

A man in a blue t-shirt and jeans is riding a white horse in a parking lot. The horse is galloping, and the man is looking back over his shoulder. In the foreground, a white wicker baby carriage with blue wheels is on the wet pavement. The background shows a building and a dark sky. A large orange circle is at the top of the page.

AFTRS

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL

ANNUAL REPORT 2010 – 2011

AUSTRALIAN FILM, TELEVISION AND RADIO SCHOOL

Building 130, The Entertainment Quarter, 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

NATIONAL

PHONE: 1300 065 281



Australian Government

AFTRS

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LETTER FROM THE CHAIR

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 Annual Report 2010-2011 has been prepared in compliance with Section 9 of the Commonwealth Authorities and Companies Act 1997 and the Commonwealth Authorities and Companies (Report of Operations) Orders 2008 issued by the Minister for Finance and Deregulation.

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

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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.

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

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.

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

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.

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

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.

EDUCATION

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.

COURSE (LEVEL) 2010 ACADEMIC YEAR	APPLICATIONS (WITH CREATIVE PORTFOLIOS)	ENROLMENTS	COMPLETIONS
Foundation Diploma (Beginner)	132	56	55
Graduate Certificates (Intermediate)	326	167	168
Graduate Diploma (Advanced)	296	153	116*
Master of Arts by Research (advanced)	14	21	5*
TOTAL	768	397	344

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.

COURSE (LEVEL) 2011 ACADEMIC YEAR	APPLICATIONS (WITH CREATIVE PORTFOLIO)	ENROLMENTS
Foundation Diploma (beginner)	125	38
Graduate Certificates (intermediate)	287	146
Graduate Diploma (advanced)	286	134
Master of Arts by Research (advanced)	17	22
TOTAL	715	340

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/) (<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

	NSW	VIC	WA	TAS	QLD	SA	ACT	INDIG	TOTAL
Number of courses	122	53	8	12	24	11	1	13	244
Number of Participants	1501	505	107	99	264	137	13	114	2740
%	54.8%	18.4%	3.9%	3.6%	9.6%	5.0%	0.5%	4.2%	100%
Male	779	254	46	56	134	79	4	53	1405
Female	722	251	61	43	130	58	9	61	1335

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), Inscription, 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, screenings, 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: INTERSHIPS

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.

CORPORATE GOVERNANCE

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.

The Council made one legislative instrument in 2010–2011.

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

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

* 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

CURRENT MEMBERS	3 SEPT	23 NOV	25 FEB	19 APR
Peter Duncan (Chair)	√	√	√	√
Richard Sylvester	X	√	√	√
Paul Apps	-	√	√	X
Michael Smellie	√	√	X	√
Sandra Levy	√	√	√	√

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.

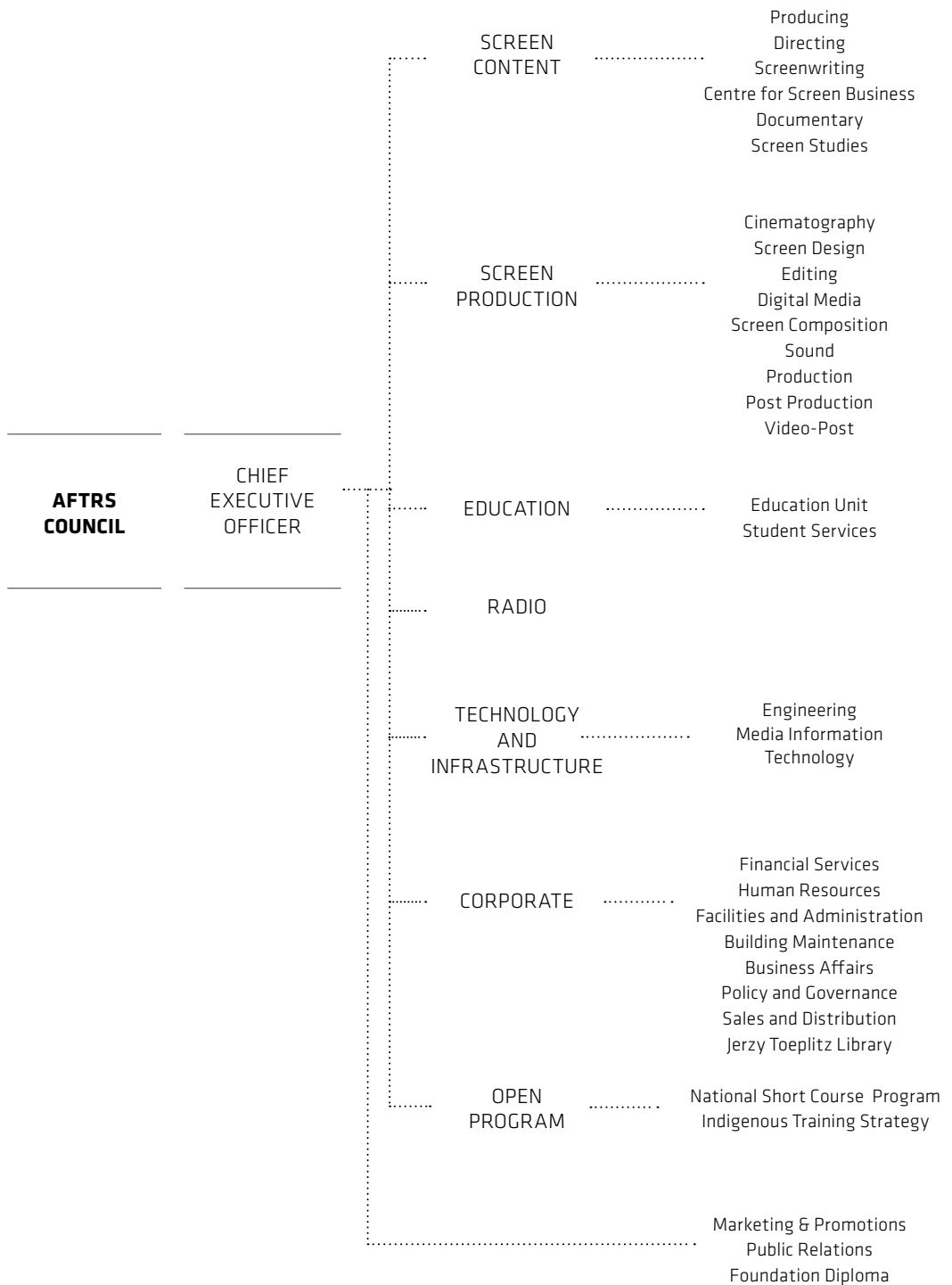
The main functions of the FRRC are to initiate and provide strategic leadership on the educational aims and objectives of the School including:

- 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



STATUTORY REPORTS

STATUTORY REPORTS

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

	MALE FULL-TIME	MALE PART-TIME	FEMALE FULL-TIME	FEMALE PART-TIME	TOTAL
New South Wales					
PEO ¹	-	-	1	-	1
SES ²	4	-	4	-	8
Below SES	46	4	44	5	99
Temporary	-	-	1	1	2
South Eastern Region					
Below SES	1	-	-	1	2
Total	51	4	50	7	112

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)

	Male	Female	Total	NESB
Senior Management	4	5	9	-
Management/Heads of Department	12	16	28	3
Teaching	11	4	15	1
Teaching/Training Support	-	7	7	1
Administration	6	19	25	5
Technical	14	2	16	5
Production	5	4	9	-
Support	2	-	2	1
Trainee	1	-	1	-
Total	55	57	112	16

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)

SALARY BAND	NESB	ATSI	PWD	WOMEN
To \$43,000	-	-	1	-
\$43,001-56,500	2	-	-	8
\$56,501-60,000	2	-	-	6
\$60,001-80,000	5	-	-	14
\$80,001-92,000	5	1	-	11
\$92,001-112,000	1	-	1	12
Over \$112,000	1	-	-	6
Total	16	1	2	57

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

WORK AND PRIVATE COMMITMENTS

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

169 days internal training	\$56,190
94 days external training	\$30,514
37 days attending conferences	\$17,559
18 days approved professional development leave	\$ 7,685
133 days approved study leave	\$35,523

Direct expenditure staff training:

Internal training	\$ 14,539
External training	\$ 30,268
Conferences	\$ 11,943
Related travel	\$ 16,982

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
- OH&S Improvement Plan 2011-2014.

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, purchaser, 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/credit 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:

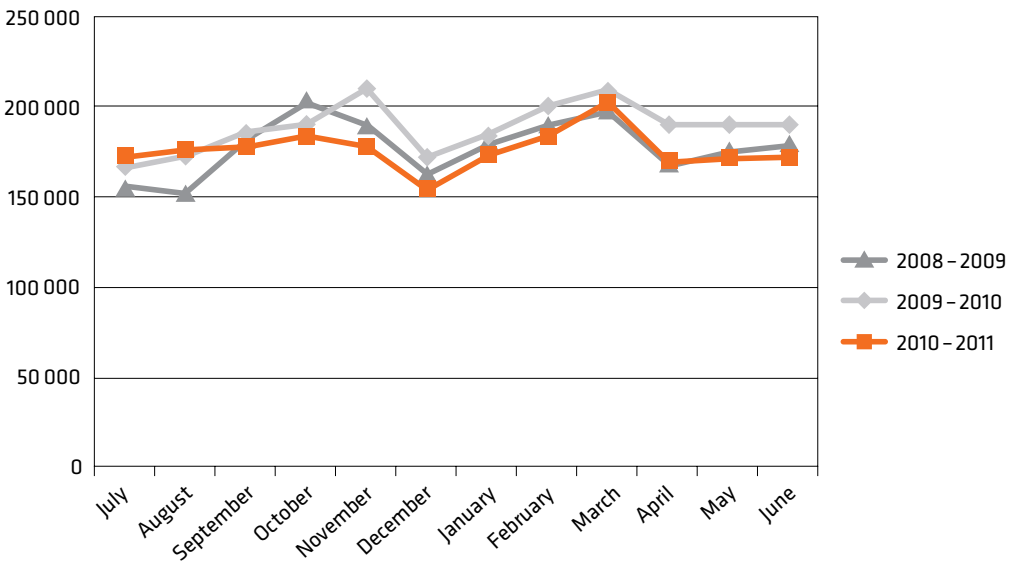
- reporting systems that identify energy efficiency opportunities
- low-landfill output due to recycling programs
- lower water usage through preventive maintenance programs
- continued environmentally friendly disposal of all obsolete computer and production equipment
- increased awareness of our commitment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

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

ENVIRONMENTAL PERFORMANCE

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.

APPENDICES

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.

APPENDIX 3

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.

Consultant

IPSOS-PUBLIC AFFAIRS PTY LTD

BEEMZ PTY LTD

SQUIZ AUSTRALIA PTY LTD

THE LANTERN GROUP

BRAITHWAITE STEINER PRETTY

DIMENSION DATA AUSTRALIA PTY LTD

ACOUSTIC STUDIO PTY LTD

HBA CONSULTING

BEYOND TECHNOLOGY CONSULTING PTY LTD

NPS CONSULTING GROUP

CB RICHARD ELLIS

UNIVERSITY OF TECHNOLOGY, SYDNEY

Project

Alumni research

Various different database developments

Website analysis

Public relations

Design building improvements

Disaster recovery

Acoustic consultancy

HR award negotiations

Customer relationship management

Student management system modifications

Leasing consultancy

Copyright study

CONTRACTORS

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

PROPERTY USE

AFTRS headquarters is located at the Entertainment Quarter, Moore Park 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.

