be used for religious/cultural observances, recreation leave at half pay and leave without pay. In addition there was a provision allowing individual flexibility arrangements based on genuine agreement included in the AFTRS Enterprise Agreement 2011.

STAFF TRAINING AND DEVELOPMENT

Internal training during 2010–2011 continued to offer employees basic administration and technology skills. In addition training was undertaken in marketing technology, specialist production technology, financial management, records management, corporate governance, human resources, comedy, and general management.

Teaching staff were offered opportunities to upgrade their skills in teaching creative practice, ethical teaching, and support technology. A number of staff accessed professional development leave or were granted leave without pay to enhance their Industry-based skills.

Staff attended conferences in areas including learning technology, radio, library management, producing, directing and film school management. Conferences were attended both overseas and in Australia.

In 2010–2011 AFTRS provided studies assistance for staff undertaking external studies in fields including accounting, business technology, information studies, screen culture, writing, design, IT project management and learning technology. AFTRS also employed three 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.

COST OF STAFF TRAINING

Value of staff time involved in training:

<table>
<thead>
<tr>
<th>Time Involved</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>169 days internal training</td>
<td>$56,190</td>
</tr>
<tr>
<td>94 days external training</td>
<td>$30,514</td>
</tr>
<tr>
<td>37 days attending conferences</td>
<td>$17,559</td>
</tr>
<tr>
<td>18 days approved professional development leave</td>
<td>$ 7,685</td>
</tr>
<tr>
<td>133 days approved study leave</td>
<td>$35,523</td>
</tr>
</tbody>
</table>

Direct expenditure staff training:

<table>
<thead>
<tr>
<th>Training</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal training</td>
<td>$ 14,539</td>
</tr>
<tr>
<td>External training</td>
<td>$ 30,268</td>
</tr>
<tr>
<td>Conferences</td>
<td>$ 11,943</td>
</tr>
<tr>
<td>Related travel</td>
<td>$ 16,982</td>
</tr>
</tbody>
</table>

Total cost of staff training: $221,203

Average expenditure per staff member: $ 1,975

The average expenditure per staff member is an increase of 22% on the 2009–2010 figure.
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 and the commencement of the Workplace Forum, a body for consultation with staff representatives. Staff and/or student representatives have input through a range of Committees including the Occupational Health and Safety Committee. Staff input is also provided through regular departmental and divisional meetings.

Information is available to staff primarily through email, noticeboards, the AFTRS Intranet and website, staff newsletters and ‘all school’ meetings.

AGREEMENT-MAKING

Negotiations for the AFTRS Enterprise Agreement were concluded and the three year Agreement took effect on 25th February 2011.

OCCUPATIONAL HEALTH AND SAFETY (OH&S)

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 are currently revising our policies and procedures to ensure we comply with the new legislation.

We seek to improve our performance, maintain focus on our objectives, and evaluate our progress. To achieve this AFTRS has developed or revised several of its policies and procedures including:

- Staff Eyesight Testing Policy and Procedure
- Approval of Contractor Safety Management Policy and Procedure
- Evacuation Procedures
- Staff OH&S Training Policy

In addition a Corporate Responsibility Allowance recognising the contribution of First Aid Officers, Health and Safety Representatives and Emergency Wardens was included in the AFTRS Enterprise Agreement 2011.

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

CONSULTATION WITH STAFF

AFTRS has an active OH&S Committee. Staff are well represented on the Committee which had regular meetings over the past year. Staff are advised when meetings are to occur and encouraged to raise any issues with a Committee member. Minutes of the meetings have been made available to all staff on noticeboards and the Intranet. A member of the AFTRS managing Executive now attends OH&S Committee meetings and reports directly to the Executive.
TRAINING UNDERTAKEN

- Senior First Aid Officer
- Emergency Evacuation
- Induction/Orientation
- Manual Handling
- Health and Safety Representative
- Ergonomics (new students from a number of computer-based specialities)
- Production Safety (new students)
- Mental Health First Aid

A staff Health and Safety Newsletter was also established to enable dissemination of information.

PERSONNEL

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

- 6 Health and Safety Representatives and Deputies
- 16 First Aid Officers
- 23 Emergency Wardens
- 4 Case Managers.

ACCIDENT, INCIDENT AND INJURY REPORTS

There were 17 Accident, Incident or Injury reports considered by the Occupational Health and Safety Committee as a standing agenda item. Of the 17 reports only one required further investigation and was resolved with a revised process of providing information.
COMMONWEALTH DISABILITY STRATEGY

The Commonwealth Disability Strategy (CDS) provides a framework to assist Commonwealth organisations to meet their obligations under the Disability Discrimination Act 1992. The CDS defines the core roles of government agencies as: policy adviser, regulator, purchase, provider, and employer.

In terms of the Commonwealth’s Disability Strategy AFTRS is a provider, a purchaser and an employer.

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

• 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. It also provides contact details for complaints from the public.
• The AFTRS Equal Employment Opportunity Policy, Access and Equity Policy and Disability Policy are available on the Internet.
• Details of access and facilities for students with disabilities and welfare services are outlined in the Student Handbook which is available on the Internet and issued to students with enrolment documents.
• Complaints and grievance mechanisms for students (internal and external avenues) are available in the Student Handbook on the Internet.

AFTRS is a purchaser of goods and services.

• All tender documents and calls for expressions 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.
• The standard AFTRS Contract for Service specifies the requirement to comply with the relevant discrimination legislation.
• AFTRS Service Charter (on Internet) gives contact details for complaints from the public.

ACTION UNDERTAKEN IN 2010–2011

• A review of welfare providers for students was completed.
• A new online enrolment process has been implemented.
• On enrolment students are offered the opportunity to state if they have a disability and to request advice on support services.
• A process for identifying reasonable adjustments has been implemented for students identifying as having a disability.
• All student-related forms are now accessible online.
• Student counselling is now available on site in Sydney.
• Mental Health information is now available in the online Student area.
PLANS FOR 2011–2012

• Continue the implementation of the training for key staff in mental health first aid.
• Expand the existing range of information on mental health available in the online Student area.
• Expand the range of information, documentation, course content and communication available on the online learning environment.
• Review the refund/recruit of fees policy for students withdrawing for reasons relating to a disability.
• Review the deferral policy for students requesting deferral for reasons relating to a disability.

FREEDOM OF INFORMATION

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

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

PRIVACY

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

AFTRS continues to comply with its obligations under the Privacy Act 1988, and the Information Commissioner’s and the Privacy Commissioner’s relevant guidelines, in relation to the collection, storage and security, recordkeeping, access to, and alteration, use and disclosure of, personal information.

There were no requests made to AFTRS for access to, or the correction of, personal information during the reporting period.

EFFECTS OF MINISTERIAL DIRECTIONS

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

Two general policies from previous financial years continue to be noted, namely policies on foreign exchange and cost recovery. In addition, under paragraph 16(1)(c) of the CAC Act, the Finance Minister requires the directors of each GGS CAC Act authority and wholly-owned company to provide a Compliance Report after the end of each financial year with which AFTRS complies.
JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

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

FRAUD CONTROL

Over the 2010-2011 financial year AFTRS rolled out its 2010-2012 Fraud Control Plan including strengthening the existing Fraud Control Policy and other relevant policies; implementing a fraud awareness course for all staff; a range of initiatives to strengthen IT security; and reporting to the Finance and Audit Risk Management Committee to strengthen IT security; and reporting to the Finance and Audit Risk Management Committee on the implementation of the Fraud Control Plan. The CEO is satisfied that AFTRS has adequate fraud control measures that comply with the 2010-11 Commonwealth Fraud Control guidelines.

INDEMNITIES AND INSURANCE PREMIUMS FOR OFFICERS

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 $4,394.89 (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.

ENVIRONMENTAL PROTECTION AND BIODIVERSITY CONSERVATION

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

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

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

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>ALIGNMENT WITH ESD PRINCIPLES</th>
<th>ADVANCEMENT OF ESD PRINCIPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Managing contracts</td>
<td>Contracts for potential suppliers contain environmental conditions (incorporated into contract templates).</td>
<td>Procurement decisions and contracting integrate long- and short-term economic and environmental aims.</td>
</tr>
<tr>
<td>Engaging sustainable building-services consultants</td>
<td>Review and modify environmental policies and management plans.</td>
<td>Provide the basis of our environment management program.</td>
</tr>
<tr>
<td></td>
<td>Review guidelines for energy systems, to improve controls of operational environment and occupant behaviour.</td>
<td>Document how to manage the environmental impact of our activities.</td>
</tr>
</tbody>
</table>
In July 2010 the sustainability consultants Cundall Johnston & Partners (the consultants) were commissioned to carry out a full energy audit of the Moore Park building and the School’s activities to assist with the development of an Environmental Management Plan (EMP). The audit reviewed data for the previous 24 months and detailed a list of costed initiatives across a range of environmental categories. The initiatives also had energy savings targets for us to measure against.

The Environmental Management Policy and Plan were approved by Executive and a range of initiatives were implemented. These resulted in the electricity use of the building for the 2010–2011 period being the lowest in the three years that AFTRS has operated the Moore Park facility even though the load on building use had increased.

AFTRS will continue to implement environmental initiatives and measure the results.
APPENDIX 1

ENABLING LEGISLATION

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

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

(a) to provide advanced education and training by way of the development of the knowledge and skills required in 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.

As a statutory authority, AFTRS also operates under the Commonwealth Authorities and Companies Act 1997.
APPENDIX 2

SUPPORTERS

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

FOXTEL SCHOLARSHIP FOR EXCEPTIONAL NEW TALENT

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

THE KENNETH B MYER SCHOLARSHIP

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

THE AV MYER AWARD

Through a generous donation made by Mr Andrew Myer to the School in 2001, the AV Myer Indigenous Award provides up to two scholarships of $20,000 each to Indigenous students who demonstrate exceptional talent in their chosen discipline.

THE SHARK ISLAND FOUNDATION DOCUMENTARY PRIZE

Ian Darling generously supports ‘The Shark Island Documentary Prize for ‘an outstanding documentary project with strong outreach and education potential’. The prize consists of a direct grant of $5,000 to the winner, $5,000 in support to develop the educational and outreach strategies and materials for the winning documentary, and a one-month mentorship with Shark Island Productions. Mentorship with the executives of Shark Island will also be provided to assist with the creation of an effective outreach campaign.
THE EUROPEAN UNION TRAVELLING SCHOLARSHIP

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

SELWYN SPEIGHT SCHOLARSHIP FOR RADIO REPORTING

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

FINANCIAL PERFORMANCE

In the 2010–2011 financial year AFTRS achieved a budgeted breakeven result. The Parliamentary Appropriation for AFTRS in 2010–2011 was $23,656,000. Total revenue was $28,296,000 of which $4,550,000 was generated in the main through its Open Program and Award course fees, interest and the sale of AFTRS training products.

Expenses at $28,298,000 were only $47,000 greater than the previous 2010–11 financial year.

‘Own-Source Revenue’ totalled $4,550,000, a marginal reduction of $42,000 compared to the previous year. Revenue from ‘Sale of Goods’ increased by $831,000 or 25.3% as a result of expanding the range and number of courses and adjustments in course fees charged. This increase was just short of offsetting the $855,000 reduction in interest received this financial year compared to what was received in 2009–10. In the previous year AFTRS received unbudgeted interest on excess equity funds held on deposit pending transfer to consolidated revenue.

AFTRS’ financial statements for 2010–2011 were prepared in accordance with the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) and the Finance Minister’s Orders (FMOs) for the reporting period ending 30 June 2011. The Australian National Audit Office (ANAO) issued an unqualified audit opinion on the financial statements and notes on 2 September 2011.

EXTERNAL AUDIT

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

INTERNAL AUDIT

The Internal Audit function exists independently within AFTRS. Internal Audit is administratively responsible to the Director of Corporate Services and is accountable to the Finance, Audit and Risk Management Committee (FARM). It has access to the Chair of Council and the Chief Executive Officer. Internal Audit submits an annual audit plan and regular quarterly operational plans to the Finance, Audit and Risk Management Committee.
Deloitte Australia provides internal audit services to the School. Audits conducted during 2010–2011 were:

- Follow up of all outstanding Audit issues
- Fixed Assets
- Fraud & Risk Management
- Course Management
- Financial Controls Spot-check

Representatives from Internal Audit attend FARM meetings together with a representative of the ANAO.

**RISK MANAGEMENT**

AFTRS participated in Comcover’s 2010–11 Risk Management Benchmarking Survey. Although the results of the survey indicated that there were some aspects of the AFTRS’ risk management that needed improving, the School received a benchmarking discount of 4.3 per cent on the cost of its 2010–2011 insurance premium.

**CLAIMS AND LOSSES**

There were no major losses during the year ending 30 June 2011.

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

All accounts received by AFTRS were processed for payment on time. To the best of the School’s knowledge, all properly rendered invoices were paid within the agreed trading terms.

AFTRS participates in some whole-of-government contracts where appropriate. Information is also supplied from OfficeMax for goods available on state government contracts.

Information technology equipment and general goods purchases utilised both state and federal contracts (where appropriate). The School buys capital items in accordance with the annual capital program.

**COMPETITIVE TENDERING AND EXPRESSIONS OF INTEREST**

AFTRS procurement policy requires purchases over $100,000 to be obtained through formal processes which may involve either public or selected tender (RFQ) and could include an expression of interest phase. Purchases greater than $400,000 require public tender also potentially including an expression of interest process.
In general, consideration is given to the following factors to determine the method of approach to market:

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

a) **Tenders sought and contracts entered into included the following:**

- Telecommunications services

b) **Tenders sought and contracts pending included the following:**

- Centralised production storage
- Internet gateway

c) **Request for quote (RFQ):**

- Roof terrace garden
- Alumni survey
- Mid-range cameras

**Consultancy services**

AFTRS engages consultants with specialist skills to help with defined projects. During the year AFTRS entered into approximately 57 different consultancies, involving expenditure of approximately $725,979. A total of twelve consultancies had a value exceeding $10,000.

<table>
<thead>
<tr>
<th>Consultant</th>
<th>Project</th>
</tr>
</thead>
<tbody>
<tr>
<td>IPSOS—PUBLIC AFFAIRS PTY LTD</td>
<td>Alumni research</td>
</tr>
<tr>
<td>BEEMZ PTY LTD</td>
<td>Various different database</td>
</tr>
<tr>
<td>SQUIZ AUSTRALIA PTY LTD</td>
<td>developments</td>
</tr>
<tr>
<td>THE LANTERN GROUP</td>
<td>Website analysis</td>
</tr>
<tr>
<td>BRAITHWAITE STEINER PRETTY</td>
<td>Public relations</td>
</tr>
<tr>
<td>DIMENSION DATA AUSTRALIA PTY LTD</td>
<td>Design building improvements</td>
</tr>
<tr>
<td>ACOUSTIC STUDIO PTY LTD</td>
<td>Disaster recovery</td>
</tr>
<tr>
<td>HBA CONSULTING</td>
<td>Acoustic consultancy</td>
</tr>
<tr>
<td>BEYOND TECHNOLOGY CONSULTING PTY LTD</td>
<td>Customer relationship management</td>
</tr>
<tr>
<td>NPS CONSULTING GROUP</td>
<td>Student management system</td>
</tr>
<tr>
<td>CB RICHARD ELLIS</td>
<td>modifications</td>
</tr>
<tr>
<td>UNIVERSITY OF TECHNOLOGY, SYDNEY</td>
<td>Leasing consultancy</td>
</tr>
<tr>
<td></td>
<td>Copyright study</td>
</tr>
</tbody>
</table>

**CONTRACTORS**

Each year AFTRS engages a range of independent contractors; most are industry practitioners who support its core activities of teaching and learning. See note 2B in the Financial Accounts.
AFTRS headquarters is located at the Entertainment Quarter, Moore Park in Sydney in the heart of Sydney’s screen precinct. The School has developed new strategies to deliver education and training to the metro centres and remote areas. The change in this delivery model has seen the closure of Adelaide and Brisbane interstate offices during the financial year.

