

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL

**ANNUAL REPORT
2000–2001**

AFTRS

ANNUAL REPORT 2000/2001

Australian Film Television and Radio School

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ISSN 0819-2316

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The Hon Peter McGauran
Minister for the Arts and the Centenary of Federation
Parliament House
Canberra Act 2600



AFTRS

AUSTRALIAN FILM
TELEVISION AND
RADIO SCHOOL

Dear Minister

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

AFTRS continues its role as Australia's premier film, radio and television educational institution. It enjoys a now long standing reputation for excellence, a reputation which is both national and international.

You will see from the enclosed report that the activities of AFTRS during the 2000/01 period underscore its commitment to key objectives of educating and training students to the highest technical standards, the production of Australian content and development of cultural identity, close collaboration with industry and a strengthening of our international profile. Consistent with its objective of providing national access to its unique resources, AFTRS has commenced the development of strategies for online training. AFTRS has also developed the opportunity to participate in the establishment of the Global Film School, a joint venture involving the School of Theater, Film and Television of UCLA and the National Film and Television School of Great Britain.

The 2000/01 Annual Report has been prepared in accordance with section 9 of the Commonwealth Authorities and Companies Act 1997.

Yours sincerely

A handwritten signature in black ink, appearing to read 'DT Gilbert', with a long horizontal flourish extending to the right.

DT Gilbert
Chair of Council

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INTRODUCTION

The Australian Film Television and Radio School (AFTRS) opened as the Australian Film and Television School in 1973 as part of the Commonwealth Government's strategy to promote the development of Australian cultural activity. Since that time there has been outstanding growth in the production and distribution of Australian film and television programs. In 1981 the first full-time radio course began. The course has had a substantial impact on the Australian broadcasting industry.

AFTRS educates producers, directors, scriptwriters, cinematographers, camera operators, sound designers, production, costume and titles designers, art directors, editors, animators, digital media specialists, and radio broadcasters via a full-time program and a large number of short and part-time courses.

Our significant links with the film and broadcasting industries mean course development is strongly influenced by the identified needs of the industry. Members of AFTRS' governing council and teaching staff are leading industry professionals.

DIRECTOR'S PERSPECTIVE

New production technologies have transformed the film and television industries. The multi-layered, digital compositing of *Moulin Rouge* and the digital 'surveillance' cameras of *Big Brother* now contrast with the no frills, low-budget approach of *Chopper* and traditional character-driven television series such as *SeaChange*.

Last year, for the second year in a row, the AFTRS production 'slate' yielded more than 40 productions. High production values and impressive digital effects distinguished much of this work. Others were produced at far less cost, using digital video cameras and desktop computing software.

The School has also rebuilt the television course, elevating it to the status of a department and reworking the curriculum to take advantage of the digital television future.

In other areas the School has successfully managed the transformation to the new production processes. Digital image acquisition, non-linear editing, digital sound, film outputs, digital visual effects and digital compositing are standard elements in our curriculum. Even our Head of Radio is regarded as a visionary in the field of digital radio. The School has launched an online shop and has furthered its agenda for distance learning with two initiatives. The first is an Affiliation Agreement with the film school at UCLA and the National Film and Television School of Great Britain to develop online training (the Global Film School). The second is AFTRS Online, with more than a dozen courses in development and designed for Internet delivery.

Curriculum development has seen the introduction of 47 new units, furthering collaboration and integration between our teaching departments. In the past year, student films and videos received 49 awards including 16 international awards. The School also received a National Award for Excellence in Educational Publishing.

Several industry think tanks involving the Australian Broadcasting Authority, the Australian Film Commission, the Australian Film

Finance Corporation, the School of Cinema-Television at the University of Southern California and the American Film Institute have been hosted by the School.

Senior industry figures continue to participate on recruitment panels for new students and the employment rates for our graduates remained high – 90 percent for film and television and 100 percent for Radio. The School also made a major contribution to the Year of the Volunteer, placing 240 volunteers in 45 industry projects.

A handwritten signature in black ink that reads "Rod Bishop". The signature is fluid and cursive, with the first name "Rod" and last name "Bishop" clearly distinguishable.

Rod Bishop

CORPORATE GOVERNANCE

AFTRS Council

AFTRS is governed by a council which comprises:

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

Responsibilities of the Council

The principle functions of the Council are to:

- Develop and review policy relating to training programs and other AFTRS activities.
- Monitor the effectiveness of AFTRS' overall performance.
- Monitor financial matters including annual budget estimates.
- Oversee matters concerning the internal structure of AFTRS and senior staff appointments.
- Provide and maintain strong communication links with the film and broadcasting industries.
- Review AFTRS' strategic objectives.
- Ensure that systems are in place to monitor and control
 - I. compliance with the law and ethical standards
 - II. financial performance
 - III. accountability to the Government.

Terms of Appointment

Members appointed by the Governor-General and those elected by convocation hold office for a term of up to three years. They can be elected/appointed for a maximum of two terms. Staff and student

members hold office for one year and cease to be members if they leave AFTRS. They are eligible to stand for two terms.

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

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

Internal Structure

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

They are:

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

Each manager is responsible for several related departments and sections.

Corporate Governance

AFTRS is a federal statutory authority established by the Australian Film Television and Radio School Act (1973). AFTRS is governed by a Council, which is responsible to the Federal Parliament through the Minister for Communications, Information Technology and the Arts.