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

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
Ciaron 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 Hogeponder
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 Krsmanovic
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 Woelfl
Shiyan Zheng
Steven Amagada
Jessica Baker
Nickolas Bird
David Lea
Matthew Cameron-Rogers
Ted Janet
John Hguyen
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
Graeme Hagan
Alan Harca
Joshua Rathmell

GRADUATE DIPLOMA: PRODUCING

Olivia Cox
Bruce Dawson
Julianne Eckersley
Jacob Graaff
Ross Howden
Peter Mether
Renaë Moore
Natalie Pronin
Milena Romanin
Timothy Sargent
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 Dirickx-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

Writer

Associate Producer

Cinematographer

Sound Designer

Editor

Production Designer

Costume Designer

Composer

Megan Riakos

Megan Riakos

Annmaree J Bell

Michael Steel

Peter Climpson

Anil Griffin

Lauren Richards

Kitty Taube

Aaron Kenny

CAST

Nellie

Charlie

Guido

Jessica McNamee

Oliver Ackland

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

2011 Colour 12'00

Director	Jennifer Leacey
Writers	Jennifer Leacey Shelley McLaren Michael Pontin
Associate Producer	Michael Pontin
Cinematographer	Thomas Waugh
Sound Designer	Rachel Smith
Editor	Alan Harca
Production Designer	Maddie Stewart
Composer	Damien Dunstan

CAST

Dan	James Mackay
Natalie	Kate Mulvany
Officer Campbell	Dan Krige

SYNOPSIS

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	Roxeanne 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

Alek	Luke Ford
Nash	Tim Pocock
Lara	Sophie Hensser
Oliver	Jonathan Lee Jones
Bruce	Paul Tassone

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 ...

TANGERINE

2011 Colour 13'00

Director

Writer

Associate Producer

Cinematographer

Sound Designer

Editor

Production Designer

Composer

Miranda Nation

Miranda Nation

Suzanne Mackay

Boris Vymenets

Glenn Humphries

Kenny Ang

Kitty Taube

Paul Doust

CAST

Esme

Trevor

Alex

Karen

Madeleine Begg-Cotter

Martin Blum

Peter Bensley

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
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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	Jonathan Peters
Writer	Jonathan Peters
Associate Producer	Brian Cobb
Cinematographer	Rodrigo Vidal Dawson
Sound Designer	Glenn Humphries
Editor	Elizabeth Deegan
Production Designer	James Wright
Composer	Pru Montin

CAST

Lucy	Lauren Orrell
James	Gyton Grantley
Presenter	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	Renaë 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 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
Screenplay
Cinematographer
Sound Designer
Sound Mixer
Editor
Production Designer
Composers

Meryl Tankard
Alana Valentine
Boris Vymenets
Rachel Smith
Glenn Humphries
Kenny Ang
Roslyn Durnford
Aaron Kenny
Paul Doust
Damien Dunstan
Pru Montin

CAST

Roslyn
Heather
Trinni
Aiden

Beatrice McBride
Sophie Lowe
Madeleine Madden
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
<i>Based on the short story by</i>	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.

KISS
2010 Colour 12'00

Director	Alexander Murawski
Writer	Alexander Murawski
Associate Producer	Annmaree J Bell
Cinematographer	Joshua Flavell
Editor	Danielle Boesenberg
Production Designer	Lauren Richards
Sound Designer	Ash Watson
Composer	Benjamin Tsok Wee Yap

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

***The Waiting City* – Claire McCarthy & Jamie Hilton**

July 2

+ Claire McCarthy Writer/Director (*Cross Life, The Waiting City*)
+ Jamie Hilton – Producer, See Pictures

***Lou* – Belinda Chayko**

July 9

+ Belinda Chayko Writer/Director (*Lou*); Writer (*Saved*); Director (*City Loop*)
* with a special screening of *Lou*

***Creative Force* – Alice Bell**

July 16

+ Alice Bell Screenwriter (*Suburban Mayhem, Rush, Spirited, The Slap*)

***Thinking Outside the Box Office* – Indie strategies for success**

July 23

+ Jon Reiss – Director (*Bomb It*), Author (*Think Outside the Box Office*)

***The Telemovie's Rise to Power* – Richard Keddie**

July 30

+ Richard Keddie Producer (*Hawke, Curtin, My Brother Jack, After the Deluge*)

***Story for the Screen* – Robert Rosen**

August 6

+ Robert Rosen Director of the Narrative Literacy Laboratory Critic and
former Dean of the UCLA School of Theater, Film and Television

***International Film Finance* – Brian Rosen**

August 13

+ Brian Rosen Producer (*Tree Australia*), Former Head FFC

***Tomorrow, When the War Began* – Stuart Beattie**

August 20

+ Stuart Beattie Writer/Director (*Tomorrow, When the War Began*);
Screenwriter (*Australia, Collateral, and Pirates of the Caribbean*)

***Character and High Concept* – Jacquelin Perske**

August 27

+ Jacquelin Perske Screenwriter (*Little Fish, Love My Way, Star Wars TV, Spirited*)