<table>
<thead>
<tr>
<th>STATE</th>
<th>ADDRESS</th>
<th>LEASE, CAR PARKING RENT &amp; OUTGOINGS</th>
<th>SIZE</th>
<th>USE</th>
</tr>
</thead>
<tbody>
<tr>
<td>New South Wales</td>
<td>The Entertainment Quarter Building 130 Moore Park 2021 PO Box 2286 Strawberry Hills NSW 2012</td>
<td>$4,212,886</td>
<td>12964m²</td>
<td>Offices, Sound Stages, Recording Studios, Staging and Engineering Workshops, Theatres, Lecture and Training Rooms</td>
</tr>
<tr>
<td>Victoria</td>
<td>Level 4, 2 Russell Street Melbourne 3000</td>
<td>$156,970</td>
<td>312m²</td>
<td>Offices, Lecture and Training Rooms</td>
</tr>
<tr>
<td>Western Australia</td>
<td>eCentral TAFE Room A-116, 140 Royal Street East Perth 6004</td>
<td>N/A</td>
<td>20m²</td>
<td>Office</td>
</tr>
<tr>
<td>Tasmania</td>
<td>Space 125, Salamanca Arts Centre, 77 Salamanca Place, Hobart 7004</td>
<td>$4,770</td>
<td>28m²</td>
<td>Office</td>
</tr>
<tr>
<td>South Australia</td>
<td>Kensington SA</td>
<td>$28,568 Closed Jan 2011</td>
<td>360m²</td>
<td>Offices, Lecture and Training Rooms</td>
</tr>
<tr>
<td>Queensland</td>
<td>Judith Wright Centre of Contemporary Arts</td>
<td>$42,232 Closed June 2011</td>
<td>163m²</td>
<td>Offices, Lecture and Training Rooms and Radio Studio</td>
</tr>
</tbody>
</table>
APPENDIX 4

GRADUATES 2010

GRADUATE CERTIFICATE: ANIMATION DIRECTING

Christopher Bailey
Joshua Cooper
Emily Dean
Nathan Jones
Peter Magdas
Christopher Potter
Leanne Sharam
Juan Miguel Zaragoza

GRADUATE CERTIFICATE: MULTIPLATFORM CONTENT

Jane Arandelovic
Alexander Bathur
Tali Caspi
Katherine Davis
Monica Garriga Miret
William Hurley
Evelyn Saunders
Jayne Stevenson
Lucienne Temple

GRADUATE CERTIFICATE: 3D ANIMATION

Emily Bryson
Levi George
Martyn Haines
Jason Haylock
Karl Kloeden
Jasmine Kurdy
Alexander Owen
Jarrod Prince

FOUNDATION DIPLOMA

Seamus Aboud-Hogben
Akil Ahamat
Ashley Bell
Joel Bell
Joshua Bell
Holly Bennett
Remy Brunelli-Brondex
Timothy Burrows
James Childs-Maidment
William Colvin McKenzie
Nicholas D’Arcy
Sam de Teliga
Hayden Dyer
Aragorn Fenton
Olivia Gelbart
Santosh George
Amelia Ghirardello
Ewen Hollingsworth
Brooke Horne
Stephen Houteas
Erica Hurrell
Lucien Jankelson
Kavi Jarrott
Alice Joel
Ella Karsai
Elias Kelleher
Claron Kelly
Oliver Kennedy
Alexander Lee
Samuel Leighton-Dore
Zoe Lemon
Nicholas Lever
Ingrid Macaulay
Tyler Mahoney
Jackson May
Matthew McGuire
Abigail McKenzie
Jacqueline Miller
James Millynn
Oscar Morphew
Andrew Mortlock
Liane Moy
Laura Jane Nagy
Dru O’Meara
Jack O’Rourke
Emma Paine
Nicholas Radinoff
Gabriel Robinson
Joshua Robinson
Kate Sandy
Bradley Slabe
Sarah Smith
Aleksandar Trofin
Hope Whittle
Peter Wolswinkel
GRADUATE CERTIFICATE:
3D ANIMATION

Ross Perkin
Lemin Hua
Hee Yeong Kim
Amanda Lee
Robert Moffett
Priscilla Almeida
Byron Bourke
Scott Britton
Timothy Burrows
Phillip Michael Chiu
Adam Marr
Justin Renn

GRADUATE CERTIFICATE:
ART DIRECTION

Nicholas Buckle
Rachael Gill
Anika Herbert
Shona Menzies
Sian O’Rourke
Asimina Samolis
Nikolette Serfozo
Dylan Wozniak-O’Connor

GRADUATE CERTIFICATE:
CAMERA ASSISTANT

James Hogevonder
Adam Lynch
Rodney Monk
Brydie-Lee Sheen
Damian Smith
Davi Soesilo
Thomas Thoms

GRADUATE CERTIFICATE:
DIRECTING

Melissa Anastasi
Vincent Andriano
Stephanie Bridger
Elliot Clifford
Elizabeth Cooper
Devin Doyle
Lisa Eismen
Sara Kidd
Jasna Krismanovic
Ian Lawson
Tashi Martel
Stephen McCallum
Brendon McDonall
Juhyun Pak
Jeffrey Parker
Benson Riddle
Paramita Roy
Andrew Scarano
Laura Scrivano
Kate Vinen
Josef Weilguny
Jason Woelfi
Shiyan Zheng
Steven Amagada
Jessica Baker
Nickolas Bird
David Lea
Matthew Cameron-Rogers
Ted Janet
John Nguyen
Finbar O’Mallon
Megan Palinkas
Ivan Tinoco Alarcon
Michael Wormald
Claire Yeomans

GRADUATE CERTIFICATE:
DOCUMENTARY

Richard Baron
Michelle Bleicher
Hazel Cho
Siobhan Costigan
Sarah Ducker
Theodore Fatseas
Suzanne Goldfish
Rebecca Kirwan
David Lappin
Andrew Lovell-Simons
Nicole Manktelow
Karen Michelmore
Antonietta Morgillo
Isaac Parsons
Justin Simpson
Cameron Smeal
Mark Taylor
Maurie Waters

GRADUATE CERTIFICATE:
EDITING DRAMA

Daniel Keating
Adam Raboczi
Kelly Searancke
Annette Sicari
Bonnie Tulloh
Antonino Vaiasinni
Cameron Warn

GRADUATE CERTIFICATE: SCREEN CULTURE

Julia Avenell
Timothy Farrar
Hannah Leach
Kieran Tully
Xue Wang

GRADUATE CERTIFICATE: SCREEN MUSIC

Jonathan Bruno
Me-Lee Hay
Adrian Leung
Gregory Peterson
Joseph Twist
Nicholas West
Harrison Wood

GRADUATE CERTIFICATE: SCREENWRITING

Rowan Bate
Kate Bowman
Catherine De Luca
Maisie Dubosarsky
Jason Hoare
Ewen Hollingsworth
Kara Greiner
Mary Laidlaw
Emma Lloyd
Jasper Marlow
Christopher Martin
Juan-Carlos Martinez
Patrick May
Melanie Mossman
Rochelle Oshlack
Alison Rooke
Gavin Scott
Benjamin Tannous
Luke Briscoe
Natalie Brown
Paul Butler
Matt Gray
Trudy Pellicaan
Susan Woodford

GRADUATE CERTIFICATE: TEACHING CREATIVE PRACTICE

Erika Addis
Edward Primrose
Sarah Stollman

GRADUATE CERTIFICATE: VISUAL EFFECTS

Michael Allison
Troy Darben
Nicole Hekel
Peter Magdas
Deepankar Sarmah
Eric Whitmarsh-Knight
Benjamin Ying

GRADUATE DIPLOMA: CINEMATOGRAPHY

Fergus Cahill
Joshua Flavell
Michael Steel
Rodrigo Vidal-Dawson
Samuel Vines
Boris Vymenets
Thomas Waugh

GRADUATE DIPLOMA: COMMERCIAL RADIO BROADCASTING

Heidi Anderson
Timothy Bergh
Matthew Carr
Jake Chapman
Tullia Connor
Courtenay Davies
Elaina De Smuszko
Andrew Harrison
Luke Holdaway
Robert Morrison
Andrew Sheekey
Jeffrey Tighe
James Willis
GRADUATE DIPLOMA: DIRECTING (FICTION AND NON-FICTION)

Eugene Alberts
Ashley Fairfield
David Joshua Ford
Lucy Hayes
Jennifer Leacey
Benjamin Mathews
Thomas McKeith
Alexander Murawski
Miranda Nation
Jonathan Peters
Anthony Prescott
Megan Riakos
Leonie Savvides
Ricardo Skaff
Meryl Tankard

GRADUATE DIPLOMA: EDITING

Kenny Ang
Danielle Boesenberg
Elizabeth Deegan
Sophie Dick
Anil Griffin
Gaeme Hagan
Alan Harca
Joshua Rathmell

GRADUATE DIPLOMA: PRODUCING

Olivia Cox
Bruce Dawson
Julianne Eckersley
Jacob Graaff
Ross Howden
Peter Mether
Renae Moore
Natalie Pronin
Milena Romanin
Timothy Sargant
Joshua Smith

GRADUATE DIPLOMA: PRODUCTION DESIGN

Emma Leslie Braund
Roslyn Durnford
Catherine Rann
Lauren Richards
Madeleine Stewart
Katherine Taube

Callum Webster
Alexi Wilson
Edward James Wright

GRADUATE DIPLOMA: RADIO BROADCASTING

Georgina Baker
Michele Stefano Cenatiempo
William Dirrick-Jones
Mariam Hakim
Sarah Hall
Andrew Johnson
Alexandra Lollback
Edward Mandla
Miles Martignoni
Peta Martin
Charles Maxwell
Sarah Ndiaye
Carly Wallace
Kyran Wheatley

GRADUATE DIPLOMA: SCREEN BUSINESS

Fahim Ahad
Adam Bayliss
Catherine Durr
Adeline Gibson
Peter Herbert
Duncan Imberger
Jean-Marc Le-Pechoux
Timothy McGahan
Lyn Norfor
Stephen Prime
Alicia Rackett
Holly Salmons
Robespierre Santos
Bradley Smith
Paul Sullivan
Lou Weis
Benjamin Whimpey
Prudence Williams
Shannon Wilson

GRADUATE DIPLOMA: SCREEN MUSIC

Paul Doust
Damien Dunstan
Chadwick Gock
Jimmy Ho
Aaron Kenny
Pru Montin
Craig Morgan
Cameron Rossiter
Christine Tintor
Tsok Wee Yap

GRADUATE DIPLOMA: SOUND

Peter Climpson
Damian Del Borrello
Glenn Humphries
Daniel Rossi
Rachel Smith
Richard Teunissen
Nicholas Tyrrell
Ashley Watson

MASTER OF ARTS BY RESEARCH

Nathan Anderson
Anne Chesher
Shoni Ellis
Peter Herbert
Matthew Hancock

GRADUATE CERTIFICATE:
SCREEN BUSINESS

Farnaz Fanaian
Jordan Hart

GRADUATE CERTIFICATE:
BUSINESS ADMINISTRATION
(CREATIVE INDUSTRIES)

Martin Enright

GRADUATE CERTIFICATE:
SCREEN BUSINESS

Stephanie Potter

GRADUATE DIPLOMA: FILM &
TELEVISION – SCREEN COMPOSITION

Michael Cook
Josh Van Konkelenberg
APPENDIX 5

SUPPORTER AWARDS TO STUDENTS 2010–2011

The School’s Supporter Awards are made at the annual Graduation Ceremony where students, their families, staff and members of industry gather to celebrate the students’ achievements.

AV Myer Indigenous Award
The AV Myer Indigenous Award was presented by Mr Andrew Myer and awarded to Carly Wallace (Graduate Diploma in Radio Broadcasting) and Ella Bancroft (Foundation Diploma 2011).

Kenneth B Myer Scholarships
Mr Andrew Myer also presented the Kenneth B Myer Scholarships.
The Kenneth B Myer Exceptional Talent Scholarship was shared between Alexander Murawski (Graduate Diploma in Directing – Fiction & Non-fiction) and Benjamin Mathews (Graduate Diploma in Directing – Fiction & Non-fiction).

The Kenneth B Myer Project Scholarship was shared between an individual, Leonie Savvides (Graduate Diploma in Directing – Fiction & Non-fiction) and a producing team of Peter Mether (Graduate Diploma in Producing), Bradley Smith (Graduate Diploma in Screen Business) and Shannon Wilson (Graduate Diploma in Screen Business).

FOXTEL Scholarship for Exceptional Talent
Mr Kim Williams, the CEO of FOXTEL, presented the FOXTEL Scholarship for Exceptional Talent. It was awarded to Jennifer Leacey (Graduate Diploma in Directing – Fiction & Non-fiction).

The Shark Island Foundation Documentary Prize
In 2010 the Shark Island Foundation Documentary Prize, presented by Ms Susan Mackinnon from the Shark Island Foundation, was awarded to Benjamin Mathews (Graduate Diploma in Directing – Fiction & Non-fiction).

European Union Travelling Scholarship
In 2010 the European Union Travelling Scholarship was presented by His Excellency Dr Mihai Stefan Stuparu, Ambassador of Romania and awarded to Rachel Smith (Graduate Diploma in Sound) and to Jonathan Peters (Graduate Diploma – Fiction & Non-fiction).

Selwyn Speight Award for Radio Reporting
The Selwyn Speight Award for Radio Reporting was made to Alice Workman (Graduate Diploma in Radio Broadcasting 2011).
APPENDIX 6

GRADUATE DIPLOMA STUDENT PRODUCTIONS

50–50
2011 Colour 14’30

Director  Megan Riakos
Writer  Megan Riakos
Associate Producer  Annmaree J Bell
Cinematographer  Michael Steel
Sound Designer  Peter Climpson
Editor  Anil Griffin
Production Designer  Lauren Richards
Costume Designer  Kitty Taube
Composer  Aaron Kenny

CAST
Nellie  Jessica McNamee
Charlie  Oliver Ackland
Guido  Les Chantery

SYNOPSIS
50–50 follows Nellie Cameron, a real-life prostitute famous on the streets of Sydney in the 1920s and 30s. Nellie is enjoying the perks of her world, the drugs, the money, the fame, but in her game she can’t afford love.
I'M FEELING LUCKY
2011 Colour 14’30

Director Tony Prescott
Writer Tony Prescott
Associate Producer Sally Quade
Cinematographer Sam Vines
Sound Designer Damian Del Borrello
Editor Graeme Hagan
Production Designer Emma Leslie
Composer Chad Gock

CAST
Ted Hugo Johnstone-Burt
Chad Will Snow
Grifter/Malcolm/ Trenchcoat Justin Rosniak
Jenna Kathryn Beck

SYNOPSIS
Ted is fastidious and unlucky and offloads hope in the form of scratchies all day long. Then one night his luck would change. At a fancy dress party Ted is humiliated by lifelong nemesis Malcolm. This leads Ted on a magical journey across the city where he learns that sometimes you have to let go to get lucky.
Connection is a modern day fable about the trials and tribulations of choosing to connect through technology. Dan and Natalie meet on a dating website, they decide to go a step further and have a video date. When something goes horribly wrong both Dan and Natalie are faced with the limitations of their choices. Connection is a dark comedy with a disturbing thread that looks at modern day relationships, online contact and true connection.
EMILY
2011 Colour 19'30

Director     Benjamin Mathews
Writer       Benjamin Mathews
Script Consultants    Arie Hirsh
               James Raue
Associate Producers  Simon Moore
                     Milena Romanin
Cinematographer    Joshua Flavell
Sound Designers    Nick Tyrell
                     Glenn Humphries
Editor         Liz Deegan
Production Designers   Alexi Wilson
                     Emma Braund
Composers       Jimmy Ho
                     Christine Tinor

CAST
Jane       Roxanne Wilson
Emily     Meegan Warner

SYNOPSIS
Sixteen-year-old Emily is coming home ... but is she still a threat? Her mother's not taking any chances.
**DRIVER**