Remuneration Committee

AFTRS has no remuneration committee as such. The Remuneration Tribunal determines sitting fees for council members and the Director annually.

Audit and Compliance Committee

The Audit and Compliance Committee is a sub-committee of the Council. The committee comprises:

- The Chair
- A Member of Council
- The Director
- The Head of Corporate Services
- The Finance Manager
- The Internal Auditors.

Observers can be called to give key issues briefings. The sub-committee meets four times a year. Its role is to:

- Oversee both internal and external audit functions.
- Ensure there is an established system of internal controls to identify and reduce risks.
- Maintain an active risk assessment process, an effective control environment, and self-assessments.
- Place emphasis on the audits' scope, the quality of the audit process, the effectiveness of the annual audits, and auditor performance.
- Provide vigilant and informed surveillance to benchmark AFTRS' performance against 'best practice'.

Corporate Plan Sub-Committee

This sub-committee meets on a needs and availability basis and is composed of students, industry and Council Members.

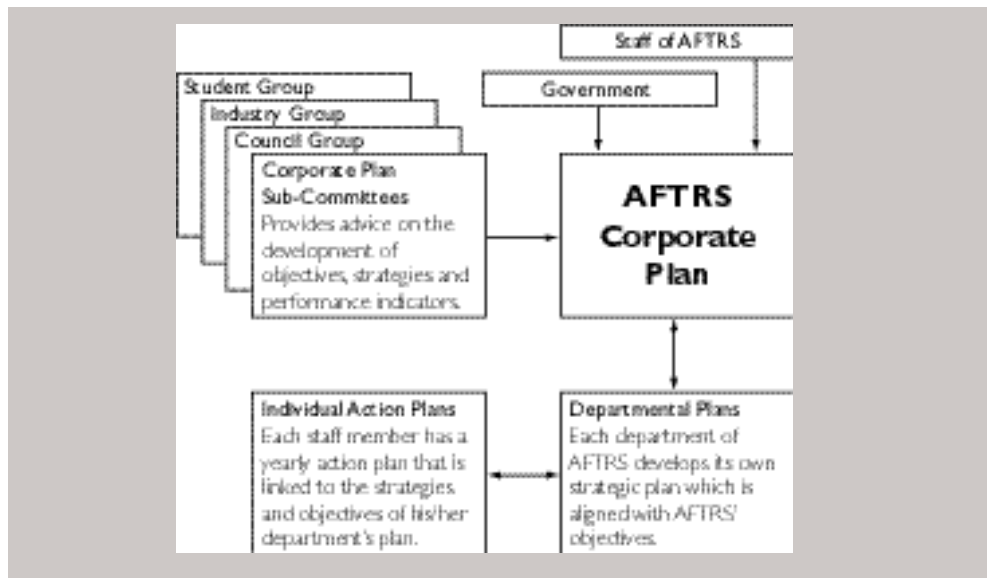
The primary objectives of this sub-committee are to:

- Obtain constructive, insightful and relevant input from the film, broadcasting and new media industries regarding the AFTRS corporate plan.
- Constantly monitor the existing corporate plan to ensure all objectives and strategies are being met.
- Ensure the film, broadcast and new media industries regard the corporate plan as crucial to their recruitment of professionally trained graduates.

- Review the key objectives, strategies and performance indicators of the corporate plan annually in line with the needs of industry and other key stakeholders.
- Ensure the objectives of the Corporate Plan meet the ongoing education and development needs of current and future AFTRS students.

The AFTRS Corporate Plan

The following diagram illustrates how the Corporate Plan is developed and used as a tool to disseminate effective strategies throughout the organisation:



Council Structure

The operations and activities of AFTRS are overseen by the Director, who manages affairs according to general policy determined by the Council. The Council has nine members: three appointed by the Governor-General, three appointed by convocation, the Director as ex officio member, and one staff and one student member.

Council Members

AFTRS held ten meetings in the reporting period 1 July 2000 to 30 June 2001. Council members as at 30 June 2001 were:

Appointed by the Governor-General

Daniel Gilbert (Chair)

Managing Partner, Gilbert & Tobin, NSW

26 November 2000 to 25 November 2003 – first term

Andrew Myer

Manager Director, Eclipse Films, NSW

16 April 1997 to 15 April 2000 – first term

21 June 2000 to 20 June 2003 – second term

Jo Lane

Director, Tribal/Media Makers, Vic

11 October 2000 to 10 October 2003 – first term

Appointed by Convocation

Christopher Thomas

Managing Partner Melbourne, Egon Zehnder International

30 August 1996 to 29 August 1999 – first term

30 August 1999 to 29 August 2002 – second term

Rachel Perkins

Director, Blackfella Films Pty Ltd, NSW

3 July 1998 to 2 July 2001 – first term

3 July 2001 to 2 July 2004 – second term

Martin Paech

Former Managing Director, DingoBlue, NSW

10 September 1999 to 9 September 2002 – first term

Ex Officio

Rod Bishop

Director, AFTRS

30 January 1996 to 29 January 2001 – first term

31 January 2001 to 30 January 2004 – second term

Staff-Elected Member

Alex Daw

Manager, AFTRS, QLD

17 March 2000 to 16 March 2001 – first term

17 March 2001 to 16 March 2002 – second term

Student-Elected Member

Paola Garofali

Graduate Diploma (Producing)

15 March 2001 to 14 March 2002

Management and Accountability

Statutory Office Holder

Director – Rod Bishop

The principle responsibilities of this position are to:

1. Report to the AFTRS Council as Council's statutory office holder; responsible for the day-to-day management of all AFTRS activities.
2. Represent AFTRS to the Commonwealth Government and the Department of Communications, Information Technology and the Arts.
3. Oversee the corporate, technological and academic areas of AFTRS through the management of the Head of Film and Television, Head of Technology and Infrastructure, and Head of Corporate Services.
4. Strengthen AFTRS' international profile.
5. Teach in areas of expertise.