<p>South Solitary – Shirley Barrett + Shirley Barrett Director (<i>Cherith, Love Serenade, Walk the Talk, South Solitary</i>) * Includes a special screening of <i>South Solitary</i></p>	<p>September 3</p>
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<p>Genre is Not a Dirty Word + Karen Pearlman Author and Head of Screen Studies, AFTRS</p>	<p>September 10</p>
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<p>The Tree – Sue Taylor + Sue Taylore Producer (<i>The Tree, Shark Net, Three Acts of Murder</i>) * Includes a special screening of <i>The Tree</i></p>	<p>September 17</p>
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<p>War and Appease – The Journalist, the Documentarian and the Truth + Dr Claudia Schreiner – Head of Programming: History, Culture and Science at ARD/MDR Germany + Liz Jackson - <i>ABC/Four Corners</i> journalist and five-time Walkley Award winner * Includes a screening of <i>The Child, the Death and The Truth</i>, directed by German journalist and filmmaker Esther Schapira, as part of the INPUT program</p>	<p>September 24</p>
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<p>Rake – Peter Duncan + Peter Duncan Writer/Director (<i>Unfinished Sky, A Little Bit of Soul, Children of the Revolution, Passion</i> and the telemovie <i>Valentine's Day</i>)</p>	<p>October 1</p>
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<p>Legend of the Guardians - Simon Whiteley + Simon Whiteley production designer (<i>Babe, The Matrix, The Thin Red Line, Moulin Rouge!, Happy Feet</i> and <i>Legend of the Guardians</i>)</p>	
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<p>Jucy details with Louise Alston + Louise Alston Director (<i>All My Friends Are Leaving Brisbane, Jucy</i>) * Includes an advance screening of <i>Jucy</i></p>	<p>October 15</p>
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<p>The Reef – Andrew Traucki & Michael Robertson + Michael Robertson Producer, Prodigy Movies + Andrew Traucki Writer/Director (<i>The Reef, Black Water, Rocky Star - TV</i>)</p>	<p>October 22</p>
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<p>Tony Tilse – The 'ins and outs' of ozzie TV, DRAMA + Tony Tilse – Director (<i>Underbelly, Scorched, East of Everything, Farscape</i>)</p>	<p>October 29</p>
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<p>The Dinner Party – an evening to remember + Brendan Sloane Producer + Scott Murden Director * Includes a screening of <i>The Dinner Party</i></p>	November 5
<p>TONY AYRES – Creative Producer Writer & Director + Tony Ayres (<i>The Home Song Stories, Walking on Water</i>)</p>	November 12
<p>Smashcut – Gregor Jordan & Guy Gadney + Guy Gadney – Digital Media Practitioner, AIMIA Board Member and Director of the Project Factory + Gregor Jordan – Director (<i>Two Hands, Ned Kelly</i>)</p>	November 19
<p>Redhill – Al Clark + Al Clark Producer (<i>The Adventures of Priscilla, Queen of the Desert, The Hard Word</i>) and Executive Producer (<i>Blessed, Red Hill</i>)</p>	November 26
2011	
<p>Mad Bastards – Brendan Fletcher + Brendan Fletcher Writer Director</p>	February 25
<p>The cross-platform world of Phillipa Finch + Emma Magenta Writer/Director + Rachel Okine Hopscotch Production and Acquisitions Executive</p>	March 4
<p>Penny Chapman on entertaining, challenging and informing audiences + Penny Chapman Producer (<i>Blue Murder</i> and <i>Brides of Christ</i> and most recently Executive Producing the upcoming TV series <i>The Slap</i>)</p>	March 11
<p>Superhero indie romance: Griff The Invisible + Leon Ford Writer/Director + Nicole O'Donohue – Producer</p>	March 18
<p>Jocelyn Moorhouse & Olivia Stewart on structure, plot, character & audience + Jocelyn Moorhouse Writer/Director (<i>Proof</i>), Director (<i>How to Make An American Quilt</i>), Producer (<i>Muriel's Wedding</i>) + Olivia Stewart – Producer (<i>The House of Mirth</i>), Co-Producer (<i>Velvet Goldmine</i> and <i>Brassed Off</i>)</p>	March 25
<p>Bevan Lee – on writing commercially successful TV + Bevan Lee (<i>Water Rats, Halifax f.p, Packed to the Rafters, All Saints, Always Greener, City Homicide, Headland, Winners & Losers</i>)</p>	April 1

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

APPENDIX 8

INDUSTRY EVENTS AT AFTRS

INDUSTRY EVENTS JULY 2010 TO JUNE 2011

Australian Directors Guild – Meeting	Fri July 2
AFTRS Graduates 2008 Graduate Certificate Screenwriting & Producing group	Sat July 3
Australian Production Design Guild – Meeting	Tues July 6
ASPERA Conference – Tour and drinks in AFTRS foyer	Wed July 7
Australian Production Design Guild – Test for upcoming event	Thurs July 8
Australian Screen Editors Guild – Meeting	
OZDOX – Screening, Demonstration and Q & A	Wed July 14
“A Documentary Revolution?” – Using a DSLR as a movie camera	Mon July 19
Australian Production Design Guild – Jacinta Leong Talk, demonstration and Q & A	
Cultural Partners Project – Interviews	Sun July 25
Currency House – Launch Shilo McClean : Launch of Platform Papers 24 <i>The Digital Playing Fields : New Rulz for Film, Art and Performance</i>	Mon July 26
Cultural Partners Project – Rehearsals	
<i>Mad Bastards</i> – 35mm test screening	Tues July 27
Looking Glass Pictures – DVD Rough cut screening <i>Memoirs of a Locust Hunting Man</i>	
Visual Effects Society – <i>Daybreakers</i> 35mm screening and Q & A	
National Film and Sound Archive <i>First Contact</i> 35mm screening and Q & A	Wed July 28
English Teachers Association – Training workshop	Sat July 31
Australian Production Design Guild	Tues Aug 3
Australian Screen Editors Guild - Meeting	Thurs Aug 5

Screen Australia – CNC France Information Session	Tues Aug 10
Panavision/John Barry – Information & demonstration evening to industry	
OZDOX – Discussion “Australian Documentaries Online”	Wed Aug 11
Australian Directors Guild – Meeting	Fri Aug 13
JJJ Conference	
Sydney University Centre Continuing Education – David Stratton series	Sun Aug 15
Australian Production Design Guild – Meeting	Tues Aug 17
Australian Directors Guild – Meeting	Wed Aug 18
National Film and Sound Archive <i>Love Serenade</i> 35mm screening and Q & A	Wed Aug 25
Screen Australia – Marketing Seminar “SHOP the DOC”	Thurs Aug 26
Australian Cinematography Society – <i>South Solitary</i> 35mm screening and Q & A	Tues Aug 31
Australian Production Design Guild – Meeting	
Australian Screen Editors Guild – Meeting	Thurs Sept 2
OZDOX – “The Perfect Match for the Perfect Cut” Couples management for editors and directors	Wed Sept 8
Guiding Light Productions Australia – Documentary screening <i>Cool School Antarctica</i> (Digi betacam)	Mon Sept 13
Production Design Guild – Meeting	Tue Sept 14
National Film and Sound Archive <i>Kangaroo</i> 35mm screening and Q & A	Wed Sept 15
Script development / Martin O’Neill – Meeting	Fri Sept 17
Showtime – <i>The American & Made in Dagenham</i> 35mm screenings	Mon Sept 20
Australian Production Design Guild: Andrew Chan – Talk/Q & A	Tues Sept 21
Australian Research Council & Australian Guild of Sound Composers: “Screen Music Futures” – Panel discussion and Q & A	Wed Sept 22 Fri Sept 24 & Sat Sept 25
Australian Directors Guild – Best Of INPUT	Sat Sept 25
Sydney University Centre Continuing Education – David Stratton series	Sun Sept 26
ATOM Awards Screening	Mon Sept 27
<i>A Light Touch</i> – Casting session	