**2011 Colour 12’00**

**Director**
Gene Alberts

**Writers**
Paul Alberts
Gene Alberts

**Associate Producer**
Simon Moore

**Cinematographer**
Fergus Cahill

**Sound Designer**
Richard Teunissen

**Editor**
Sophie Dick

**Production Designer**
Callum Webster

**Composer**
Jimmy Ho

**CAST**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alek</td>
<td>Luke Ford</td>
</tr>
<tr>
<td>Nash</td>
<td>Tim Pocock</td>
</tr>
<tr>
<td>Lara</td>
<td>Sophie Hensser</td>
</tr>
<tr>
<td>Oliver</td>
<td>Jonathan Lee Jones</td>
</tr>
<tr>
<td>Bruce</td>
<td>Paul Tassone</td>
</tr>
</tbody>
</table>

**SYNOPSIS**

Alek proposes an ATM heist to help his mate Nash out of his financial situation. However, on the night of the heist it becomes apparent that Alek has made another plan. But in the end, it’s all about family...
CAST
Esme     Madeleine Begg-Cotter
Trevor    Martin Blum
Alex      Peter Bensley
Karen     Caroline Brazier

SYNOPSIS
Dragged along to her Dad's work for the holidays, Esme develops an unlikely but life-changing friendship with employee Trevor.
SMITH
2011  Colour  10’00

Director  Ashley Fairfield
Writers  Ashley Fairfield
James Raue
Associate Producer  Ross Howden
Cinematographer  Michael Steel
Sound Designer  Daniel Rossi
Editor  Danielle Boesenberg
Production Designer  Cate Rann
Composer  Benjamin Tsok Wee Yap

CAST
Smith  Tom Green
Kia  Indiana Evans
Tank  Kain O’Keefe
Father  Mark Hennessey

SYNOPSIS
In a desolate future a young boy fantasises about being a samurai hero.
PLAyGROUNd
2011  3D/2D  Colour  10’00

Director     Ricardo Skaff
Writer      Ricardo Skaff
Associate Producer    Gabriel Providel
Cinematographer    Fergus Cahill
Sound Designer    Ashley Watson
Editor     Graeme Hagan
Production Designer   Roslyn Durnford
Composer    Cam Rossiter

CAST
The Man      Paul Kelman

SYNOPSIS
The man can hear the voices, the sound of children laughing. He lives alone in a monochrome house and spends his evenings in front of the television. It is a lonely existence, bereft of all pleasure and meaning. It is not living, but simply existing. Until he hears the voices.

Leaving his house in search of the voices, he discovers an abandoned playground. Here he reacquaints himself with the simple pleasures of happier times.
ENTWINED
2011 Colour 14’00

Director          David Joshua Ford
Writer            David Joshua Ford
Associate Producers  Olivia Cox
                  Natalie Pronin
Cinematographer   Thomas Waugh
Sound Designer    Peter Climpson
Editor            Anil Griffin
Production Designer Maddie Stewart
Music Director    Aaron Kenny

CAST
Dalaja            Kristy Best
Aiden             Daniel Lissing
Garima            Prisca Scheele
Gary              Barry Langrishe

SYNOPSIS
Aiden and Dalaja’s cross-cultural romance is tested in this Australian quasi-Bollywood musical.
LUCYDIA
2011 Colour 23’00

Director
Writer
Associate Producer
Cinematographer
Sound Designer
Editor
Production Designer
Composer

Jonathan Peters
Jonathan Peters
Brian Cobb
Rodrigo Vidal Dawson
Glenn Humphries
Elizabeth Deegan
James Wright
Pru Montin

CAST
Lucy
James
Presenter

Lauren Orrell
Gyton Grantley
Gary Sweet

SYNOPSIS
Stuck in a dream incubation pod, young couple James and Lucy take the lucid dreaming drug ‘Dice', hoping to sell their dreams as content to ‘The Dream Channel – The Ecstasy of Social Networks’. When James discovers Lucy’s potentially high-rating dreams, he sells her in order to be famous.
CRYSTAL JAM
2011 Colour 15’00

Director          Leonie Savvides
Writers           Leonie Savvides
                  Joshua Wickett
Associate Producer Renae Moore
Cinematographer   Sam Vines
Sound Designer    Damian Del Borello
Editor            Josh Rathmell
Production Designer Kitty Taube
Composers         Damien Dunstan & Paul Roust

CAST
Crystal           Sarah Snook
James             Eamon Farren
Hal               Stephen Leeder

SYNOPSIS
Crystal and James fell in love in an online fantasy world, but never met in real life. When James
dies suddenly Crystal travels to attend his funeral. But some residue of James is still alive
online ...
**PIG**

2011  Colour  12’30

**Director**  Tom McKeith  
**Writers**  Sam McKeith  
**Writers**  Tom McKeith  
**Associate Producer**  Trevor Howell  
**Cinematographer**  Michael Steel  
**Sound Designer**  Nick Tyrrell  
**Editor**  Alan Harca  
**Production Designer**  Alexi Wilson  
**Composer**  Craig Morgan  

**CAST**  
Jamie     Jack Tompsett  
Mother     Hayley McElhinney  

**SYNOPSIS**  
A young boy wakes one morning to find his mother crying. He takes his father’s rifle from the shed and sets off into the bush. **Pig** tells the story of a boy trying to make sense of the desolate world he lives in, capturing a small moment in his life that leaves him changed forever.
MOTh
2011 Colour 13’30

Director      Meryl Tankard
Screenplay    Alana Valentine
Cinematographer Boris Vymenets
Sound Designer Rachel Smith
Sound Mixer    Glenn Humphries
Editor        Kenny Ang
Production Designer Roslyn Durnford
Composers     Aaron Kenny
               Paul Doust
               Damien Dunstan
               Pru Montin

CAST
Roslyn                 Beatrice McBride
Heather               Sophie Lowe
Trinni                Madeleine Madden
Aiden                 Fabian McCullum

SYNOPSIS
Three young women escape from their ‘care’ institution and break into a house, wreaking havoc and playing cruel games with its sole inhabitant before being violently captured and returned to the institution.
**KISSING POINT**

2010    Colour  17’30

Director  Lucy Hayes
Writers  Lucy Hayes
James Raue

*Based on the short story by*
Jack Marx

Associate Producer  Suzanne Mackay
Cinematographer  Rodrigo Vidal-Dawson
Sound Designer  Daniel Rossi
Editor  Sophie Dick
Production Designer  Callum Webster
Composers  Aaron Kenny
Cam Rossiter

**CAST**

Mark  Aden Young
Sarah  Leeanna Walsman
Frank  Gary Waddell
James  Jess Callaghan

**SYNOPSIS**

*Kissing Point* is a psychological thriller about a father who loses his child. Mark must face his guilt and loss and realises that in the end he is better off saving his wife from the truth.
CAST
Kristy     Sophie Lowe
Sean     Benedict Samuel
Tom     Remy Hill

SYNOPSIS
Tom has never been kissed. When his best friend offers his girlfriend to practice with, Tom’s desire is suddenly awakened, changing the trio’s friendship forever.
# APPENDIX 7

## FRIDAY ON MY MIND (FOMM) 2010–2011

### 2010

<table>
<thead>
<tr>
<th>Event</th>
</tr>
</thead>
</table>
| **The Waiting City** – Claire McCarthy & Jamie Hilton  
+ Claire McCarthy Writer/Director (*Cross Life, The Waiting City*)  
+ Jamie Hilton – Producer, See Pictures | July 2 |
| **Lou** – Belinda Chayko  
+ Belinda Chayko Writer/Director (*Lou*); Writer (*Saved*); Director (*City Loop*)  
* with a special screening of *Lou* | July 9 |
| **Creative Force** – Alice Bell  
+ Alice Bell Screenwriter (*Suburban Mayhem, Rush, Spirited, The Slap*) | July 16 |
| **Thinking Outside the Box Office** – Indie strategies for success  
+ Jon Reiss – Director (*Bomb It*), Author (*Think Outside the Box Office*) | July 23 |
| **The Telemovie’s Rise to Power** – Richard Keddie  
+ Richard Keddie Producer (*Hawke, Curtin, My Brother Jack, After the Deluge*) | July 30 |
| **Story for the Screen** – Robert Rosen  
+ Robert Rosen Director of the Narrative Literacy Laboratory Critic and former Dean of the UCLA School of Theater, Film and Television | August 6 |
| **International Film Finance** – Brian Rosen  
+ Brian Rosen Producer (*Tree Australia*), Former Head FFC | August 13 |
| **Tomorrow, When the War Began** – Stuart Beattie  
+ Stuart Beattie Writer/Director (*Tomorrow, When the War Began*); Screenwriter (*Australia, Collateral, and Pirates of the Caribbean*) | August 20 |
| **Character and High Concept** – Jacquelin Perske  
+ Jacquelin Perske Screenwriter (*Little Fish, Love My Way, Star Wars TV, Spirited*) | August 27 |
<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>South Solitary</strong> – Shirley Barrett**</td>
<td>September 3</td>
</tr>
<tr>
<td>+ Shirley Barrett Director (<em>Cherith, Love Serenade, Walk the Talk, South Solitary</em>)**</td>
<td></td>
</tr>
<tr>
<td>* Includes a special screening of <em>South Solitary</em>*</td>
<td></td>
</tr>
<tr>
<td><strong>Genre is Not a Dirty Word</strong></td>
<td>September 10</td>
</tr>
<tr>
<td>+ Karen Pearlman Author and Head of Screen Studies, AFTRS**</td>
<td></td>
</tr>
<tr>
<td><strong>The Tree</strong> – Sue Taylor**</td>
<td>September 17</td>
</tr>
<tr>
<td>+ Sue Taylore Producer (<em>The Tree, Shark Net, Three Acts of Murder</em>)**</td>
<td></td>
</tr>
<tr>
<td>* Includes a special screening of <em>The Tree</em>*</td>
<td></td>
</tr>
<tr>
<td><strong>War and Appease</strong> – The Journalist, the Documentarian and the Truth**</td>
<td>September 24</td>
</tr>
<tr>
<td>+ Dr Claudia Schreiner – Head of Programming: History, Culture and Science at ARD/MDR Germany**</td>
<td></td>
</tr>
<tr>
<td>+ Liz Jackson - ABC/Four Corners journalist and five-time Walkley Award winner**</td>
<td></td>
</tr>
<tr>
<td>* Includes a screening of <em>The Child, the Death and The Truth</em>, directed by German journalist and filmmaker Esther Schapira, as part of the INPUT program</td>
<td></td>
</tr>
<tr>
<td><strong>Rake</strong> – Peter Duncan**</td>
<td>October 1</td>
</tr>
<tr>
<td>+ Peter Duncan Writer/Director (<em>Unfinished Sky, A Little Bit of Soul, Children of the Revolution, Passion</em> and the telemovie <em>Valentine’s Day</em>)**</td>
<td></td>
</tr>
<tr>
<td><strong>Legend of the Guardians</strong> – Simon Whiteley**</td>
<td>October 22</td>
</tr>
<tr>
<td><strong>Jucy details with Louise Alston</strong></td>
<td>October 15</td>
</tr>
<tr>
<td>+ Louise Alston Director (<em>All My Friends Are Leaving Brisbane, Jucy</em>)**</td>
<td></td>
</tr>
<tr>
<td>* Includes an advance screening of <em>Jucy</em>*</td>
<td></td>
</tr>
<tr>
<td><strong>The Reef</strong> – Andrew Traucki &amp; Michael Robertson**</td>
<td>October 22</td>
</tr>
<tr>
<td>+ Michael Robertson Producer, Prodigy Movies**</td>
<td></td>
</tr>
<tr>
<td>+ Andrew Traucki Writer/Director (<em>The Reef, Black Water, Rocky Star - TV</em>)**</td>
<td></td>
</tr>
<tr>
<td><strong>Tony Tilse</strong> – The 'ins and outs' of ozzie TV, DRAMA**</td>
<td>October 29</td>
</tr>
<tr>
<td>+ Tony Tilse – Director (<em>Underbelly, Scorched, East of Everything, Farscape</em>)**</td>
<td></td>
</tr>
</tbody>
</table>
The Dinner Party – an evening to remember
+ Brendan Sloane Producer
+ Scott Murden Director
* Includes a screening of The Dinner Party

November 5

TONY AYRES – Creative Producer Writer & Director
+ Tony Ayres (The Home Song Stories, Walking on Water)

November 12

Smashcut – Gregor Jordan & Guy Gadney
+ Guy Gadney – Digital Media Practitioner, AIMIA Board Member and Director of the Project Factory
+ Gregor Jordan – Director (Two Hands, Ned Kelly)

November 19

Redhill – Al Clark
+ Al Clark Producer (The Adventures of Priscilla, Queen of the Desert, The Hard Word) and Executive Producer (Blessed, Red Hill)

November 26

2011

Mad Bastards – Brendan Fletcher
+ Brendan Fletcher Writer Director

February 25

The cross-platform world of Phillipa Finch
+ Emma Magenta Writer/Director
+ Rachel Okine Hopscotch Production and Acquisitions Executive

March 4

Penny Chapman on entertaining, challenging and informing audiences
+ Penny Chapman Producer (Blue Murder and Brides of Christ and most recently Executive Producing the upcoming TV series The Slap)

March 11

Superhero indie romance: Griff The Invisible
+ Leon Ford Writer/Director
+ Nicole O’Donohue – Producer

March 18

Jocelyn Moorhouse & Olivia Stewart on structure, plot, character & audience
+ Jocelyn Moorehouse Writer/Director (Proof), Director (How to Make An American Quilt), Producer (Muriel’s Wedding)
+ Olivia Stewart – Producer (The House of Mirth), Co-Producer (Velvet Goldmine and Brassed Off)

March 25

Bevan Lee – on writing commercially successful TV
+ Bevan Lee (Water Rats, Halifax f.p, Packed to the Rafters, All Saints, Always Greener, City Homicide, Headland, Winners & Losers)

April 1
<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australian documentary living legend Bob Connolly</td>
<td>April 8</td>
</tr>
<tr>
<td>+ Bob Connolly (<em>Rats in the Ranks and Joe Leahy’s Neighbours</em>)</td>
<td></td>
</tr>
<tr>
<td>*Includes special preview screening of <em>Mrs Carey’s Concert</em></td>
<td></td>
</tr>
<tr>
<td>New Strategies for Web Serials – Dan Illic &amp; Jarod Breen</td>
<td>April 15</td>
</tr>
<tr>
<td>+ Dan Illic – Comedian and Director</td>
<td></td>
</tr>
<tr>
<td>+ Jarod Green – Co-creator <em>Beach Az</em></td>
<td></td>
</tr>
<tr>
<td>Drama from real life horror – <em>Snowtown</em></td>
<td>April 29</td>
</tr>
<tr>
<td>+ Justin Kurzel (Director)</td>
<td></td>
</tr>
<tr>
<td>*Includes special screening</td>
<td></td>
</tr>
<tr>
<td><em>Fat Pizza, Housos and Paul Fenech</em></td>
<td>May 6</td>
</tr>
<tr>
<td>+ Paul Fenech Writer, Producer, Director and Performer (<em>Pizza, Swift and Shift Couriers and Housos and Fat Pizza</em>)</td>
<td></td>
</tr>
<tr>
<td>Louis Nowra on cinema and writing for the screen</td>
<td>May 13</td>
</tr>
<tr>
<td>+ Louis Nowra (<em>Ralliance, K-19 The Widowmaker</em>)</td>
<td></td>
</tr>
<tr>
<td>Making the Cut – Roland Gallois</td>
<td>May 20</td>
</tr>
<tr>
<td>+ Roland Gallois Editor, (<em>Here I Am, Samson a- Delilah, Accidents Happen and The Hunter with William Dafoe</em>)</td>
<td></td>
</tr>
<tr>
<td>Designing worlds – Melinda Doring</td>
<td>May 27</td>
</tr>
<tr>
<td>+ Melinda Doring Production Designer (<em>Somersault, The Home Song Stories and The Eye of the Storm</em>)</td>
<td></td>
</tr>
<tr>
<td>Truthfulness, realism and humanity</td>
<td>June 3</td>
</tr>
<tr>
<td>+ Tom Zubrycki (<em>The Hungry Tide</em>)</td>
<td></td>
</tr>
<tr>
<td>Blame and the process from Pre to International Sale</td>
<td>June 10</td>
</tr>
<tr>
<td>+ Michael Henry Writer Director</td>
<td></td>
</tr>
<tr>
<td>+ Michael Robinson Producer</td>
<td></td>
</tr>
<tr>
<td>* Includes special screening of <em>Blame</em></td>
<td></td>
</tr>
<tr>
<td>This is England</td>
<td>June 17</td>
</tr>
<tr>
<td>+ Mark Herbert CEO Ways Films</td>
<td></td>
</tr>
<tr>
<td>Marc Rosenberg – on making movies ‘Stateside’</td>
<td>June 24</td>
</tr>
<tr>
<td>+ Mark Rosenberg Writer/Producer (<em>December Boys, Dingo, Encounter at Raven’s Gate and Elevator</em>)</td>
<td></td>
</tr>
</tbody>
</table>
## APPENDIX 8