Senior Executive Staff

Head of Film and Television – Annabelle Sheehan

The principle responsibilities of this position are to:

1. Provide academic leadership to the heads of department and the teaching staff.



*AFTRS Council members,
from left: Martin Paech;
Alex Daw; Andrew Myer;
Jo Lane; Danny Gilbert;
Christopher Thomas;
Rod Bishop; Paola Garofali*

2. Manage the teaching departments, production support and discipline strands of the postgraduate curriculum, the national short course program, the interstate offices, and the summer school (Summerskill) to achieve AFTRS' educational objectives.
3. Ensure effective liaison with industry to maintain an educational and professional training program within our changing technological environment.
4. Strengthen AFTRS' international profile.
5. Teach in areas of expertise.

Head of Technology and Infrastructure – Derek Allsop

The principle responsibilities of this position are to:

1. Oversee digital facilities planning and installation, including maintenance of AFTRS' technology plan.

2. Consult with industry representatives in the field in order to stay abreast of industry needs and technological advancement, both in Australia and overseas.
3. Strengthen AFTRS' profile locally and overseas.
4. In consultation with the Head of Film and Television, facilitate television requirements for both slate and off-slate productions. Attend appropriate seminars/conferences and/or represent AFTRS at such seminars/conferences.
5. Maintain close contact with industry issues and practices as they may affect professionals working in the field.
6. Be responsible for ensuring compliance with Commonwealth security guidelines.



Student workshop

Head of Corporate Services – Reza Bilimoria

The principle responsibilities of this position are to:

1. Oversee the financial direction and management of AFTRS and conduct AFTRS' financial relationship with government.
2. Oversee the preparation of policy papers for the Council and senior management on all matters relating to corporate, human resources, industrial relations, financial, marketing and sponsorship, and legal issues.
3. Develop and oversee AFTRS' corporate plan and business strategy.
4. Oversee AFTRS' human and industrial relations strategy.
5. Foster and maintain effective relationships between AFTRS and government and industry organisations.
6. Manage a marketing strategy designed to enhance AFTRS' corporate image and provide a high profile for its activities and products.

Management Committees

Senior Management Group (SMG)

Members

Director, Head of Film and Television, Head of Technology and Infrastructure and Head of Corporate Services. Chaired by the Director of AFTRS.

Purpose

The SMG

- Implements strategies based on AFTRS' corporate plan.
- Makes decisions on matters of corporate governance in respect of issues relating to AFTRS' operational effectiveness.
- The SMG's key roles are to:
 1. Allocate resources
 2. Review the strategic plans of the departments

3. Manage AFTRS' finances
4. Coordinate staff development programs.

Frequency

The SMG meets fortnightly to consider a range of policy issues such as:

- Curriculum development
- Security and building issues
- IT planning issues
- Financial management
- Workforce planning.

Academic Board

Chaired by the Director

Members

Nominated academic staff, two student and two staff representatives, the Head of Film and Television.

Purpose

The Academic Board:

- Establishes and maintains AFTRS' academic standards.
- Gives detailed consideration to AFTRS annual postgraduate schedule and, in particular, reviews all proposed changes in the light of established policies and plans.
- Makes recommendations to the director, who then refers them to the Council.

Frequency

The Academic Board meets six times per year.

Postgraduate Courses Committee

Chaired by the Head of Film and Television

Members

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

Purpose

The Postgraduate Courses Committee:

- Oversees the provision of post graduate courses of study within AFTRS.
- Considers and reports to the Academic Board on:
 - i policy matters
 - ii other matters referred to the committee by the Academic Board.

AFTRS Code of Conduct

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

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

In particular staff will:

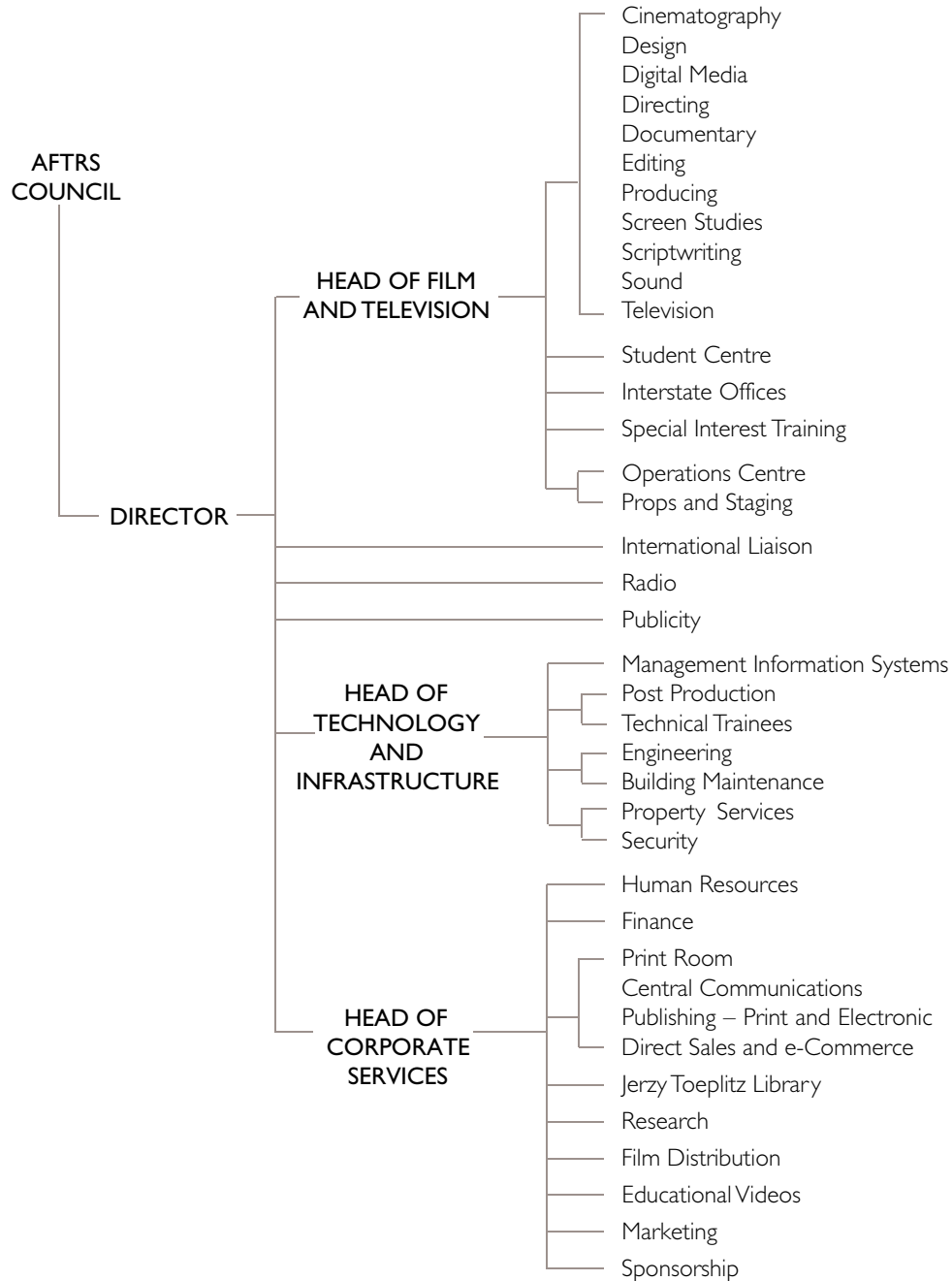
- a. treat everyone without coercion or harassment of any kind.
- b. comply with all applicable laws and any instrument made under such laws.
- c. not provide false or misleading information in response to a request for information that is made for official purposes.
- d. comply with any lawful and reasonable direction given by someone in AFTRS who has authority to give the direction.
- e. maintain appropriate confidentiality about dealings that a staff member has with any person during the course of his/her employment.
- f. disclose and take reasonable steps to avoid any conflict of interest (real or apparent) in connection with their employment.



*Peter Carroll and Elaine Lee in
Sunday*

- g. use AFTRS' resources in a proper manner.
- h. not make improper use of inside information, or their duties, status, power or authority in order to gain or seek to gain a benefit or advantage for themselves or another person.
- i. behave in a way that upholds the integrity and good reputation of AFTRS.
- j. not consume alcohol, drugs or other substances to the extent that they adversely affect performance during working hours.