Australian Production Design Guild – Meeting	Tues Sept 28
Australian Screen Editors Guild – Subcommittee meeting	
AFTRS Graduates 2008 – Meeting	Sat Oct 2
<i>A Light Touch</i> – Casting session	Tues Oct 5
Australian Screen Editors Guild – Meeting	Thurs Oct 9
Australian Directors Guild – Committee Meeting	Fri Oct 8
ATOM Awards Screening	Mon Oct 11
Australian Production Design Guild – Meeting	Tues Oct 12
OZDOX – Screening / Discussion panel / Q & A “Film As Practice Based Research”	Thurs Oct 14
Australian Screen Editors Guild – Prep for AGM	
ATOM Awards Screening	Mon Oct 18
National Film and Sound Archive <i>Last Days of Chez Nous</i> 35mm screening and Q & A	Tues Oct 19
Australian Production Design Guild – Meeting	Tues Oct 26
Australian Directors Guild – Meeting	Fri Oct 29
Sydney College of the Arts	Thurs Nov 4
Australian Screen Editors Guild	
Scarlett Pictures / Warwick Thornton	Fri Nov 5
2008 AFTRS GC Writing & Producing	Sat Nov 6
Showtime Screenings of <i>The King's Speech</i> & <i>Wild Target</i>	Mon Nov 8
Scarlett Pictures <i>3D Jesus</i> – Film Shoot	Mon Nov 8 – Wed Nov 10
Australian Production Design Guild – Meeting	Tues Nov 9
Australian Directors Guild – Meeting	
OZDOX – Monthly seminar/screening	Wed Nov 10
Warp Films Australia – <i>Snowtown</i> fine-cut screening	Thurs Nov 11
Screen NSW – Aurora Scriptwriting Workshop	Fri Nov 12 – Sun Nov 14

International Game Developers' Association - Meeting	Sun Nov 14
Visual Effects Society - Screening of <i>Despicable Me</i> + Q&A	Tues Nov 16
Warp Films Australia - <i>Snowtown</i> lock-off screening	Thurs Nov 18
Australian Directors Guild - Meeting	Fri Nov 19
University of Sydney - David Stratton series	Sun Nov 21
National Film & Sound Archive - NFSA Ken G Hall Film Preservation Award ceremony	Mon Nov 22
Australian Production Design Guild Awards - Committee meeting	Mon Nov 22
Panasonic - Camera preview	Tues Nov 23
Australian Production Design Guild - Meeting	Tues Nov 23
Bob Connolly - Documentary screening <i>Mrs Carey's Concert</i>	Tues Nov 23
World of Women (WOW) Film Festival - Judging	Sat Nov 27, Tues Nov 30 & Wed Dec 1
Stanmart Film Services - Script development meeting	Wed Dec 1
Sony Australia - Launch of new camera	Wed Dec 1
Australian Screen Editors Guild - Meeting	Thurs Dec 2
AFTRS Screenwriting and Producing Graduates - Meeting	Sat Dec 4
Steam Engine - Meeting	Tues Dec 7
Australian Directors Guild - Meeting	Mon Dec 13
Australian Directors Guild - ADG Conference Committee meeting	Mon Dec 13
<i>Wrath</i> Aus independent feature - Test screening	Mon Dec 13
OZDOX - Screening & Christmas function	Thurs Dec 16
Australian Directors Guild - ADG Conference Committee meeting	Fri Jan 14
Women in Film & Television - Judging screening	Fri Jan 21
Filmworks - Script development meeting	Mon Jan 24
<i>Peekaboo</i> Digi Betacam 10 minutes short screening.	Tues Jan 25
Australian Directors Guild - ADG Conference Committee meeting	Thurs Jan 27

AVID – Instructor update training for the latest version of ProTools	Sat Jan 29
Australian Production Design Guild	Tues Feb 1
OZDOX (Australian Directors Guild) – Meeting	Tues Feb 1
Australian Directors Guild – ADG Conference Committee meeting	Thurs Feb 3
Bob Connolly – Documentary screening <i>Mrs Carey's Concert</i>	
Australian Screen Editors Guild – Meeting	Mon Feb 7
Olivia Cox – Producing Grad – 2 x TV chat shows - Screening	Tues Feb 8
Australian Directors Guild – ADG Conference Committee meeting	Thurs Feb 10
Shorts Film Festival – Judging	Sat Feb 12
Archer Street – <i>Burning Man</i> – Feature screening for investors (117 min on HD Cam SR)	Mon Feb 14
Mei Mei Productions – <i>33 Postcards</i> – Feature screening for investors (97 min on Digi betacam)	Wed Feb 16
Australian Directors Guild – ADG Conference Committee meeting	Thurs Feb 17
Screen NSW Emerging Filmmakers Fund – 2 x Screenings (Digi beta and HD Cam) <i>Two Ships & Waiting for the Turning of the Earth</i>	Wed Feb 23
Digital Sydney Committee – Meeting (NSW Government initiative)	Thurs Feb 24
Peter Duncan & Andrew Knight – Meeting	
David Stratton Workshop – Sydney University Centre for Continuing Education	Sun Feb 27
Australian Cinematographers Society Demo and screening (RED Epic & Scarlet Cameras)	Tues Mar 1
Australian Production Design Guild – Meeting	
Peter Duncan & Andrew Knight – Meeting / research	Thurs Mar 3
Australian Guild of Screen Composers – Meeting	Fri Mar 4
Australian Film Festival “Future Film Screenplay Competition” – Rehearsal space	Sun Mar 6
Australian Screen Editors Guild – Meeting	Mon Mar 7
Australian Film Festival – “Future Film Screenplay Competition”	Tues Mar 8
“The End of Anxiety” – Photo shoot (shots for mood reel / pitch)	Fri Mar 11