## INDUSTRY EVENTS AT AFTRS

### INDUSTRY EVENTS JULY 2010 TO JUNE 2011

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australian Directors Guild – Meeting</td>
<td>Fri July 2</td>
</tr>
<tr>
<td>AFTRS Graduates 2008 Graduate Certificate Screenwriting &amp; Producing group</td>
<td>Sat July 3</td>
</tr>
<tr>
<td>Australian Production Design Guild – Meeting</td>
<td>Tues July 6</td>
</tr>
<tr>
<td>ASPERA Conference – Tour and drinks in AFTRS foyer</td>
<td>Wed July 7</td>
</tr>
<tr>
<td>Australian Production Design Guild – Test for upcoming event</td>
<td>Thurs July 8</td>
</tr>
<tr>
<td>Australian Screen Editors Guild – Meeting</td>
<td></td>
</tr>
<tr>
<td>OZDOX – Screening, Demonstration and Q &amp; A</td>
<td>Wed July 14</td>
</tr>
<tr>
<td>“A Documentary Revolution?” – Using a DSLR as a movie camera</td>
<td>Mon July 19</td>
</tr>
<tr>
<td>Australian Production Design Guild – Jacinta Leong Talk, demonstration and Q &amp; A</td>
<td></td>
</tr>
<tr>
<td>Cultural Partners Project – Interviews</td>
<td>Sun July 25</td>
</tr>
<tr>
<td>Cultural Partners Project – Rehearsals</td>
<td></td>
</tr>
<tr>
<td>Mad Bastards – 35mm test screening</td>
<td>Tues July 27</td>
</tr>
<tr>
<td>Looking Glass Pictures – DVD Rough cut screening Memoirs of a Locust Hunting Man</td>
<td></td>
</tr>
<tr>
<td>Visual Effects Society – Daybreakers 35mm screening and Q &amp; A</td>
<td></td>
</tr>
<tr>
<td>National Film and Sound Archive First Contact 35mm screening and Q &amp; A</td>
<td>Wed July 28</td>
</tr>
<tr>
<td>English Teachers Association – Training workshop</td>
<td>Sat July 31</td>
</tr>
<tr>
<td>Australian Production Design Guild</td>
<td>Tues Aug 3</td>
</tr>
<tr>
<td>Australian Screen Editors Guild - Meeting</td>
<td>Thurs Aug 5</td>
</tr>
</tbody>
</table>

82
<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Screen Australia – CNC France Information Session</td>
<td>Tues Aug 10</td>
</tr>
<tr>
<td>Panavision/John Barry – Information &amp; demonstration evening to industry</td>
<td></td>
</tr>
<tr>
<td>OZDOX – Discussion “Australian Documentaries Online”</td>
<td>Wed Aug 11</td>
</tr>
<tr>
<td>Australian Directors Guild – Meeting</td>
<td>Fri Aug 13</td>
</tr>
<tr>
<td>JJJ Conference</td>
<td></td>
</tr>
<tr>
<td>Sydney University Centre Continuing Education – David Stratton series</td>
<td>Sun Aug 15</td>
</tr>
<tr>
<td>Australian Production Design Guild – Meeting</td>
<td>Tues Aug 17</td>
</tr>
<tr>
<td>Australian Directors Guild – Meeting</td>
<td>Wed Aug 18</td>
</tr>
<tr>
<td>National Film and Sound Archive <em>Love Serenade</em> 35mm screening and Q &amp; A</td>
<td>Wed Aug 25</td>
</tr>
<tr>
<td>Screen Australia – Marketing Seminar “SHOP the DOC”</td>
<td>Thurs Aug 26</td>
</tr>
<tr>
<td>Australian Cinematography Society – <em>South Solitary</em> 35mm screening and Q &amp; A</td>
<td>Tues Aug 31</td>
</tr>
<tr>
<td>Australian Production Design Guild – Meeting</td>
<td></td>
</tr>
<tr>
<td>Australian Screen Editors Guild – Meeting</td>
<td>Thurs Sept 2</td>
</tr>
<tr>
<td>OZDOX – “The Perfect Match for the Perfect Cut”</td>
<td>Wed Sept 8</td>
</tr>
<tr>
<td>Couples management for editors and directors</td>
<td></td>
</tr>
<tr>
<td>Guiding Light Productions Australia – Documentary screening</td>
<td>Mon Sept 13</td>
</tr>
<tr>
<td><em>Cool School Antarctica</em> (Digi betacam)</td>
<td></td>
</tr>
<tr>
<td>Production Design Guild – Meeting</td>
<td>Tue Sept 14</td>
</tr>
<tr>
<td>National Film and Sound Archive <em>Kangaroo</em> 35mm screening and Q &amp; A</td>
<td>Wed Sept 15</td>
</tr>
<tr>
<td>Script development / Martin O’Neill – Meeting</td>
<td>Fri Sept 17</td>
</tr>
<tr>
<td>Showtime – <em>The American &amp; Made in Dagenham</em> 35mm screenings</td>
<td>Mon Sept 20</td>
</tr>
<tr>
<td>Australian Production Design Guild: Andrew Chan – Talk/Q &amp; A</td>
<td>Tues Sept 21</td>
</tr>
<tr>
<td>Australian Research Council &amp; Australian Guild of Sound Composers:</td>
<td>Wed Sept 22</td>
</tr>
<tr>
<td>“Screen Music Futures” – Panel discussion and Q &amp; A</td>
<td>Fri Sept 24 &amp; Sat Sept 25</td>
</tr>
<tr>
<td>Australian Directors Guild – Best Of INPUT</td>
<td>Sat Sept 25</td>
</tr>
<tr>
<td>Sydney University Centre Continuing Education – David Stratton series</td>
<td>Sun Sept 26</td>
</tr>
<tr>
<td>ATOM Awards Screening</td>
<td>Mon Sept 27</td>
</tr>
<tr>
<td><em>A Light Touch</em> – Casting session</td>
<td></td>
</tr>
<tr>
<td>Event</td>
<td>Date</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>Australian Production Design Guild – Meeting</td>
<td>Tues Sept 28</td>
</tr>
<tr>
<td>Australian Screen Editors Guild – Subcommittee meeting</td>
<td></td>
</tr>
<tr>
<td>AFTRS Graduates 2008 – Meeting</td>
<td>Sat Oct 2</td>
</tr>
<tr>
<td><em>A Light Touch</em> – Casting session</td>
<td>Tues Oct 5</td>
</tr>
<tr>
<td>Australian Screen Editors Guild – Meeting</td>
<td>Thurs Oct 9</td>
</tr>
<tr>
<td>Australian Directors Guild – Committee Meeting</td>
<td>Fri Oct 8</td>
</tr>
<tr>
<td>ATOM Awards Screening</td>
<td>Mon Oct 11</td>
</tr>
<tr>
<td>Australian Production Design Guild – Meeting</td>
<td>Tues Oct 12</td>
</tr>
<tr>
<td>OZDOX – Screening / Discussion panel / Q &amp; A “Film As Practice Based Research”</td>
<td>Thurs Oct 14</td>
</tr>
<tr>
<td>Australian Screen Editors Guild – Prep for AGM</td>
<td></td>
</tr>
<tr>
<td>ATOM Awards Screening</td>
<td>Mon Oct 18</td>
</tr>
<tr>
<td>National Film and Sound Archive <em>Last Days of Chez Nous</em> 35mm screening and Q &amp; A</td>
<td>Tues Oct 19</td>
</tr>
<tr>
<td>Australian Production Design Guild – Meeting</td>
<td>Tues Oct 26</td>
</tr>
<tr>
<td>Australian Directors Guild – Meeting</td>
<td>Fri Oct 29</td>
</tr>
<tr>
<td>Sydney College of the Arts</td>
<td>Thurs Nov 4</td>
</tr>
<tr>
<td>Australian Screen Editors Guild</td>
<td></td>
</tr>
<tr>
<td>Scarlett Pictures / Warwick Thornton</td>
<td>Fri Nov 5</td>
</tr>
<tr>
<td>2008 AFTRS GC Writing &amp; Producing</td>
<td>Sat Nov 6</td>
</tr>
<tr>
<td>Showtime Screenings of <em>The King’s Speech</em> &amp; <em>Wild Target</em></td>
<td>Mon Nov 8</td>
</tr>
<tr>
<td>Scarlett Pictures <em>3D Jesus</em> – Film Shoot</td>
<td>Mon Nov 8 – Wed Nov 10</td>
</tr>
<tr>
<td>Australian Production Design Guild – Meeting</td>
<td>Tues Nov 9</td>
</tr>
<tr>
<td>Australian Directors Guild – Meeting</td>
<td></td>
</tr>
<tr>
<td>OZDOX – Monthly seminar/screening</td>
<td>Wed Nov 10</td>
</tr>
<tr>
<td>Warp Films Australia – <em>Snowtown</em> fine-cut screening</td>
<td>Thurs Nov 11</td>
</tr>
<tr>
<td>Screen NSW – Aurora Scriptwriting Workshop</td>
<td>Fri Nov 12 – Sun Nov 14</td>
</tr>
<tr>
<td>Event Description</td>
<td>Date</td>
</tr>
<tr>
<td>-----------------------------------------------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>International Game Developers’ Association – Meeting</td>
<td>Sun Nov 14</td>
</tr>
<tr>
<td>Visual Effects Society – Screening of <em>Despicable Me</em> + Q&amp;A</td>
<td>Tues Nov 16</td>
</tr>
<tr>
<td>Warp Films Australia – <em>Snowtown</em> lock-off screening</td>
<td>Thurs Nov 18</td>
</tr>
<tr>
<td>Australian Directors Guild - Meeting</td>
<td>Fri Nov 19</td>
</tr>
<tr>
<td>University of Sydney – David Stratton series</td>
<td>Sun Nov 21</td>
</tr>
<tr>
<td>National Film &amp; Sound Archive – NFSA Ken G Hall Film Preservation Award ceremony</td>
<td>Mon Nov 22</td>
</tr>
<tr>
<td>Australian Production Design Guild Awards – Committee meeting</td>
<td>Mon Nov 22</td>
</tr>
<tr>
<td>Panasonic – Camera preview</td>
<td>Tues Nov 23</td>
</tr>
<tr>
<td>Australian Production Design Guild - Meeting</td>
<td>Tues Nov 23</td>
</tr>
<tr>
<td>Bob Connolly – Documentary screening <em>Mrs Carey’s Concert</em></td>
<td>Tues Nov 23</td>
</tr>
<tr>
<td>World of Women (WOW) Film Festival – Judging</td>
<td>Sat Nov 27, Tues Nov 30 &amp; Wed Dec 1</td>
</tr>
<tr>
<td>Stanmart Film Services – Script development meeting</td>
<td>Wed Dec 1</td>
</tr>
<tr>
<td>Sony Australia – Launch of new camera</td>
<td>Wed Dec 1</td>
</tr>
<tr>
<td>Australian Screen Editors Guild – Meeting</td>
<td>Thurs Dec 2</td>
</tr>
<tr>
<td>AFTRS Screenwriting and Producing Graduates - Meeting</td>
<td>Sat Dec 4</td>
</tr>
<tr>
<td>Steam Engine – Meeting</td>
<td>Tues Dec 7</td>
</tr>
<tr>
<td>Australian Directors Guild – Meeting</td>
<td>Mon Dec 13</td>
</tr>
<tr>
<td>Australian Directors Guild – ADG Conference Committee meeting</td>
<td>Mon Dec 13</td>
</tr>
<tr>
<td><em>Wrath Aus</em> independent feature – Test screening</td>
<td>Mon Dec 13</td>
</tr>
<tr>
<td>OZDOX – Screening &amp; Christmas function</td>
<td>Thurs Dec 16</td>
</tr>
<tr>
<td>Australian Directors Guild – ADG Conference Committee meeting</td>
<td>Fri Jan 14</td>
</tr>
<tr>
<td>Women in Film &amp; Television – Judging screening</td>
<td>Fri Jan 21</td>
</tr>
<tr>
<td>Filmworks – Script development meeting</td>
<td>Mon Jan 24</td>
</tr>
<tr>
<td><em>Peekaboo</em> Digi Betacam 10 minutes short screening</td>
<td>Tues Jan 25</td>
</tr>
<tr>
<td>Australian Directors Guild – ADG Conference Committee meeting</td>
<td>Thurs Jan 27</td>
</tr>
<tr>
<td>Event</td>
<td>Date</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>AVID – Instructor update training for the latest version of ProTools</td>
<td>Sat Jan 29</td>
</tr>
<tr>
<td>Australian Production Design Guild</td>
<td>Tues Feb 1</td>
</tr>
<tr>
<td>OZDOX (Australian Directors Guild) – Meeting</td>
<td>Tues Feb 1</td>
</tr>
<tr>
<td>Australian Directors Guild – ADG Conference Committee meeting</td>
<td>Thurs Feb 3</td>
</tr>
<tr>
<td>Bob Connolly – Documentary screening <em>Mrs Carey's Concert</em></td>
<td></td>
</tr>
<tr>
<td>Australian Screen Editors Guild – Meeting</td>
<td>Mon Feb 7</td>
</tr>
<tr>
<td>Olivia Cox – Producing Grad – 2 x TV chat shows - Screening</td>
<td>Tues Feb 8</td>
</tr>
<tr>
<td>Australian Directors Guild – ADG Conference Committee meeting</td>
<td>Thurs Feb 10</td>
</tr>
<tr>
<td>Shorts Film Festival – Judging</td>
<td>Sat Feb 12</td>
</tr>
<tr>
<td>Archer Street – <em>Burning Man</em> – Feature screening for investors</td>
<td>Mon Feb 14</td>
</tr>
<tr>
<td>(117 min on HD Cam SR)</td>
<td></td>
</tr>
<tr>
<td>Mei Mei Productions – <em>33 Postcards</em> – Feature screening for investors</td>
<td>Wed Feb 16</td>
</tr>
<tr>
<td>(97 min on Digi betacam)</td>
<td></td>
</tr>
<tr>
<td>Australian Directors Guild – ADG Conference Committee meeting</td>
<td>Thurs Feb 17</td>
</tr>
<tr>
<td>Screen NSW Emerging Filmmakers Fund – 2 x Screenings</td>
<td>Wed Feb 23</td>
</tr>
<tr>
<td>(Digi beta and HD Cam) <em>Two Ships &amp; Waiting for the Turning of the Earth</em></td>
<td></td>
</tr>
<tr>
<td>Digital Sydney Committee – Meeting (NSW Government initiative)</td>
<td>Thurs Feb 24</td>
</tr>
<tr>
<td>Peter Duncan &amp; Andrew Knight – Meeting</td>
<td></td>
</tr>
<tr>
<td>David Stratton Workshop – Sydney University Centre for Continuing</td>
<td>Sun Feb 27</td>
</tr>
<tr>
<td>Education</td>
<td></td>
</tr>
<tr>
<td>Australian Cinematographers Society Demo and screening</td>
<td>Tues Mar 1</td>
</tr>
<tr>
<td>(RED Epic &amp; Scarlet Cameras)</td>
<td></td>
</tr>
<tr>
<td>Australian Production Design Guild – Meeting</td>
<td></td>
</tr>
<tr>
<td>Peter Duncan &amp; Andrew Knight – Meeting / research</td>
<td>Thurs Mar 3</td>
</tr>
<tr>
<td>Australian Guild of Screen Composers - Meeting</td>
<td>Fri Mar 4</td>
</tr>
<tr>
<td>Australian Film Festival “Future Film Screenplay Competition” –</td>
<td>Sun Mar 6</td>
</tr>
<tr>
<td>Rehearsal space</td>
<td></td>
</tr>
<tr>
<td>Australian Screen Editors Guild – Meeting</td>
<td>Mon Mar 7</td>
</tr>
<tr>
<td>Australian Film Festival – “Future Film Screenplay Competition”</td>
<td>Tues Mar 8</td>
</tr>
<tr>
<td>“The End of Anxiety” – Photo shoot (shots for mood reel / pitch)</td>
<td>Fri Mar 11</td>
</tr>
<tr>
<td>Event</td>
<td>Date</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>OZDOX – A Tribute to the Life and Work of Tony Wilson (ACS) (Screenings (DVD) and talk)</td>
<td>Tues Mar 15</td>
</tr>
<tr>
<td>WikiLeaks Interviews</td>
<td>Wed Mar 16</td>
</tr>
<tr>
<td>WikiLeaks Interviews</td>
<td>Thurs Mar 17</td>
</tr>
<tr>
<td>Australian Directors Guild – Meeting</td>
<td>Tues Mar 22</td>
</tr>
<tr>
<td>Aquarius Films - Discussion</td>
<td></td>
</tr>
<tr>
<td>Porchlight Films – Audience feedback screening &amp; discussion The Hunter</td>
<td>Tues Mar 22</td>
</tr>
<tr>
<td>Australian Production Design Guild – Meeting</td>
<td>Tues Mar 29</td>
</tr>
<tr>
<td>The Picture Tank – Distributor screening</td>
<td>Thurs Mar 31</td>
</tr>
<tr>
<td>Film Critics Circle Australia – Annual General Meeting</td>
<td>Mon Apr 4</td>
</tr>
<tr>
<td>Australian Screen Editors Guild – Meeting</td>
<td></td>
</tr>
<tr>
<td>AFTRS Screenwriting Graduates – Writing session</td>
<td>Wed Apr 6</td>
</tr>
<tr>
<td>“Control” – Music Industry Business Workshop – Meetings</td>
<td>Thurs Apr 7</td>
</tr>
<tr>
<td>The Law – Cast &amp; crew screening</td>
<td></td>
</tr>
<tr>
<td>The Cartographer – Cast &amp; crew screening</td>
<td></td>
</tr>
<tr>
<td>David Stratton Workshop – Sydney University Centre for Continuing Education</td>
<td>Sun Apr 10</td>
</tr>
<tr>
<td>SBS Corporate – Team Building and Strategy Meeting</td>
<td>Mon Apr 11</td>
</tr>
<tr>
<td>OZDOX – Re-enchantment : Re-imagining Documentary</td>
<td>Wed Apr 13</td>
</tr>
<tr>
<td>AFTRS Screenwriting Graduates – Writing session</td>
<td></td>
</tr>
<tr>
<td>Yorum Gross book launch</td>
<td>Thurs Apr 14</td>
</tr>
<tr>
<td>PPost &amp; Deliver (Test Screening HDCam SR) A Few Best Men</td>
<td>Mon Apr 18</td>
</tr>
<tr>
<td>Screen Australia (screening format TBC) The Tail Man</td>
<td>Tues Apr 19</td>
</tr>
<tr>
<td>Australian Screen Editors Guild (35mm screening + Q &amp; A) Wasted on the Young</td>
<td>Wed Apr 20</td>
</tr>
<tr>
<td>AFTRS Screenwriting Graduates – Writing session</td>
<td></td>
</tr>
<tr>
<td>Australian Screen Editors Guild (35mm screening + Q &amp; A) Mad Bastards</td>
<td>Mon May 2</td>
</tr>
<tr>
<td>Event Description</td>
<td>Date</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>WIFT – MWIB (Mentoring Program) – Talk and Q &amp; A with Andrew Mason</td>
<td>Wed May 4</td>
</tr>
<tr>
<td>Australian Production Design Guild – Talk and Q &amp; A with Owen Patterson</td>
<td></td>
</tr>
<tr>
<td>AFTRS Screenwriting Graduates – Writing session</td>
<td></td>
</tr>
<tr>
<td>Australian Screen Editors Guild</td>
<td>Mon May 9</td>
</tr>
<tr>
<td>Screen Australia intro and screening of <em>The David Suzuki Movie</em></td>
<td>Tues May 10</td>
</tr>
<tr>
<td>OZDOX – <em>Mrs Carey's Concert</em> and Bob Connolly talk</td>
<td>Wed May 11</td>
</tr>
<tr>
<td>Australian Screen Editors Guild and screening <em>The Reef</em> Q &amp; A</td>
<td>Tues May 17</td>
</tr>
<tr>
<td>AFTRS Screenwriting Graduates – Writing session</td>
<td>Wed May 18</td>
</tr>
<tr>
<td>Script Meetings – Amanda Higgs</td>
<td>Mon 23 May–Wed 25 May</td>
</tr>
<tr>
<td>Australian Cinematography Society – Q &amp; A <em>Wasted on the Young</em></td>
<td>Tues May 24</td>
</tr>
<tr>
<td>Australian Production Design Guild – Meeting</td>
<td></td>
</tr>
<tr>
<td>AFTRS Screenwriting Graduates – Writing Session</td>
<td>Wed May 25</td>
</tr>
<tr>
<td>LitUp Digital and Rusty Gate Films – Screen (Quicktime File)</td>
<td></td>
</tr>
<tr>
<td>Single Chip Camber Evaluation and Q &amp; A</td>
<td></td>
</tr>
<tr>
<td>Wintertime Films – <em>Black and White and Sex</em></td>
<td>Tues May 31</td>
</tr>
<tr>
<td>AFTRS Screenwriting Graduates</td>
<td>Wed Jun 1</td>
</tr>
<tr>
<td>Australian Screen Editors Guild</td>
<td>Mon Jun 6</td>
</tr>
<tr>
<td>Australian Guild of Screen Composers – Meeting</td>
<td>Tues Jun 7</td>
</tr>
<tr>
<td>Cine Literacy Conference</td>
<td>Fri Jun 10</td>
</tr>
<tr>
<td>TV Korea Interviews</td>
<td>June</td>
</tr>
<tr>
<td>Sydney Film Festival – <em>This is England ‘86</em></td>
<td>Sat Jun 11</td>
</tr>
<tr>
<td>Sydney Film Festival – <em>Dreileben</em></td>
<td>Sun Jun 12</td>
</tr>
<tr>
<td>Emerging Filmmakers Fund and short film screenings:</td>
<td>Wed Jun 16</td>
</tr>
<tr>
<td><em>Mooncake and Crab, Shut in</em></td>
<td></td>
</tr>
<tr>
<td>If Magazine – stills shoot with Luke Doolan</td>
<td>Thurs Jun 17</td>
</tr>
<tr>
<td>Sydney Film Festival – <em>This Is England ‘86</em></td>
<td>Sat Jun 18</td>
</tr>
<tr>
<td>Sydney Film Festival – <em>Dreileben</em></td>
<td>Sun Jun 19</td>
</tr>
<tr>
<td>Event</td>
<td>Date</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>Kodak cinematography masterclass setup day</td>
<td>Mon Jun 20</td>
</tr>
<tr>
<td>Showtime <em>Hanna</em> Screening AIMIA meeting</td>
<td></td>
</tr>
<tr>
<td>Kodak cinematography masterclass workshop day</td>
<td>Tues Jun 21</td>
</tr>
<tr>
<td>Australian Screen Editors Guild Screening – <em>Snowtown</em></td>
<td></td>
</tr>
<tr>
<td>Australian Production Design Guild</td>
<td></td>
</tr>
<tr>
<td>Kodak cinematography masterclass workshop day</td>
<td>Wed Jun 22</td>
</tr>
<tr>
<td>Rayon Productions – (Quicktime screenings 2 x 8min &amp; 1 x 4min)</td>
<td>Tues Jun 28</td>
</tr>
<tr>
<td>Progressive Pictures – (Hard drive screenings – 2 eps)</td>
<td></td>
</tr>
<tr>
<td>The Total Environment Centre <em>Waste Not</em> (25 min Digi betacam screening)</td>
<td>Wed Jun 29</td>
</tr>
<tr>
<td>Australian Film Institute ‘Australian Academy’ Industry Forum (Including PowerPoint presentation)</td>
<td>Thurs Jun 30</td>
</tr>
</tbody>
</table>
FINANCIAL STATEMENTS
INDEPENDENT AUDITOR’S REPORT