ORGANISATION CHART

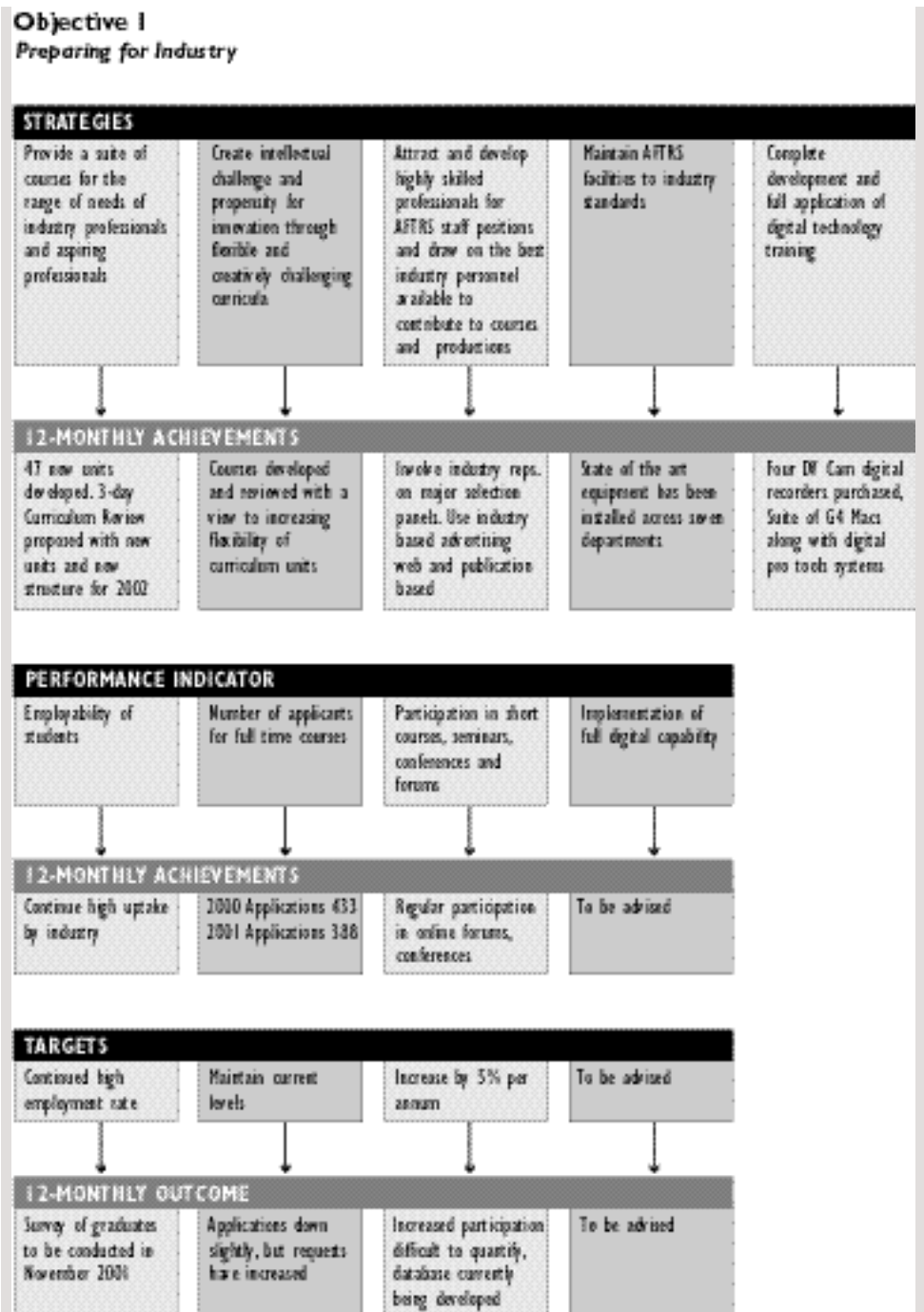


REPORT OF OPERATIONS

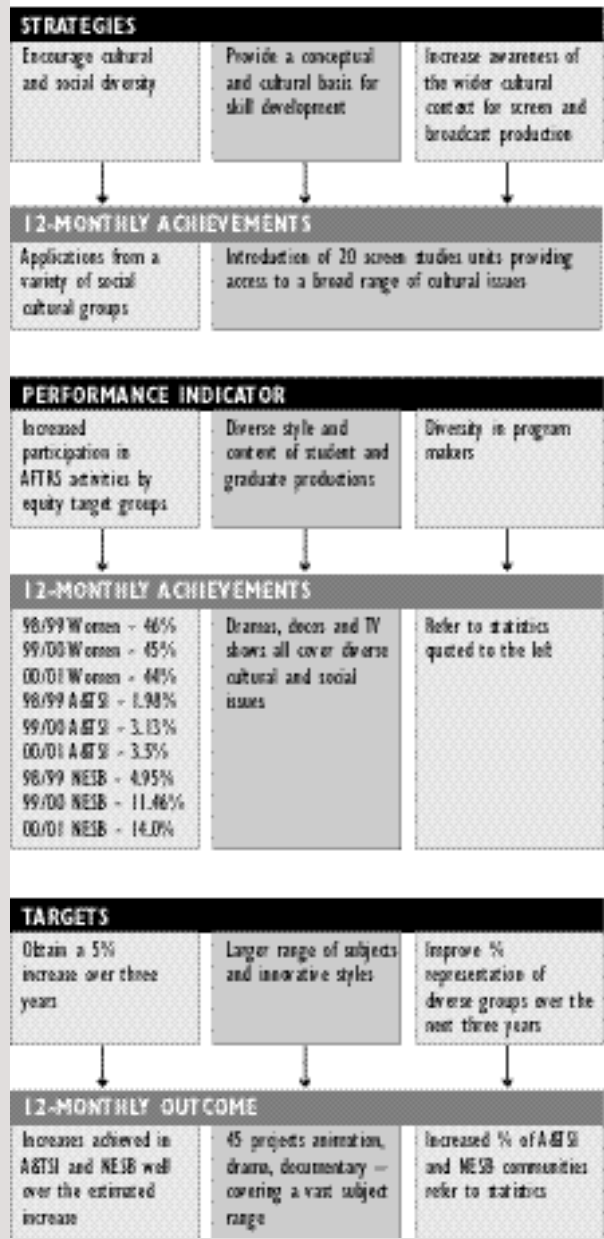


AFTRS CORPORATE PLAN

TWELVE-MONTH OVERVIEW



Objective 2
Strengthening Cultural Identity



Objective 3
Encouraging National Access

STRATEGIES

Provide short courses and modules of the full-time program to industry practitioners across the country

Provide wide access to AFTR's facilities and expertise

Use digital and IT capabilities to implement online learning program for regional and remote area students

12-MONTHLY ACHIEVEMENTS

Increase in State programs offered from 186 to 206 in 00/01

Staff on industry panels, 45 Industry projects provided opportunities for 240 volunteers

Four online courses currently in developmental phase

PERFORMANCE INDICATOR

Attendance at State courses

National representation at full-time courses and an increase in short course participants