OZDOX – <i>A Tribute to the Life and Work of Tony Wilson</i> (ACS) (Screenings (DVD) and talk	Tues Mar 15
Wikileaks Interviews	Wed Mar 16
Wikileaks Interviews	Thurs Mar 17
Australian Directors Guild – Meeting	Tues Mar 22
Aquarius Films - Discussion	
Porchlight Films – Audience feedback screening & discussion <i>The Hunter</i>	Tues Mar 22
Australian Production Design Guild – Meeting	Tues Mar 29
The Picture Tank – Distributor screening	Thurs Mar 31
Film Critics Circle Australia – Annual General Meeting	Mon Apr 4
Australian Screen Editors Guild – Meeting	
AFTRS Screenwriting Graduates – Writing session	Wed Apr 6
“Control” – Music Industry Business Workshop – Meetings	Thurs Apr 7
<i>The Law</i> – Cast & crew screening	
<i>The Cartographer</i> – Cast & crew screening	
David Stratton Workshop – Sydney University Centre for Continuing Education	Sun Apr 10
SBS Corporate – Team Building and Strategy Meeting	Mon Apr 11
OZDOX – <i>Re-enchantment : Re-imagining Documentary</i>	Wed Apr 13
AFTRS Screenwriting Graduates – Writing session	
Yorum Gross book launch	Thurs Apr 14
PPost & Deliver (Test Screening HDCam SR) <i>A Few Best Men</i>	Mon Apr 18
Screen Australia (screening format TBC) <i>The Tall Man</i>	Tues Apr 19
Australian Screen Editors Guild (35mm screening + Q & A) <i>Wasted on the Young</i>	Wed Apr 20
AFTRS Screenwriting Graduates – Writing session	
Australian Screen Editors Guild (35mm screening + Q & A) <i>Mad Bastards</i>	Mon May 2

WIFT – MWIB (Mentoring Program) – Talk and Q & A with Andrew Mason	Wed May 4
Australian Production Design Guild – Talk and Q & A with Owen Patterson AFTRS Screenwriting Graduates – Writing session	
Australian Screen Editors Guild	Mon May 9
Screen Australia intro and screening of <i>The David Suzuki Movie</i>	Tues May 10
OZDOX – <i>Mrs Carey's Concert</i> and Bob Connolly talk	Wed May 11
Australian Screen Editors Guild and screening <i>The Reef</i> Q & A	Tues May 17
AFTRS Screenwriting Graduates – Writing session	Wed May 18
Script Meetings – Amanda Higgs	Mon 23 May– Wed 25 May
Australian Cinematography Society – Q & A <i>Wasted on the Young</i>	Tues May 24
Australian Production Design Guild – Meeting	
AFTRS Screenwriting Graduates – Writing Session	Wed May 25
LitUp Digital and Rusty Gate Films – Screen (Quicktime File) Single Chip Camber Evaluation and Q & A	
Wintertime Films – <i>Black and White and Sex</i>	Tues May 31
AFTRS Screenwriting Graduates	Wed Jun 1
Australian Screen Editors Guild	Mon Jun 6
Australian Guild of Screen Composers – Meeting	Tues Jun 7
Cine Literacy Conference	Fri Jun 10
TV Korea Interviews	June
Sydney Film Festival – <i>This is England '86</i>	Sat Jun 11
Sydney Film Festival – <i>Dreileben</i>	Sun Jun 12
Emerging Filmmakers Fund and short film screenings: <i>Mooncake and Crab, Shut in</i>	Wed Jun 16
If Magazine – stills shoot with Luke Doolan	Thurs Jun 17
Sydney Film Festival – <i>This Is England '86</i>	Sat Jun 18
Sydney Film Festival – <i>Dreileben</i>	Sun Jun 19

Kodak cinematography masterclass setup day	Mon Jun 20
Showtime <i>Hanna</i> Screening AIMIA meeting	
Kodak cinematography masterclass workshop day	Tues Jun 21
Australian Screen Editors Guild Screening – <i>Snowtown</i>	
Australian Production Design Guild	
Kodak cinematography masterclass workshop day	Wed Jun 22
Kodak cinematography masterclass workshop day	Thurs Jun 23
Rayon Productions – (Quicktime screenings 2 x 8min & 1 x 4min)	Tues Jun 28
Progressive Pictures – (Hard drive screenings – 2 eps)	
The Total Environment Centre <i>Waste Not</i> (25 min Digi betacam screening)	Wed Jun 29
Australian Film Institute 'Australian Academy' Industry Forum (Including PowerPoint presentation)	Thurs Jun 30

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

	NOTES	2011 \$000	2010 \$000
EXPENSES			
Employee benefits	2A	14,549	14,898
Suppliers	2B	11,741	10,924
Depreciation and amortisation	2C	2,000	2,043
Write-down and impairment of assets	2D	8	386
TOTAL EXPENSES		28,298	28,251
Less:			
OWN-SOURCE INCOME			
Own-source revenue			
Sale of goods and rendering of services	3A	4,104	3,273
Interest	3B	387	1,242
Other	3C	59	77
Total own-source revenue		4,550	4,592
Gains			
Net gains from sale of assets	2E	2	3
TOTAL OWN-SOURCE INCOME		4,552	4,595
Net cost of services		23,746	23,656
Revenue from government	3D	23,746	23,656
Surplus		-	-
Total comprehensive income		-	-

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

BALANCE SHEET

AS AT 30 JUNE 2011

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

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

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2011

	Retained Earnings		Asset revaluation reserve		Contributed Equity		TOTAL EQUITY	
	2011	2010	2011	2010	2011	2010	2011	2010
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Opening balance	10,817	26,311	-	18,601	-	5	10,817	44,917
Comprehensive income								
Surplus for the period	-	-	-	-	-	-	-	-
Total comprehensive income	-	-	-	-	-	-	-	-
Transactions with owners								
Return of capital	-	(15,494)	-	(18,601)	-	(5)	-	(34,100)
Total transactions with owners	-	(15,494)	-	(18,601)	-	(5)	-	(34,100)
Closing balance as at 30 June	10,817	10,817	-	-	-	-	10,817	10,817

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

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2011

	NOTES	2011 \$000	2010 \$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	
	2011	2010
	\$000	\$000
BY TYPE		
Commitments receivable		
GST recoverable on commitments	5,352	5,645
Total commitments receivable	5,352	5,645
Capital commitments payable		
Leasehold improvements	140	-
Plant & Equipment	36	-
Total capital commitments payable	176	-
Other commitments payable		
Operating leases ¹	57,665	61,089
Other commitments ²	1,008	1,008
Total other commitments payable	58,673	62,097
Net commitments payable by type	53,499	56,452
BY MATURITY		
GST recoverable on commitments		
One year or less	528	499
From one to five years	1,863	1,831
Over five years	2,959	3,315
Total commitments receivable	5,350	5,645
Operating lease commitments payable		
One year or less	5,122	4,981
From one to five years	19,991	19,641
Over five years	32,552	36,467
Total operating lease commitments payable	57,665	61,089
Capital commitments payable		
One year or less	176	-
Total capital commitments payable	176	1,008
Other commitments payable		
One year or less	510	510
From one to five years	498	498
Total other commitments payable	1,008	1,008
Net commitments payable by maturity	53,524	56,452

NB: Commitments are GST inclusive where relevant.