To the Minister for Arts

I have audited the accompanying financial statements of Australian Film, Television and Radio School (AFTRS) for the year ended 30 June 2011, which comprise: a Statement by Council, Chief Executive and Chief Financial Officer; the Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; Schedule of Asset Additions; and Notes to and forming part of the Financial Statements, including a Summary of Significant Accounting Policies.

The Council Members’ Responsibility for the Financial Statements

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

Auditor’s Responsibility

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

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

**Independence**

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

**Opinion**

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

(a) have been prepared in accordance with the Finance Minister’s Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and

(b) give a true and fair view of the matters required by the Finance Minister’s Orders including the Australian Film, Television and Radio School’s financial position as at 30 June 2011 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office

Ron Wah
Audit Principal

Delegate of the Auditor-General

Canberra
2 September 2011
STATEMENT BY COUNCIL, CHIEF EXECUTIVE
& CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2011 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister’s Orders made under the Commonwealth Authorities and Companies Act 1997, as amended.

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

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

Michael Smellie
Chair
2 September 2011

Sandra Levy
Director
2 September 2011

Ann Browne
Chief Financial Officer
2 September 2011
## STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2011

<table>
<thead>
<tr>
<th>NOTES</th>
<th>2011 $000</th>
<th>2010 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EXPENSES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee benefits</td>
<td>2A</td>
<td>14,549</td>
</tr>
<tr>
<td>Suppliers</td>
<td>2B</td>
<td>11,741</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>2C</td>
<td>2,000</td>
</tr>
<tr>
<td>Write-down and impairment of assets</td>
<td>2D</td>
<td>8</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Less:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OWN-SOURCE INCOME</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Own-source revenue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sale of goods and rendering of services</td>
<td>3A</td>
<td>4,104</td>
</tr>
<tr>
<td>Interest</td>
<td>3B</td>
<td>387</td>
</tr>
<tr>
<td>Other</td>
<td>3C</td>
<td>59</td>
</tr>
<tr>
<td><strong>Total own-source revenue</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Gains</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net gains from sale of assets</td>
<td>2E</td>
<td>2</td>
</tr>
<tr>
<td><strong>TOTAL OWN-SOURCE INCOME</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2011 $000</th>
<th>2010 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net cost of services</td>
<td>23,746</td>
<td>23,656</td>
</tr>
<tr>
<td>Revenue from government</td>
<td>3D</td>
<td>23,746</td>
</tr>
<tr>
<td><strong>Surplus</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total comprehensive income</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

**AS AT 30 JUNE 2011**

<table>
<thead>
<tr>
<th></th>
<th>NOTES</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>4A</td>
<td>7,283</td>
<td>7,316</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>4B</td>
<td>1,573</td>
<td>1,438</td>
</tr>
<tr>
<td><strong>Total financial assets</strong></td>
<td></td>
<td>8,856</td>
<td>8,754</td>
</tr>
<tr>
<td>Non-financial assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>5A, B, C</td>
<td>9,193</td>
<td>9,599</td>
</tr>
<tr>
<td>Intangibles</td>
<td>5D</td>
<td>244</td>
<td>306</td>
</tr>
<tr>
<td>Other non-financial assets</td>
<td>5F</td>
<td>452</td>
<td>254</td>
</tr>
<tr>
<td><strong>Total non-financial assets</strong></td>
<td></td>
<td>9,889</td>
<td>10,159</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td></td>
<td>18,745</td>
<td>18,913</td>
</tr>
<tr>
<td><strong>LIABILITIES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suppliers</td>
<td>6</td>
<td>1,290</td>
<td>1,114</td>
</tr>
<tr>
<td>Other payables</td>
<td>7</td>
<td>4,071</td>
<td>4,156</td>
</tr>
<tr>
<td><strong>Total payables</strong></td>
<td></td>
<td>5,361</td>
<td>5,270</td>
</tr>
<tr>
<td>Interest bearing liabilities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student bonds</td>
<td></td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total interest bearing liabilities</strong></td>
<td></td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Provisions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employees</td>
<td>8</td>
<td>2,566</td>
<td>2,823</td>
</tr>
<tr>
<td><strong>Total Provisions</strong></td>
<td></td>
<td>2,566</td>
<td>2,823</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES</strong></td>
<td></td>
<td>7,928</td>
<td>8,096</td>
</tr>
<tr>
<td><strong>NET ASSETS</strong></td>
<td></td>
<td>10,817</td>
<td>10,817</td>
</tr>
<tr>
<td><strong>EQUITY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retained surplus</td>
<td></td>
<td>10,817</td>
<td>10,817</td>
</tr>
<tr>
<td><strong>TOTAL PARENT ENTITY INTEREST</strong></td>
<td></td>
<td>10,817</td>
<td>10,817</td>
</tr>
</tbody>
</table>

*The above statement should be read in conjunction with the accompanying notes.*
## STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2011

<table>
<thead>
<tr>
<th></th>
<th>Retained Earnings</th>
<th>Asset revaluation reserve</th>
<th>Contributed Equity</th>
<th>TOTAL EQUITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>Surplus for the period</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Total comprehensive income</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Transactions with owners</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Return of capital</td>
<td>–</td>
<td>(15,494)</td>
<td>–</td>
<td>(18,601)</td>
</tr>
<tr>
<td>Total transactions with owners</td>
<td>–</td>
<td>(15,494)</td>
<td>–</td>
<td>(18,601)</td>
</tr>
<tr>
<td>Closing balance as at 30 June</td>
<td>10,817</td>
<td>10,817</td>
<td>–</td>
<td>–</td>
</tr>
</tbody>
</table>

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

FOR THE YEAR ENDED 30 JUNE 2011

NOTES  2011  2010
$000 $000

OPERATING ACTIVITIES

Cash received
Receipts from Government 23,746 23,656
Sales of goods and rendering of services 4,051 3,723
Interest 405 1,224
Net GST received 1,268 1,034
Other 40 61
Total cash received 29,510 29,698

Cash used
Employees 15,710 15,586
Suppliers 12,522 11,309
Total cash used 28,232 26,895
Net cash from operating activities 9 1,278 2,803

INVESTING ACTIVITIES

Proceeds from sales of property, plant and equipment 117 65
Purchase of plant, equipment and intangibles (1,428) (1,615)
Net cash used by investing activities (1,311) (1,550)

FINANCING ACTIVITIES

Cash used
Return of capital – (34,100)
Net cash used by financing activities – (34,100)

Net decrease in cash held (33) (32,847)
Cash at the beginning of the reporting period 7,316 40,163
Cash at the end of the reporting period 7,283 7,316

The above statement should be read in conjunction with the accompanying notes.
## SCHEDULE OF COMMITMENTS