Usage by industry and educational institutions of AFTR's produced educational resource material

Introduction of online courses

12-MONTHLY ACHIEVEMENTS

Decrease in participants by 906. Major review of SummerSkill to be undertaken in 2001

99/00 - 5423 participants
 00/01 - 4517 participants

Domestic usage/sales increased from \$13K to \$20K. International sales increased from \$2.2K to \$6.5K. Increased demand for AFTR's published books eg 'Scriptwriting Updated'

Courses in the process of being developed eg scriptwriting

TARGETS

Improve current levels by 5% over the next three years

Increase recruitment seminar attendance and increase applications from each State

Increase sales of publications and videos over the next three years

Initial courses by January 2001 with curriculum added through to January 2003

12-MONTHLY OUTCOME

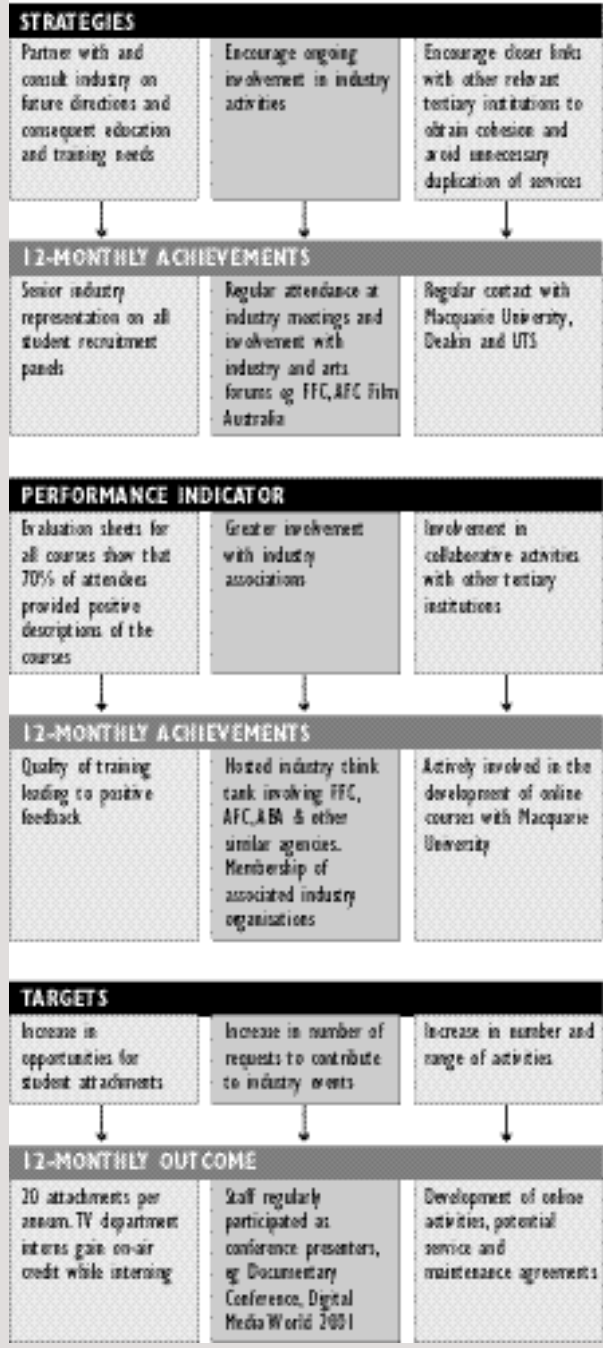
Review of Short Course program to be commenced in October 2001 to repackage and market to a wider audience

Requests for applications increased from 1651 to 1722. National screening tour Tr 2000 = 1251 Tr 2001 = 2381

Video sales have increased by 5% for the six months ending 31.12.00. Sales of books have increased by 89%

Two courses ready for upload for Sep and Nov, three nearing completion and five in development

Objective 4
Collaborating with Industry



Objective 5
Enhancing Our International Profile

STRATEGIES

Provide an international network of industry and educational contacts to further AFTRS educational objectives	Expand reputation for high level training and development of industry ready graduates	Use online capabilities and international reputation to form a consortium with other international film schools in the Global Film School
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12-MONTHLY ACHIEVEMENTS

Attendance at OLEGT 2000	Development of a 20-day television short course with Beijing Broadcasting Institute. Curriculum assistance to the Film and Television Institute in India (Pune). Proposed joint projects with Beijing Film Academy	The AFTRS, UCA School of Film and Theater and the UK National Film School have signed the affiliation agreement for the creation of Global Film School to provide training online to prospective international clients in film and television production.
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PERFORMANCE INDICATOR

International awareness of AFTRS	Acceptance by leading festivals of students' and graduates' productions	Establishment of Global Film School
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12-MONTHLY ACHIEVEMENTS