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

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

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

SCHEDULE OF CONTINGENCIES

AS AT 30 JUNE 2011

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

	Other property, plant & equipment	Intangibles	Total
	\$000	\$000	\$000
The following non-financial non-current assets were added in 2010-11:			
By purchase - other	1,547	99	1,646
Total additions	1,547	99	1,646
The following non-financial non-current assets were added in 2009-10:			
By purchase - other	1,282	140	1,422
Total additions	1,282	140	1,422

INDEX TO THE NOTES TO THE FINANCIAL STATEMENTS

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

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Objective of AFTRS

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

It is structured to meet one outcome:

- > A more sustainable screen and broadcasting industry through advanced industry-focused education and training for talented students, 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:

	2011	2010
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	3 to 7 years	3 to 7 years
Intangibles	3 to 5 years	3 to 5 years

Impairment

All assets were assessed for impairment at 30 June 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.

	2011	2010
	\$000	\$000
2. EXPENSES		
2A. Employee expenses		
Wages and salaries	11,310	11,341
Superannuation		
Defined benefit plans	475	627
Defined contribution plans	1,182	1,103
Leave and other benefits	1,476	1,446
Separation and redundancy	106	381
Total employee expenses	14,549	14,898
2B. Suppliers		
Goods & services		
Consultants	826	427
Contractors	918	990
Stationery	215	317
Repairs & maintenance	1,096	1,487
Utilities	647	676
Building services	533	498
Travel	413	410
Marketing	762	328
Others	1,672	1,074
Total goods & services	7,082	6,207
Goods & services are made up of:		
Provision of goods - external entities	3,197	2,300
Rendering of services - related entities	202	185
Rendering of services - external entities	3,683	3,722
Total goods & services	7,082	6,207
Other supplier expenses		
Operating lease rentals - external entities	4,562	4,618
Workers compensation premiums	97	99
Total other supplier expenses	4,659	4,717
Total supplier expenses	11,741	10,924

	2011	2010
	\$000	\$000
2C. Depreciation and amortisation		
Depreciation		
Plant and equipment	1,395	1,462
Motor vehicles	22	30
Total depreciation	1,417	1,492
Amortisation		
Leasehold improvements	429	402
Computer software	154	149
Total amortisation	583	551
Total depreciation and amortisation	2,000	2,043
2D. Writedown of assets		
Doubtful debt provision written back	-	(4)
Fixed assets written off	8	390
	8	386
2E. Gains from asset sales		
Equipment		
Proceeds from disposal	32	5
Carrying value of assets sold	(10)	-
Gains from disposal of equipment	(22)	(5)
Motor vehicles		
Proceeds from disposal	76	54
Carrying value of assets sold	(96)	(56)
Loss from disposal of motor vehicles	20	2
Total proceeds from disposal	108	59
Total carrying value of assets sold	(106)	(56)
Total net gains from disposals of assets	(2)	(3)

	2011	2010
	\$000	\$000
3. INCOMES		
<i>Revenues</i>		
3A. Sale of goods and rendering of services		
Sale of goods		
Related entities	11	4
External entities	6	9
	<u>17</u>	<u>13</u>
Rendering of services		
Related entities	11	22
External entities	4,076	3,238
	<u>4,087</u>	<u>3,260</u>
Total sale of goods and rendering of services	4,104	3,273
3B. Interest		
Interest on deposits	387	1,242
3C. Other revenues		
Sponsorship and bequests	59	77
3D. Revenues from Government		
Revenues from Government		
CAC Act body payment item	23,746	23,656

	2011	2010
	\$000	\$000

4. FINANCIAL ASSETS

4A. Cash

Cash at bank	7,279	7,310
Cash on hand	4	6
Total cash	<u>7,283</u>	<u>7,316</u>

4B. Receivables

Goods and services		
Related entities	1,238	929
External entities	(10)	36
Total receivables for goods and services	<u>1,228</u>	<u>965</u>
Student debtors	68	157
Interest receivable	8	27
GST receivable	246	294
Other receivable	29	1
Total other receivables	<u>351</u>	<u>479</u>
Total trade and other receivables (gross)	1,579	1,444
Less : Allowance for doubtful debts	(6)	(6)
Total receivables (net)	<u>1,573</u>	<u>1,438</u>

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

Receivables are aged as follows :

Not overdue	1,508	1,298
Overdue by :		
0 to 30 days	26	31
31 to 60 days	-	66
61 to 90 days	45	49
	<u>71</u>	<u>146</u>
Total receivables (gross)	<u>1,579</u>	<u>1,444</u>

Allowance for doubtful debts is aged as follows :

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

	2011	2010
	\$000	\$000
5. NON-FINANCIAL ASSETS		
5A. Leasehold improvements		
At cost	6,018	5,368
Accumulated depreciation	(983)	(734)
Total leasehold improvements	5,035	4,634
5B. Plant and Equipment		
At 2009-10 valuation (fair value)	14,077	10,057
Accumulated depreciation	(10,426)	(9,490)
	3,651	567
At cost	411	6,184
Accumulated depreciation	(45)	(1,926)
	366	4,258
5C. Motor vehicles		
At cost	283	311
Accumulated depreciation	(142)	(171)
Total motor vehicles	141	140
Total infrastructure & equipment	9,193	9,599
<p>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.</p>		
5D. Intangibles (Computer software purchased)		
At cost	791	978
Accumulated amortisation	(547)	(672)
Total computer software	244	306