### AS AT 30 JUNE 2011

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
</tr>
</tbody>
</table>

### BY TYPE

#### Commitments receivable

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>GST recoverable on commitments</td>
<td>5,352</td>
<td>5,645</td>
</tr>
<tr>
<td><strong>Total commitments receivable</strong></td>
<td>5,352</td>
<td>5,645</td>
</tr>
</tbody>
</table>

#### Capital commitments payable

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leasehold improvements</td>
<td>140</td>
<td>–</td>
</tr>
<tr>
<td>Plant &amp; Equipment</td>
<td>36</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total capital commitments payable</strong></td>
<td>176</td>
<td>–</td>
</tr>
</tbody>
</table>

#### Other commitments payable

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating leases¹</td>
<td>57,665</td>
<td>61,089</td>
</tr>
<tr>
<td>Other commitments²</td>
<td>1,008</td>
<td>1,008</td>
</tr>
<tr>
<td><strong>Total other commitments payable</strong></td>
<td>58,673</td>
<td>62,097</td>
</tr>
<tr>
<td><strong>Net commitments payable by type</strong></td>
<td>53,499</td>
<td>56,452</td>
</tr>
</tbody>
</table>

### BY MATURITY

#### GST recoverable on commitments

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>One year or less</td>
<td>528</td>
<td>499</td>
</tr>
<tr>
<td>From one to five years</td>
<td>1,863</td>
<td>1,831</td>
</tr>
<tr>
<td>Over five years</td>
<td>2,959</td>
<td>3,315</td>
</tr>
<tr>
<td><strong>Total commitments receivable</strong></td>
<td>5,350</td>
<td>5,645</td>
</tr>
</tbody>
</table>

#### Operating lease commitments payable

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>One year or less</td>
<td>5,122</td>
<td>4,981</td>
</tr>
<tr>
<td>From one to five years</td>
<td>19,991</td>
<td>19,641</td>
</tr>
<tr>
<td>Over five years</td>
<td>32,552</td>
<td>36,467</td>
</tr>
<tr>
<td><strong>Total operating lease commitments payable</strong></td>
<td>57,665</td>
<td>61,089</td>
</tr>
</tbody>
</table>

#### Capital commitments payable

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>One year or less</td>
<td>176</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total capital commitments payable</strong></td>
<td>176</td>
<td>1,008</td>
</tr>
</tbody>
</table>

#### Other commitments payable

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>One year or less</td>
<td>510</td>
<td>510</td>
</tr>
<tr>
<td>From one to five years</td>
<td>498</td>
<td>498</td>
</tr>
<tr>
<td><strong>Total other commitments payable</strong></td>
<td>1,008</td>
<td>1,008</td>
</tr>
<tr>
<td><strong>Net commitments payable by maturity</strong></td>
<td>53,524</td>
<td>56,452</td>
</tr>
</tbody>
</table>

NB: Commitments are GST inclusive where relevant.
Operating leases included are non-cancellable and comprise of leases for office accommodation, motor vehicles, and office equipment.

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.
There is no event since financial year end to the date of this report which has the potential to
significantly affect the ongoing structure and financial activities of AFTRS. (2010 Nil)

The above schedule should be read in conjunction with the accompanying notes.
## SCHEDULE OF ASSET ADDITIONS

FOR THE YEAR ENDED 30 JUNE 2011

<table>
<thead>
<tr>
<th></th>
<th>Other property, plant &amp; equipment</th>
<th>Intangibles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
</tr>
</tbody>
</table>

The following non-financial non-current assets were added in 2010-11:

<table>
<thead>
<tr>
<th></th>
<th>Other property, plant &amp; equipment</th>
<th>Intangibles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>By purchase - other</td>
<td>1,547</td>
<td>99</td>
<td>1,646</td>
</tr>
<tr>
<td><strong>Total additions</strong></td>
<td>1,547</td>
<td>99</td>
<td>1,646</td>
</tr>
</tbody>
</table>

The following non-financial non-current assets were added in 2009-10:

<table>
<thead>
<tr>
<th></th>
<th>Other property, plant &amp; equipment</th>
<th>Intangibles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>By purchase - other</td>
<td>1,282</td>
<td>140</td>
<td>1,422</td>
</tr>
<tr>
<td><strong>Total additions</strong></td>
<td>1,282</td>
<td>140</td>
<td>1,422</td>
</tr>
</tbody>
</table>
## INDEX TO THE NOTES TO THE FINANCIAL STATEMENTS

<table>
<thead>
<tr>
<th>NOTE</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Summary of significant accounting policies</td>
</tr>
<tr>
<td>2</td>
<td>Expenses</td>
</tr>
<tr>
<td>3</td>
<td>Incomes</td>
</tr>
<tr>
<td>4</td>
<td>Financial assets</td>
</tr>
<tr>
<td>5</td>
<td>Non-financial assets</td>
</tr>
<tr>
<td>6</td>
<td>Suppliers</td>
</tr>
<tr>
<td>7</td>
<td>Other Payables</td>
</tr>
<tr>
<td>8</td>
<td>Provisions</td>
</tr>
<tr>
<td>9</td>
<td>Cash flow reconciliation</td>
</tr>
<tr>
<td>10</td>
<td>Contingent liabilities and assets</td>
</tr>
<tr>
<td>11</td>
<td>Remuneration of council members</td>
</tr>
<tr>
<td>12</td>
<td>Related party disclosures</td>
</tr>
<tr>
<td>13</td>
<td>Remuneration of officers</td>
</tr>
<tr>
<td>14</td>
<td>Remuneration of auditors</td>
</tr>
<tr>
<td>15</td>
<td>Financial instruments</td>
</tr>
<tr>
<td>16</td>
<td>Assets held in trust</td>
</tr>
<tr>
<td>17</td>
<td>Reporting of outcomes</td>
</tr>
</tbody>
</table>
1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

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

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

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

The financial statements and notes have been prepared in accordance with:
> Finance Minister’s Orders (or FMOs) for reporting periods ending on or after 1 July 2010; and
> Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

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

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

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

1.3 Significant accounting judgements and estimates
No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period.
1.4 Changes in Australian Accounting Standards

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

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

1.5 Revenue

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

Revenue from rendering of services is recognised proportionately over the lives of the contracts. Revenue is recognised when:
> The amount of revenue can be reliably measured; and
> The probable economic benefits associated with the transaction will flow to AFTRS.

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

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

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

1.6 Gains

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

1.7 Transactions with the Government as Owner

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

1.8 Employee benefits

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

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.
All other employee benefit liabilities are measured at the present value of estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

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

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

The liability for long service leave has been determined internally as at 30 June 2011. The estimate of the present value of the liability takes into account attrition rates and pay increases.

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

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

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

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

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

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

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

Operating lease payments are expensed on a straight line basis which is representative of the pattern of benefits derived from the leased assets.
1.10 Cash
Cash and cash equivalents include cash on hand and 30 days term deposit held with a bank that is readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

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

1.12 Impairment of financial assets
Financial assets are assessed for impairment at each balance date. No impairments are reported. Receivables are recognised at the amounts due. Provision is made for bad and doubtful debts when collection of the receivable or part thereof is judged to be unlikely.

1.13 Financial liabilities
AFTRS has only one class of financial liabilities being trade creditors and accruals. They are recognised at their amortised cost, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received.

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

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

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

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

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

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.
Motor vehicles are all recognised at cost.

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

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

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

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equipment</td>
<td>3 to 10 years</td>
<td>3 to 10 years</td>
</tr>
<tr>
<td>Motor vehicles</td>
<td>3 to 7 years</td>
<td>3 to 7 years</td>
</tr>
<tr>
<td>Intangibles</td>
<td>3 to 5 years</td>
<td>3 to 5 years</td>
</tr>
</tbody>
</table>

**Impairment**
All assets were assessed for impairment at 30 June 2011. Where indications of impairment exist, the asset’s recoverable amount is estimated and an impairment adjustment made if the asset’s recoverable amount is less than its carrying amount.

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

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

Software is amortised on a straight-line basis. All software assets were assessed for indications of impairment as at 30 June 2011. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

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

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

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

**1.20 Events after the balance sheet date**
There is no event since financial year end to the date of this report which has the potential to significantly affect the ongoing structure and financial activities of AFTRS.
1.21 **Comparative figures**
Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required.

1.22 **Rounding**
Amounts have been rounded to the nearest $1,000 except in relation to the following:
> Remuneration of council members;
> Remuneration of officers (other than council members); and
> Remuneration of auditors.
### 2. EXPENSES

#### 2A. Employee expenses

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages and salaries</td>
<td>11,310</td>
<td>11,341</td>
</tr>
<tr>
<td>Superannuation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Defined benefit plans</td>
<td>475</td>
<td>627</td>
</tr>
<tr>
<td>Defined contribution plans</td>
<td>1,182</td>
<td>1,103</td>
</tr>
<tr>
<td>Leave and other benefits</td>
<td>1,476</td>
<td>1,446</td>
</tr>
<tr>
<td>Separation and redundancy</td>
<td>106</td>
<td>381</td>
</tr>
<tr>
<td><strong>Total employee expenses</strong></td>
<td><strong>14,549</strong></td>
<td><strong>14,898</strong></td>
</tr>
</tbody>
</table>

#### 2B. Suppliers

**Goods & services**

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consultants</td>
<td>826</td>
<td>427</td>
</tr>
<tr>
<td>Contractors</td>
<td>918</td>
<td>990</td>
</tr>
<tr>
<td>Stationery</td>
<td>215</td>
<td>317</td>
</tr>
<tr>
<td>Repairs &amp; maintenance</td>
<td>1,096</td>
<td>1,487</td>
</tr>
<tr>
<td>Utilities</td>
<td>647</td>
<td>676</td>
</tr>
<tr>
<td>Building services</td>
<td>533</td>
<td>498</td>
</tr>
<tr>
<td>Travel</td>
<td>413</td>
<td>410</td>
</tr>
<tr>
<td>Marketing</td>
<td>762</td>
<td>328</td>
</tr>
<tr>
<td>Others</td>
<td>1,672</td>
<td>1,074</td>
</tr>
<tr>
<td><strong>Total goods &amp; services</strong></td>
<td><strong>7,082</strong></td>
<td><strong>6,207</strong></td>
</tr>
</tbody>
</table>

**Goods & services are made up of:**

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provision of goods - external entities</td>
<td>3,197</td>
<td>2,300</td>
</tr>
<tr>
<td>Rendering of services - related entities</td>
<td>202</td>
<td>185</td>
</tr>
<tr>
<td>Rendering of services - external entities</td>
<td>3,683</td>
<td>3,722</td>
</tr>
<tr>
<td><strong>Total goods &amp; services</strong></td>
<td><strong>7,082</strong></td>
<td><strong>6,207</strong></td>
</tr>
</tbody>
</table>

**Other supplier expenses**

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating lease rentals - external entities</td>
<td>4,562</td>
<td>4,618</td>
</tr>
<tr>
<td>Workers compensation premiums</td>
<td>97</td>
<td>99</td>
</tr>
<tr>
<td><strong>Total other supplier expenses</strong></td>
<td><strong>4,659</strong></td>
<td><strong>4,717</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total supplier expenses</strong></td>
<td><strong>11,741</strong></td>
<td><strong>10,924</strong></td>
</tr>
</tbody>
</table>
## 2C. Depreciation and amortisation

### Depreciation

<table>
<thead>
<tr>
<th>Item</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plant and equipment</td>
<td>$1,395</td>
<td>$1,462</td>
</tr>
<tr>
<td>Motor vehicles</td>
<td>$22</td>
<td>$30</td>
</tr>
<tr>
<td><strong>Total depreciation</strong></td>
<td>$1,417</td>
<td>$1,492</td>
</tr>
</tbody>
</table>

### Amortisation

<table>
<thead>
<tr>
<th>Item</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leasehold improvements</td>
<td>$429</td>
<td>$402</td>
</tr>
<tr>
<td>Computer software</td>
<td>$154</td>
<td>$149</td>
</tr>
<tr>
<td><strong>Total amortisation</strong></td>
<td>$583</td>
<td>$551</td>
</tr>
</tbody>
</table>

Total depreciation and amortisation  

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$2,000</td>
<td>$2,043</td>
</tr>
</tbody>
</table>

## 2D. Writedown of assets

<table>
<thead>
<tr>
<th>Item</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doubtful debt provision written back</td>
<td>–</td>
<td>(4)</td>
</tr>
<tr>
<td>Fixed assets written off</td>
<td>$8</td>
<td>$390</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$8</td>
<td>$386</td>
</tr>
</tbody>
</table>

## 2E. Gains from asset sales

### Equipment

<table>
<thead>
<tr>
<th>Item</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proceeds from disposal</td>
<td>$32</td>
<td>$5</td>
</tr>
<tr>
<td>Carrying value of assets sold</td>
<td>(10)</td>
<td>–</td>
</tr>
<tr>
<td><strong>Gains from disposal of equipment</strong></td>
<td>(22)</td>
<td>(5)</td>
</tr>
</tbody>
</table>

### Motor vehicles

<table>
<thead>
<tr>
<th>Item</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proceeds from disposal</td>
<td>$76</td>
<td>$54</td>
</tr>
<tr>
<td>Carrying value of assets sold</td>
<td>(96)</td>
<td>(56)</td>
</tr>
<tr>
<td><strong>Loss from disposal of motor vehicles</strong></td>
<td>20</td>
<td>2</td>
</tr>
</tbody>
</table>

Total proceeds from disposal  

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$108</td>
<td>$59</td>
</tr>
</tbody>
</table>

Total carrying value of assets sold  

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(106)</td>
<td>(56)</td>
</tr>
</tbody>
</table>

Total net gains from disposals of assets  

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(2)</td>
<td>(3)</td>
</tr>
</tbody>
</table>
### 3. INCOMES

**Revenues**

#### 3A. Sale of goods and rendering of services

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sale of goods</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Related entities</td>
<td>11</td>
<td>4</td>
</tr>
<tr>
<td>External entities</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>17</td>
<td>13</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rendering of services</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Related entities</td>
<td>11</td>
<td>22</td>
</tr>
<tr>
<td>External entities</td>
<td>4,076</td>
<td>3,238</td>
</tr>
<tr>
<td><strong>Total sale of goods and rendering of services</strong></td>
<td>4,104</td>
<td>3,273</td>
</tr>
</tbody>
</table>

#### 3B. Interest

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest on deposits</td>
<td>387</td>
<td>1,242</td>
</tr>
</tbody>
</table>

#### 3C. Other revenues

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsorship and bequests</td>
<td>59</td>
<td>77</td>
</tr>
</tbody>
</table>

#### 3D. Revenues from Government

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAC Act body payment item</td>
<td>23,746</td>
<td>23,656</td>
</tr>
</tbody>
</table>
## 4. FINANCIAL ASSETS

### 4A. Cash

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank</td>
<td>7,279</td>
<td>7,310</td>
</tr>
<tr>
<td>Cash on hand</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total cash</strong></td>
<td>7,283</td>
<td>7,316</td>
</tr>
</tbody>
</table>

### 4B. Receivables

**Goods and services**

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Related entities</td>
<td>1,238</td>
<td>929</td>
</tr>
<tr>
<td>External entities</td>
<td>(10)</td>
<td>36</td>
</tr>
<tr>
<td><strong>Total receivables for goods and services</strong></td>
<td>1,228</td>
<td>965</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student debtors</td>
<td>68</td>
<td>157</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>8</td>
<td>27</td>
</tr>
<tr>
<td>GST receivable</td>
<td>246</td>
<td>294</td>
</tr>
<tr>
<td>Other receivable</td>
<td>29</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total other receivables</strong></td>
<td>351</td>
<td>479</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total trade and other receivables (gross)</strong></td>
<td>1,579</td>
<td>1,444</td>
</tr>
<tr>
<td><strong>Less : Allowance for doubtful debts</strong></td>
<td>(6)</td>
<td>(6)</td>
</tr>
<tr>
<td><strong>Total receivables (net)</strong></td>
<td>1,573</td>
<td>1,438</td>
</tr>
</tbody>
</table>