Requests for AFTRS attendance at international film festivals increased	In excess of 200 screenings at 30 festivals	Affiliation agreement signed by all parties. Seedling capital in the process of being obtained
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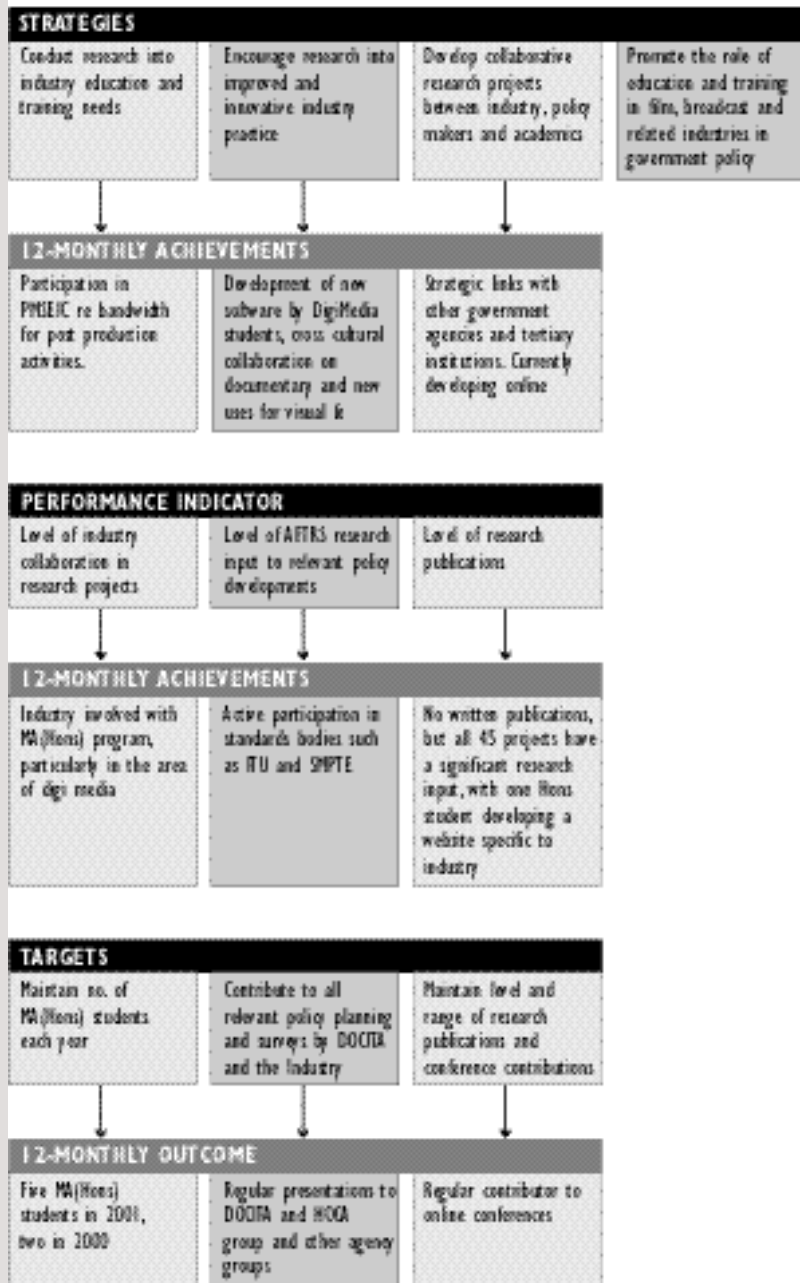
TARGETS

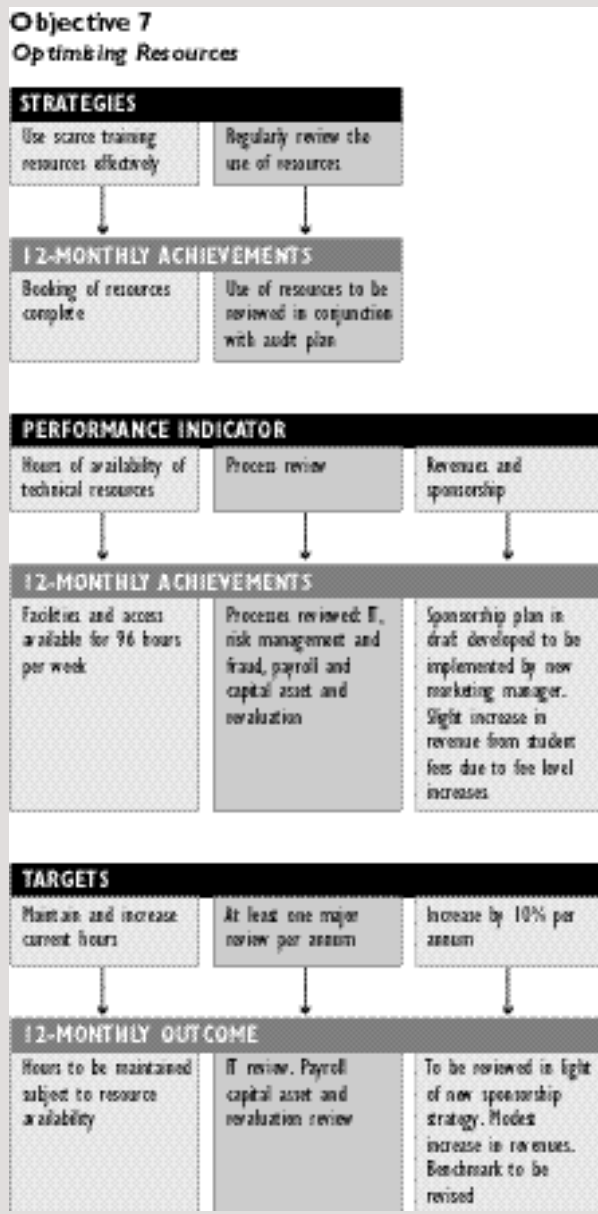
Increase number accessing AFTRS website. Increase employment for graduates at Australian branches of international organisations	Raise rate of acceptance and awards	Business plan complete by Sep 2000 and limited liability Co. established by December 2000
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12-MONTHLY OUTCOME

Statistics to be compiled	49 Awards received in 2000/2001. 16 international awards (9 best in category status)	Completed
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Objective 6
Undertaking Research





OBJECTIVE

PREPARING FOR INDUSTRY

AFTRS provides national, advanced level courses to help prepare students to work in the film and broadcasting industries. The School draws on the best industry personnel available to ensure that coursework and production support are at the highest technical level. In line with industry practice, our specialist departments provide opportunities for intensive and creative collaboration within a structured production environment. Real world production situations combined with course content developed and delivered by industry practitioners make the AFTRS program a solid preparation for industry.