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

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

	Leasehold improvements	Equipment	Motor vehicles	Intangibles (Software purchased)	TOTAL
	\$000	\$000	\$000	\$000	\$000
Reconciliation of the opening and closing balances of leasehold improvements, plant, equipment & intangibles (2010/11)					
As at 1 July 2010					
Gross book value	5,368	16,241	311	978	22,898
Accumulated depreciation / amortisation	(734)	(11,416)	(171)	(672)	(12,993)
Net book value 1 July 2010	4,634	4,825	140	306	9,905
Additions by purchase	830	598	119	99	1,646
Transfer	-	7	-	(7)	-
Depreciation / amortisation expense	(429)	(1,395)	(22)	(154)	(2,000)
Disposals					
Written off	-	(8)	-	-	(8)
Other disposals	-	(10)	(96)	-	(106)
Net movements during the year	401	(808)	1	(62)	(468)
Net book value 30 June 2011	5,035	4,017	141	244	9,437
Net book value as of 30 June 2011 represented by					
Gross book value	6,018	14,488	283	791	21,580
Accumulated depreciation / amortisation	(983)	(10,471)	(142)	(547)	(12,143)
	5,035	4,017	141	244	9,437
Reconciliation of the opening and closing balances of leasehold improvements, plant, equipment & intangibles (2009/10)					
As at 1 July 2009					
Gross book value	5,075	15,851	357	1,021	22,304
Accumulated depreciation / amortisation	(360)	(10,229)	(168)	(575)	(11,332)
Net book value 1 July 2009	4,715	5,622	189	446	10,972
Additions by purchase	498	747	37	140	1,422
Depreciation / amortisation expense	(402)	(1,462)	(30)	(149)	(2,043)
Disposals					-
Written off	(177)	(82)	-	(131)	(390)
Other disposals	-	-	(56)	-	(56)
Net movements during the year	(81)	(797)	(49)	(140)	(1,067)
Net book value 30 June 2010	4,634	4,825	140	306	9,905
Net book value as of 30 June 2010 represented by					
Gross book value	5,368	16,241	311	978	22,898
Accumulated depreciation / amortisation	(734)	(11,416)	(171)	(672)	(12,993)
	4,634	4,825	140	306	9,905

	2011	2010
	\$000	\$000

5F. Other non-financial assets

Prepayments	452	254
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6. SUPPLIERS

Trade creditors and accruals	1,256	1,080
Operating lease rentals	34	34
	<u>1,290</u>	<u>1,114</u>

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

7. OTHER PAYABLES

Deferred income	1,808	1,712
Accruals and sundry payables	81	74
Lease incentive	2,182	2,370
	<u>4,071</u>	<u>4,156</u>

All other payables are current.

8. PROVISIONS

Annual leave	858	901
Long service leave	1,224	1,247
Salaries & wages & superannuation	484	517
Redundancy	-	158
Aggregate employee provisions	<u>2,566</u>	<u>2,823</u>

Employee provisions expected to be settled in

No more than 12 months	2,222	2,556
More than 12 months	344	272
	<u>2,566</u>	<u>2,828</u>

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.

	2011	2010
	\$000	\$000
9. CASH FLOW RECONCILIATION		
Reconciliation of cash per Balance Sheet to Cash Flow Statement		
Cash as per cash flow statement	7,283	7,316
Cash as per balance sheet	7,283	7,316
Difference	-	-
Reconciliation of net cost of services to net cash from operating activities		
Net cost of services	-	-
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

less than \$30,000	4	7
\$30,000 - \$59,999	2	-
Total	6	7

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

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

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

As at 30 June 2011					
Fixed elements & bonus paid ¹	Senior Executives No.	Salary	Allowances	Total	Bonus Paid ²
\$150,000 to \$179,999	2	164,408	12,656	177,064	
\$180,000 to \$209,999	5	166,596	20,249	186,845	
\$210,000 to \$239,999	1	219,703	-	219,703	24,274
Total	8				

As at 30 June 2010					
Fixed elements & bonus paid ¹	Senior Executives No.	Salary	Allowances	Total	Bonus paid ²
\$150,000 to \$179,999	6	149,145	21,970	171,115	
\$180,000 to \$209,999	1	159,176	21,970	181,146	
\$210,000 to \$239,999	1	211,043	-	211,043	34,976
Total	8				

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

	2011	2010
	\$	\$
Remuneration (net of GST) to the Auditor General for auditing financial statements for the reporting periods	39,000	47,000

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

15. FINANCIAL INSTRUMENTS

(a) Interest Rate Risk

Financial Instrument	Floating Interest Rate				Fixed Interest Rate Maturing in 1 Year or Less				Non-Interest Bearing				Weighted Average Effective Interest Rate			
	2010		2011		2010		2011		2010		2011		2010		2011	
	Notes	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	%	%	
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

Interest income from bank deposits	3B															
Net income from financial assets and liabilities								387	1,242							
								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 foreseeable 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.

2011	2010
\$000	\$000

16. ASSETS HELD IN TRUST

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

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

Trust funds managed by AFTRS

Fund opening balance	1,423	1,279
Distribution received	55	47
Interest	-	1
Increase / (decrease) in value of investment	48	117
Imputation refund received	20	26
Scholarships	(80)	(46)
Fund closing balance	1,466	1,423

Represented by :

Cash management fund	1	(8)
Equities fund	1,465	1,431
Total funds managed by Merlyn Asset Management Pty Ltd	1,466	1,423

17. REPORTING OF OUTCOMES

17A. Outcomes of AFTRS

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

17B. Net cost of outcome delivery

	Outcome 1	
	2011	2010
	\$000	\$000
Expenses	28,296	28,248
Income from non government sector		
Activities subject to cost recovery	4,104	3,273
Other		
Interest	387	1,242
Other	59	77
Total	446	1,319
Net cost	23,746	23,656

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

Operating expenses

Employee benefits	14,549	14,898
Suppliers	11,741	10,924
Depreciation and amortisation	2,000	2,043
Write-down and impairment of assets	6	383
Total operating expenses	28,296	28,248

Funded by :

Revenues from government	23,746	23,656
Sale of goods and rendering of services	4,104	3,273
Interest	387	1,242
Other	59	77
Total operating revenues	28,296	28,248

Assets

Cash and cash equivalents	7,283	7,316
Trade and other receivables	1,573	1,438
Property, plant and equipment	9,193	9,599
Intangibles	244	306
Other non-financial assets	452	254
TOTAL ASSETS	18,745	18,913

Liabilities

Payables	5,361	5,271
Interest bearing liabilities	1	3
Provisions	2,566	2,823
TOTAL LIABILITIES	7,928	8,097

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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



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