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

**Receivables are aged as follows**:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not overdue</td>
<td>1,508</td>
<td>1,298</td>
</tr>
<tr>
<td><strong>Overdue by</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0 to 30 days</td>
<td>26</td>
<td>31</td>
</tr>
<tr>
<td>31 to 60 days</td>
<td>-</td>
<td>66</td>
</tr>
<tr>
<td>61 to 90 days</td>
<td>45</td>
<td>49</td>
</tr>
<tr>
<td><strong>Total receivables (gross)</strong></td>
<td>71</td>
<td>146</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Allowance for doubtful debts</strong></td>
<td>(6)</td>
<td>(6)</td>
</tr>
<tr>
<td><strong>Total allowance for doubtful debts</strong></td>
<td>(6)</td>
<td>(6)</td>
</tr>
</tbody>
</table>
5. NON-FINANCIAL ASSETS

5A. Leasehold improvements

<table>
<thead>
<tr>
<th>At cost</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$6,018</td>
<td>$5,368</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(983)</td>
<td>(734)</td>
</tr>
<tr>
<td>Total leasehold improvements</td>
<td>5,035</td>
<td>4,634</td>
</tr>
</tbody>
</table>

5B. Plant and Equipment

<table>
<thead>
<tr>
<th>At 2009-10 valuation (fair value)</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$14,077</td>
<td>$10,057</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(10,426)</td>
<td>(9,490)</td>
</tr>
<tr>
<td>Total</td>
<td>3,651</td>
<td>567</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>At cost</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$411</td>
<td>$6,184</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(45)</td>
<td>(1,926)</td>
</tr>
<tr>
<td>Total motor vehicles</td>
<td>366</td>
<td>4,258</td>
</tr>
</tbody>
</table>

5C. Motor vehicles

<table>
<thead>
<tr>
<th>At cost</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$283</td>
<td>$311</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(142)</td>
<td>(171)</td>
</tr>
<tr>
<td>Total motor vehicles</td>
<td>141</td>
<td>140</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total infrastructure &amp; equipment</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$9,193</td>
<td>$9,599</td>
</tr>
</tbody>
</table>

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

5D. Intangibles (Computer software purchased)

<table>
<thead>
<tr>
<th>At cost</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$791</td>
<td>$978</td>
</tr>
<tr>
<td>Accumulated amortisation</td>
<td>(547)</td>
<td>(672)</td>
</tr>
<tr>
<td>Total computer software</td>
<td>244</td>
<td>306</td>
</tr>
</tbody>
</table>

No indicators of impairment were found for above non-financial assets and none is expected to be sold or disposed of within the next 12 months.
### 5E. ANALYSIS OF LEASEHOLD IMPROVEMENTS, PLANT, EQUIPMENT, & INTANGIBLES

<table>
<thead>
<tr>
<th></th>
<th>Leasehold improvements</th>
<th>Equipment</th>
<th>Motor vehicles</th>
<th>Intangibles (Software purchased)</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>Reconciliation of the opening and closing balances of leasehold improvements, plant, equipment &amp; intangibles (2010/11)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>As at 1 July 2010</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gross book value</td>
<td>5,368</td>
<td>16,241</td>
<td>311</td>
<td>978</td>
<td>22,898</td>
</tr>
<tr>
<td>Accumulated depreciation / amortisation</td>
<td>(734)</td>
<td>(11,416)</td>
<td>(171)</td>
<td>(672)</td>
<td>(12,993)</td>
</tr>
<tr>
<td>Net book value 1 July 2010</td>
<td>4,634</td>
<td>4,825</td>
<td>140</td>
<td>306</td>
<td>9,905</td>
</tr>
<tr>
<td>Additions by purchase</td>
<td>830</td>
<td>598</td>
<td>119</td>
<td>99</td>
<td>1,646</td>
</tr>
<tr>
<td>Transfer</td>
<td>-</td>
<td>7</td>
<td>-</td>
<td>(7)</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation / amortisation expense</td>
<td>(429)</td>
<td>(1,395)</td>
<td>(22)</td>
<td>(154)</td>
<td>(2,000)</td>
</tr>
<tr>
<td>Disposals</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Written off</td>
<td>-</td>
<td>(8)</td>
<td>-</td>
<td>-</td>
<td>(8)</td>
</tr>
<tr>
<td>Other disposals</td>
<td>-</td>
<td>(10)</td>
<td>(96)</td>
<td>-</td>
<td>(106)</td>
</tr>
<tr>
<td>Net movements during the year</td>
<td>401</td>
<td>(808)</td>
<td>1</td>
<td>(62)</td>
<td>(468)</td>
</tr>
<tr>
<td>Net book value 30 June 2011</td>
<td>5,035</td>
<td>4,017</td>
<td>141</td>
<td>244</td>
<td>9,437</td>
</tr>
<tr>
<td><strong>Net book value as of 30 June 2011 represented by</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gross book value</td>
<td>5,075</td>
<td>15,851</td>
<td>357</td>
<td>1,021</td>
<td>22,304</td>
</tr>
<tr>
<td>Accumulated depreciation / amortisation</td>
<td>(360)</td>
<td>(10,229)</td>
<td>(168)</td>
<td>(575)</td>
<td>(11,332)</td>
</tr>
<tr>
<td>Net book value 1 July 2009</td>
<td>4,715</td>
<td>5,622</td>
<td>189</td>
<td>446</td>
<td>10,972</td>
</tr>
<tr>
<td>Additions by purchase</td>
<td>498</td>
<td>747</td>
<td>37</td>
<td>140</td>
<td>1,422</td>
</tr>
<tr>
<td>Depreciation / amortisation expense</td>
<td>(402)</td>
<td>(1,462)</td>
<td>(30)</td>
<td>(149)</td>
<td>(2,043)</td>
</tr>
<tr>
<td>Disposals</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Written off</td>
<td>(177)</td>
<td>(82)</td>
<td>-</td>
<td>(131)</td>
<td>(380)</td>
</tr>
<tr>
<td>Other disposals</td>
<td>-</td>
<td>-</td>
<td>(56)</td>
<td>-</td>
<td>(56)</td>
</tr>
<tr>
<td>Net movements during the year</td>
<td>(81)</td>
<td>(797)</td>
<td>(49)</td>
<td>(140)</td>
<td>(1,067)</td>
</tr>
<tr>
<td>Net book value 30 June 2010</td>
<td>4,634</td>
<td>4,825</td>
<td>140</td>
<td>306</td>
<td>9,905</td>
</tr>
<tr>
<td><strong>Net book value as of 30 June 2010 represented by</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gross book value</td>
<td>5,368</td>
<td>16,241</td>
<td>311</td>
<td>978</td>
<td>22,898</td>
</tr>
<tr>
<td>Accumulated depreciation / amortisation</td>
<td>(734)</td>
<td>(11,416)</td>
<td>(171)</td>
<td>(672)</td>
<td>(12,993)</td>
</tr>
<tr>
<td>Total</td>
<td>4,634</td>
<td>4,825</td>
<td>140</td>
<td>306</td>
<td>9,905</td>
</tr>
</tbody>
</table>
### 5F. Other non-financial assets

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>452</td>
<td>254</td>
</tr>
</tbody>
</table>

### 6. SUPPLIERS

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors and accruals</td>
<td>1,256</td>
<td>1,080</td>
</tr>
<tr>
<td>Operating lease rentals</td>
<td>34</td>
<td>34</td>
</tr>
</tbody>
</table>

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

### 7. OTHER PAYABLES

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deferred income</td>
<td>1,808</td>
<td>1,712</td>
</tr>
<tr>
<td>Accruals and sundry payables</td>
<td>81</td>
<td>74</td>
</tr>
<tr>
<td>Lease incentive</td>
<td>2,182</td>
<td>2,370</td>
</tr>
</tbody>
</table>

All other payables are current.

### 8. PROVISIONS

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual leave</td>
<td>858</td>
<td>901</td>
</tr>
<tr>
<td>Long service leave</td>
<td>1,224</td>
<td>1,247</td>
</tr>
<tr>
<td>Salaries &amp; wages &amp; superannuation</td>
<td>484</td>
<td>517</td>
</tr>
<tr>
<td>Redundancy</td>
<td>–</td>
<td>158</td>
</tr>
<tr>
<td>Aggregate employee provisions</td>
<td>2,566</td>
<td>2,823</td>
</tr>
</tbody>
</table>

Employee provisions expected to be settled in

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>No more than 12 months</td>
<td>2,222</td>
<td>2,556</td>
</tr>
<tr>
<td>More than 12 months</td>
<td>344</td>
<td>272</td>
</tr>
</tbody>
</table>

The classification of current includes amounts for which there is not an unconditional right to defer settlement by one year. However, in the case of employee provisions, the above classification does not represent the amount expected to be settled within one year of reporting date.
9. CASH FLOW RECONCILIATION
Reconciliation of cash per Balance Sheet to Cash Flow Statement

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash as per cash flow statement</td>
<td>7,283</td>
<td>7,316</td>
</tr>
<tr>
<td>Cash as per balance sheet</td>
<td>7,283</td>
<td>7,316</td>
</tr>
<tr>
<td>Difference</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Reconciliation of net cost of services to net cash from operating activities

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net cost of services</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Adjustment for non-cash items

- Depreciation & amortisation: 2,000 / 2,043
- Write-down of assets: 8 / 386
- Gain on disposal of assets: (2) / (3)
- Lease incentive liability discharged: (189) / (141)

Changes in assets and liabilities

- (Increase) / decrease in receivables: (135) / (375)
- (Increase) / decrease in other assets: (198) / (40)
- (Increase) / decrease in employee provisions: (257) / 213
- (Increase) / decrease in supplier payables: 175 / (60)
- (Increase) / decrease in other payables: (124) / 780

Net cash from operating activities: 1,278 / 2,803

10. CONTINGENT LIABILITIES AND ASSETS

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

11. REMUNERATION OF COUNCIL MEMBERS

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

<table>
<thead>
<tr>
<th>Remuneration Band</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>less than $30,000</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>$30,000 - $59,999</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>6</td>
<td>7</td>
</tr>
</tbody>
</table>

Total remuneration received or due and receivable by AFTRS Council: $137,858 / $112,294

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

12. RELATED PARTY DISCLOSURES

During 2010/11, one council member was engaged by AFTRS to deliver a lecture to students. The consideration of that service was $229. (2009/10 nil)
13. SENIOR EXECUTIVE REMUNERATION

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>13A. Senior Executive Remuneration Expense</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Short-term employee benefits:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salary</td>
<td>907,046</td>
<td>949,860</td>
</tr>
<tr>
<td>Annual leave accrued</td>
<td>18,928</td>
<td>7,368</td>
</tr>
<tr>
<td>Performance bonuses</td>
<td>24,274</td>
<td>34,976</td>
</tr>
<tr>
<td>FBT</td>
<td>72,232</td>
<td>90,450</td>
</tr>
<tr>
<td>Total short-term employee benefits</td>
<td>1,022,480</td>
<td>1,082,654</td>
</tr>
<tr>
<td>Post-employment benefits:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Superannuation</td>
<td>204,899</td>
<td>295,417</td>
</tr>
<tr>
<td>Total post-employment benefits</td>
<td>204,899</td>
<td>295,417</td>
</tr>
<tr>
<td>Other long-term benefits:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long-service leave</td>
<td>24,992</td>
<td>30,135</td>
</tr>
<tr>
<td>Total other long-term benefits</td>
<td>24,992</td>
<td>30,135</td>
</tr>
<tr>
<td>Total</td>
<td>1,252,371</td>
<td>1,408,206</td>
</tr>
</tbody>
</table>

Notes:
1. Note 13A was prepared on an accrual basis (so the performance bonus expenses disclosed above may differ from the cash 'Bonus paid' in Note 13B).
2. Note 13A excludes acting arrangements and part-year service where remuneration expensed for a senior executive was less than $150,000.
13B. Average Annual Remuneration Packages and Bonus Paid to Substantive Senior Executives

<table>
<thead>
<tr>
<th>Fixed elements &amp; bonus paid ¹</th>
<th>Senior Executives No.</th>
<th>Salary</th>
<th>Allowances</th>
<th>Total</th>
<th>Bonus Paid ²</th>
</tr>
</thead>
<tbody>
<tr>
<td>$150,000 to $179,999</td>
<td>2</td>
<td>164,408</td>
<td>12,656</td>
<td>177,064</td>
<td></td>
</tr>
<tr>
<td>$180,000 to $209,999</td>
<td>5</td>
<td>166,596</td>
<td>20,249</td>
<td>186,845</td>
<td></td>
</tr>
<tr>
<td>$210,000 to $239,999</td>
<td>1</td>
<td>219,703</td>
<td>–</td>
<td>219,703</td>
<td>24,274</td>
</tr>
<tr>
<td>Total</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fixed elements &amp; bonus paid ¹</th>
<th>Senior Executives No.</th>
<th>Salary</th>
<th>Allowances</th>
<th>Total</th>
<th>Bonus Paid ²</th>
</tr>
</thead>
<tbody>
<tr>
<td>$150,000 to $179,999</td>
<td>6</td>
<td>149,145</td>
<td>21,970</td>
<td>171,115</td>
<td></td>
</tr>
<tr>
<td>$180,000 to $209,999</td>
<td>1</td>
<td>159,176</td>
<td>21,970</td>
<td>181,146</td>
<td></td>
</tr>
<tr>
<td>$210,000 to $239,999</td>
<td>1</td>
<td>211,043</td>
<td>–</td>
<td>211,043</td>
<td>34,976</td>
</tr>
<tr>
<td>Total</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes:
1. This table reports substantive senior executives who were employed by AFTRS at the end of the reporting period. Fixed elements were based on the employment agreement of each individual. Each row represents an average annualised figure (based on headcount) for the individuals in that remuneration package band (i.e. the 'Total' column).

2. This represents average actual bonuses paid during the reporting period in that remuneration package band. The 'Bonus paid' was excluded from the 'Total' calculation, (for the purpose of determining remuneration package bands). The 'Bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving the entity during the financial year.
Variable Elements:

With the exception of bonuses, variable elements were not included in the 'Fixed Elements and Bonus Paid' table above. The following variable elements were available as part of senior executives' remuneration package:

• Bonuses were based on the performance rating of each individual. The maximum bonus that an individual can receive was 15% of total remuneration

(b) On average senior executives were entitled to the following leave entitlements:
• Personal Leave: 23 days (2010: 23 days)
• Annual Leave: 20 days (2010: 20 days) each full year worked
• Long Service Leave: in accordance with Long Service Leave (Commonwealth Employees) Act 1976

(c) Senior executives were members of one of the following superannuation funds:
• Public Sector Superannuation Scheme (PSS): this scheme is closed to new members, with current employer contributions set at 14.7 per cent (2010: 15.2 per cent) (including productivity component). More information on PSS can be found at www.pss.gov.au;

• Public Sector Superannuation Accumulation Plan (PSSap): employer contributions were set at 15.4 percent (2010: 15.4 per cent), and the fund has been in operation since July 2005. More information on PSSap can be found at www.pssap.gov.au;

• Other: there were some senior executives who had their own superannuation arrangements (e.g. self-managed superannuation funds). Their employer contributions varied between 9 and 15.4 per cent (2010: 9-15.4 per cent).

(d) Various salary sacrifice arrangements were available to senior executives including superannuation and expense payment fringe benefits.

13C Other Highly Paid Staff
During the reporting period, there were NIL employees whose salary plus performance bonus were $150,000 or more (2010: nil)

14. REMUNERATION OF AUDITORS

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remuneration (net of GST) to the Auditor General for auditing financial statements for the reporting periods</td>
<td>39,000</td>
<td>47,000</td>
</tr>
</tbody>
</table>

No other services were provided by the Auditor-General during the reporting periods.
15. FINANCIAL INSTRUMENTS
(a) Interest Rate Risk

<table>
<thead>
<tr>
<th>Financial Instrument</th>
<th>Floating Interest Rate</th>
<th>Fixed Interest Rate Maturing in 1 Year or Less</th>
<th>Non-Interest Bearing</th>
<th>Total</th>
<th>Weighted Average Effective Interest Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notes</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
</tr>
</tbody>
</table>

**Financial Assets**

**Loans and receivables:**

- Cash at bank
  - 4A: 1,779 2,210 5,500 5,100 - - 7,279 7,310 4.93 3.93
- Cash on hand
  - 4A: - - - - 4 6 4 6 n/a n/a
- Receivables for goods and services
  - 4B: - - - - 1,238 929 1,238 929 n/a n/a
- Other receivables
  - 4B: - - - - 335 509 335 509 n/a n/a

**Carrying amount of financial assets:**

1,779 2,210 5,500 5,100 1,577 1,444 8,856 8,754

**Total Assets:** 18,745 18,913

**Financial Liabilities**

**At amortised cost:**

- Trade creditors
  - 6: - - - - - - 1,290 1,115 1,290 1,115 n/a n/a
- Student bonds
  - 1: 3 - - - - - - 1 3 4.0 4.0
- Other payables
  - 7: - - - - - - 4,071 4,156 4,071 4,156 n/a n/a

**Carrying amount of financial liabilities:**

1 3 - - 5,361 5,271 5,362 5,274

**Total Liabilities:** 7,928 8,097

(b) Net fair values of financial assets & liabilities

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

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

(c) Net income from financial assets / liabilities

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>$000</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Interest income from bank deposits** 3B

387 1,242

**Net income from financial assets and liabilities**

387 1,242
(d) Fee income and expense
There was no fee income or expense arising from financial instruments in the year ending 30 June 2011

(e) Credit risk exposures
AFTRS has no past due nor impaired financial assets. Exposure to credit risk is minimal as the majority of financial assets are receivable from the Australian Government and bank deposits where potential of default is unlikely. Other receivables consists of student fees and trade receivable with adequate provision for forseeable uncollectibility. The maximum exposure to such minor assets is their total values. (2011: $1,296,000; 2010: $1,122,000)

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

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

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

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

<table>
<thead>
<tr>
<th></th>
<th>2011 $000</th>
<th>2010 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Trust funds managed by AFTRS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fund opening balance</td>
<td>1,423</td>
<td>1,279</td>
</tr>
<tr>
<td>Distribution received</td>
<td>55</td>
<td>47</td>
</tr>
<tr>
<td>Interest</td>
<td>–</td>
<td>1</td>
</tr>
<tr>
<td>Increase / (decrease) in value of investment</td>
<td>48</td>
<td>117</td>
</tr>
<tr>
<td>Imputation refund received</td>
<td>20</td>
<td>26</td>
</tr>
<tr>
<td>Scholarships</td>
<td>(80)</td>
<td>(46)</td>
</tr>
<tr>
<td><strong>Fund closing balance</strong></td>
<td><strong>1,466</strong></td>
<td><strong>1,423</strong></td>
</tr>
</tbody>
</table>

Represented by:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash management fund</td>
<td>1</td>
<td>(8)</td>
</tr>
<tr>
<td>Equities fund</td>
<td><strong>1,465</strong></td>
<td><strong>1,431</strong></td>
</tr>
<tr>
<td><strong>Total funds managed by Merlyn Asset Management Pty Ltd</strong></td>
<td><strong>1,466</strong></td>
<td><strong>1,423</strong></td>
</tr>
</tbody>
</table>
17. REPORTING OF OUTCOMES

17A. Outcomes of AFTRS
AFTRS is structured for the delivery of one outcome which is detailed in section 1.1 of this note.

17B. Net cost of outcome delivery

<table>
<thead>
<tr>
<th></th>
<th>Outcome 1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2011</td>
</tr>
<tr>
<td>Expenses</td>
<td>$28,296</td>
</tr>
<tr>
<td>Income from non government sector</td>
<td></td>
</tr>
<tr>
<td>Activities subject to cost recovery</td>
<td>$4,104</td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
<tr>
<td>Interest</td>
<td>$387</td>
</tr>
<tr>
<td>Other</td>
<td>$59</td>
</tr>
<tr>
<td>Total</td>
<td>$446</td>
</tr>
<tr>
<td>Net cost</td>
<td>$23,746</td>
</tr>
</tbody>
</table>
**17C. Major classes of expenses, income, assets, and liabilities by outcome**

**Operating expenses**

<table>
<thead>
<tr>
<th>Item</th>
<th>2023</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee benefits</td>
<td>14,549</td>
<td>14,898</td>
</tr>
<tr>
<td>Suppliers</td>
<td>11,741</td>
<td>10,924</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>2,000</td>
<td>2,043</td>
</tr>
<tr>
<td>Write-down and impairment of assets</td>
<td>6</td>
<td>383</td>
</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td>28,296</td>
<td>28,248</td>
</tr>
</tbody>
</table>

**Funded by:**

<table>
<thead>
<tr>
<th>Item</th>
<th>2023</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues from government</td>
<td>23,746</td>
<td>23,656</td>
</tr>
<tr>
<td>Sale of goods and rendering of services</td>
<td>4,104</td>
<td>3,273</td>
</tr>
<tr>
<td>Interest</td>
<td>387</td>
<td>1,242</td>
</tr>
<tr>
<td>Other</td>
<td>59</td>
<td>77</td>
</tr>
<tr>
<td><strong>Total operating revenues</strong></td>
<td>28,296</td>
<td>28,248</td>
</tr>
</tbody>
</table>

**Assets**

<table>
<thead>
<tr>
<th>Item</th>
<th>2023</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>7,283</td>
<td>7,316</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>1,573</td>
<td>1,438</td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>9,193</td>
<td>9,599</td>
</tr>
<tr>
<td>Intangibles</td>
<td>244</td>
<td>306</td>
</tr>
<tr>
<td>Other non-financial assets</td>
<td>452</td>
<td>254</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>18,745</td>
<td>18,913</td>
</tr>
</tbody>
</table>

**Liabilities**

<table>
<thead>
<tr>
<th>Item</th>
<th>2023</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>5,361</td>
<td>5,271</td>
</tr>
<tr>
<td>Interest bearing liabilities</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Provisions</td>
<td>2,566</td>
<td>2,823</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES</strong></td>
<td>7,928</td>
<td>8,097</td>
</tr>
</tbody>
</table>
INDEX

A
Academic Board, 33
Academic Progression Committee (APC), 17
accident reports, 43
‘Adaptations – Have We Lost the Plot’, 22
Alumni Research Project, 22
animation courses, 12, 18, 21
Animation Interstitials, 21
animation workshops, 21
applications, 14
Auditor-General, 46
audits, 53–4
Australia Council, 19
Australian Film, Television and Radio School Act 1973, 10, 18, 39, 50, 54
Australian Human Rights Commission, 38
Australian Journal of Screen Arts and Business. see LUM:nA
Australian National Audit Office (ANAO), 53, 54
Australian Qualification Framework (AQF), 11, 15, 16
Australian Subscription Television and Radio Association (ASTRA) Graduate Program, 8, 23
A.V. Myer Indigenous Award, 51, 62
award courses
  Animation Directing, 12
  applications, 14
  Art Direction, 12
  Camera Assisting, 12
  Cinematography, 13, 19
  3D Animation, 12
delivery, 10
  Directing, 12, 13
  Documentary, 12
  Editing, 12
  levels, 11
  mentorships, 16
  Multiplatform Content, 12
  Producing, 12, 13
  Producing/ Screen Business, 13, 18
  Production Design, 13
  Radio Broadcasting, 13, 14
  Screen Business, 13
  Screen Culture, 12, 18
  Screen Music, 12, 13
  Screenwriting, 13
  selection criteria, 15
  Sound, 13
structure, 11
  Teaching Creative Practice, 18
  Visual Effects, 12
  Webisodes, 12
awards, 23
to students, 62
B
biodiversity conservation, 46
Blackfella Films, 21
Brother Win Foundation (China), 25
building, 48
C
Centre of Screen Business (CSB), 19
certificate courses. see graduate certificates
Chairman’s letter, 2
Chief Executive Officer (CEO), 34, 35
report, 5
Children and Education program, 19
Cinematography course, 13, 19
Code of Conduct and Values, 32
collaboration, 10, 22
Comcover, 46
Commonwealth Authorities and Companies Act 1997, 3, 45, 50, 93, 103
Commonwealth Disability Strategy, 44–5
Commonwealth Procurement Guidelines, 54
complaints, 38
completions, 14
“Concept: The future of Australian Screenwriting” lecture, 25
consultancies, 55
Contract for Service, 44
contractors, 55
Corporate Division, 34
Corporate Plan, 10
Corporate Responsibility Allowance, 42
counselling service, 17
courses. see also award courses; graduate certificates; graduate diplomas; masters program; Open Program
  new, 7
  review, 7, 11, 16
  short, 8, 10, 19–21
  statistics, 14–15, 20
Creative Fellowship, 24
Creative Practices/ Creative Teaching group, 18
Cultural Institutions Occupational Health and Safety network, 42
Cundall Johnston & Partners, 48
curriculum review, 7, 16, 17, 18
D
declaration, 29
Deloitte Australia, 54
Digital Media and Cinematography, 19
diploma courses. see graduate diplomas
directing courses, 12, 13
Disability Action Plan 2011-2012, 45
Disability Discrimination Act 1992, 44
Disability Policy, 17
Division Education, 34
Division of Open Program, 34
Division of Radio, 34
Division of Screen Content, 34
Division of Screen Production, 34
Division of Technology and Infrastructure, 35

E
eBook development, 19
Ecole Nationale Superieure Louis Lumiere, 25
ecologically sustainable development, 47
editing course, 12
Emotional Noise module, 24
enrolments, 15
Enterprise Agreement, 39, 41, 42
environmental performance, 48
environmental protection, 46
equal employment opportunity (EEO), 38
establishment act, 10, 18, 39, 50, 54
European Commission, 52
European Union Travelling Scholarship, 52, 62
executive team, 34
expressions of interest, 54–5

F
FEE -HELP, 17
Film Victoria, 21
Finance and Audit Risk Management (FARM) Committee, 31–2, 46, 53
financial performance, 53
financial statements, 53, 93–124
flexible working hours, 41
Foundation Diploma, 11, 15, 16, 23, 24, 35
FOXTEL, 23
Scholarship for Exceptional Talent, 51, 62
fraud control, 46
freedom of information, 45
Freedom of Information Act 1982, 45
Fresh Start Program, 21
Friday on My Mind forum (FOMM), 22, 23, 78–81
functions, 50
Future Review and Research Committee, 35

G
The Games and the Wider Interactive Entertainment Industry in Australia: an Inquiry into Sources of Innovation, 19
genre workshops 2011, 13
Governing Council, 28–30
ggraduate certificates, 11, 12, 18, 51
ggraduate diplomas, 11, 13, 14, 16, 51
graduates 2010, 57–61
graduation 2010, 16
guest lecturers, 7, 17, 22, 29

I
incident reports, 43
indemnities, 46
Independent Publisher, 23
Indigenous Teens Short Film Workshop, 21
Indigenous Training Program, 8, 21
Individual Flexibility Arrangements, 39
Individual Variable Remuneration, 39
industry events, 22, 82–9
industry relationships, 10, 22. see also collaboration
injury reports, 43
INPUT conference, 22
Inspire Foundation, 12
insurance premiums, 46
internal audit, 31, 32, 53–4
International Originality Design Contest, 25
internships, 23
judicial decisions, 46

K
Kenneth B. Myer Scholarship for Exceptional Talent, 51, 62

L
Learning and Teaching Academic Standards for Creative and Performing Arts, 16
Learning and Teaching Council, 16
legal compliance, 32
legislation (enabling), 10, 18, 39, 50, 54
Long Service Leave (Commonwealth Employees) Act 1976, 119
losses, 54
LUM:NA, 8, 14, 22, 23

M
Marketing and Promotions, 35
Master of Arts Research, 7, 11, 14, 15, 16, 18
Master of Screen Arts & Business (MSAB), 18
Master of Screen Arts (MSA), 7
masters program, 7, 11, 14, 15, 16, 18
Message Sticks Indigenous Film Festival, 21
ministerial directions, 45
Myer, Andrew, 51

N
National Australian Built Environment Rating System (NABERS), 48
National Institute of Dramatic Art (NIDA), 13
New York University
Tisch School of Arts, 7, 9, 24–5
Next FM, 14
Ngarda Media (WA), 21
O
objective, 103
Occupational Health and Safety Committee, 42, 43
occupational health and safety (OH & S), 42–3
Open Day 2011, 14
Open Program, 7, 8, 19–21
organisation chart, 36

P
part-time courses, 11, 12, 13
PAW media (NT), 21
Pitch IT, 21
Principal Executive Office, 39
privacy, 45
Privacy Act 1988, 45
procurement policy, 54–5
property use, 56
Public Relations, 35
purchasing, 54

Q
quality assurance, 16–17
Queensland University of Technology (QUT), 19

R
Radiant Life College, Qld, 21
radio courses, 14, 18, 20, 21, 34
radio training workshops, 21
Red Alert (e-newsletter), 22
Rekindling Venus project, 24
research activities, 18. see also Master of Arts Research
Research Strategy, 18
Review of the Australian Independent Screen Production Sector 2010, 25
RIBS outer island radio services (Thursday Island), 21
risk management, 31, 54
2RS, 14

S
salary (staff), 40, 117–119
Screen Australia, 19, 21
Screen Culture Research group, 18
Screen Producers Association Australia (SPAA), 25
Screen Research committee, 19
Screen Studies Department, 14, 18
ScreenWest, 21
Selwyn Speight Scholarship for Radio Reporting, 52, 62
Senior Executive Staff (SES), 39
Service Charter, 44
Shark Island Documentary Prize, 51, 62
short courses, 8, 10, 19–21
sound course, 13
South Australian Film Corporation, 21
Special Consideration Policy, 17
Speight, Selwyn, 52
sponsors, 51–2
staff
appointments, 38
consultancies, 25–6
consultation, 42
numbers, 38
OH & S trained, 43
private commitments policy, 41
profile, 39–40
training and development, 41
women, 38
statutory reports, 37–48
'Storytellers of the Flood' project, 8, 19–20
strategic direction, 10–26
students
awards, 62
productions, 63–77
support, 17
Sydney Film Festival, 21
Sydney Royal Easter Show, 14
Sydney University, 24
Sydney Writers’ Festival 2011, 8, 22, 23

T
Teaching Creative Practices Seminars, 18
tendering, 54–5
Tisch School of Arts (NYU), 7, 9, 24–5
Torres Strait Island Animation Workshop, 21
Torres Strait Island Media Association (TSIMA), 21
training and development, 41
Training Radio Training, 21
2010/11 Risk Management Benchmarking Survey (Comcover), 54

U
UMI Arts (Qld), 21

W
Wallworth, Lynette, 24
women on staff, 38
Workplace Forum, 42
AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL

Australian Film Television and Radio School
The Entertainment Quarter, 130 Bent Street, Moore Park NSW 2021.
PO Box 2286, Strawberry Hills, NSW 2012
Tel + 61 (0)2 9805 6611
Fax +61 (0)2 9887 1030
www.aftrs.edu.au

STATE OFFICES

Queensland
Judith Wright Centre of Contemporary Arts
420 Brunswick Street
PO Box 1480
Fortitude Valley QLD 4006
Tel + 61 (0) 7 3257 7646
Fax + 61 (0) 7 3257 7641

South Australia
44A High Street
Kensington SA 5068
Tel +61 (0)8 8331 9577
Fax + 61 (0)8 8331 9522

Tasmania
Room 125
Salamanca Arts Centre
77 Salamanca Place
Hobart TAS 7004
Tel +61 (0)3 6223 5983

Victoria
Level 4
2 Russell Street
Melbourne VIC 3000
Tel +61 (0)3 9602 8300

Western Australia
eCentral Room A-116
140 Royal Street
East Perth WA 6004
Tel +61 (0) 8 6211 2272
Fax +61 (0) 8 9221 5100