The curriculum is continually reviewed via student evaluations forms, unit debriefs and feedback sessions. Each year AFTRS academic staff meet to review courses and production opportunities.

Curriculum Review ¶¶ The review's objective is to reflect on the teaching and projects in the academic year to date, and to look for opportunities to meaningfully change approaches in the future. Discussion focused on the collaborative processes involved in program creation and learning. A detailed action list was developed and various working parties were established to implement those suggested changes. Student participation in the review was really appreciated as a litmus test for ideas.

Cinematography ¶¶ The Cinematography Department places a strong emphasis on 'professionalism', and the self discipline which determines how you conduct yourself on a film set. We manage our department's camera store to industry standards, and try to instil industry standard best practice in our students.

The latest additions to our equipment are: a Digital Betacam 709 WS, a DSR 500, and an Arri BL4 (35mm). The Cinematography

Department was honoured to receive a bequest in the Will of a former cameraman, the late Ross St Clair McKenzie. The department purchased a much needed director's viewfinder, which we have dedicated to our benefactor.

The Grad Dip students took part in a new syllabus course, 'Lighting the Frame'. This course served as an excellent warm-up for the four week course, 'Cinematography for Drama'.

A new collaborative course, 'Sound and Vision in the Observational Documentary', was designed to further develop the working relationship between the cinematographer and the sound recordist on a documentary shoot. 'Shooting Television Magazine' was a new unit which formally enabled the Cinematography students to shoot TV magazine style with the Television Department. This will be beneficial to the Television Department. It will also serve as a good preparation for the cinematographers, before they do their documentary slate. 'Digital Post as Part of the Cinematographer's Toolkit', introduced the Grad Dip Cinematography students to Digital Media, with a particular emphasis on areas that have become an extended part of the cinematographer's toolkit as standard industry practice. By exploring the techniques available for further manipulation of their images, students learnt how to communicate their requirements to digital media operators.

Design ¶ The Design Department studio space was redeveloped and the Mac lab facilities upgraded. The curriculum continued to develop, with a focus on design skills as a support to the structured MA and Grad Dip courses.

To expose students to a diverse range of industry specialists, the Design Department continued to employ a large number of freelance lecturers (43 in all). The benefit of continually changing Design lecturers was apparent, with people working in key industry positions able to impart their relevant and invaluable experience while providing opportunities to form strong student/industry relationships. Industry specialists had the opportunity to assess our students' design capabilities and potential. Meanwhile our students gained valuable industry contacts and heightened their employment opportunities.

Developments and changes to the curriculum continued through the

assessment of students' needs and the utilisation of the redesigned skills course. This created more opportunities for the students to identify their specific needs and take steps to fill any gaps in learning. A strong focus on collaboration within the School saw some changes in how courses were run, with 'Moving Pictures' DES201 becoming a collaborative cine/design subject (Cinematography and Design already collaborate on VIS FX DES222 and 'Perfecting the Picture' DES204). Next year, 'Design for the Studio' DES103 will also be run in conjunction with the Cinematography Grad Dip course. The TV strand was developed to include a much more structured Design component. The Heads of Design and TV collaborated on course structure and timetabling.

In August, the Design Department ran its first certificate attachment as part of the Art Direction short course. The certificate strand started, with Bianca Calandra, Lewis Morley and Sharon Fulton attached as art directors to the MA drama slates. The success of the Art Direction certificate course will bring further development in the coming year, with art director positions available on the Grad Dip Drama slates as well. Two of last year's certificate recipients have applied to do the full-time course in 2002.

Digital Media ¶ Working with 2D and 3D computer graphics technologies, post graduate students developed innovative storytelling techniques. The department's first MA Hons student, Peter McDonald, attained a high level of technical and aesthetic sophistication with his film,

*Dane Shedden and Wayne Pygram in **The Watchers***



Harvey. This was the first AFTRS' film selected to screen at the prestigious international computer graphics festival, SIGGRAPH. The film required extensive research and development work to combine computer generated elements with live action characters.

Computer graphics technology is evolving rapidly. The department updated its hardware and software. Increasingly, desktop computer technology is becoming more prevalent and more powerful.

Much more production work is now completed on PCs and Mac computers. A lab of high end dual processor PCs was established for 3D graphics work. Desktop software was used to introduce students to the complex 'Inferno' compositing system.

To improve digital pre-planning techniques, new coursework units were introduced. To streamline digital effects and computer animation work, techniques of digital previsualisation were encouraged in collaborative productions. Seminars and workshops involved students from a range of film specialisations.

A focus on digital production pre-planning was covered in seminars and classes in previsualisation techniques. The Head of Digital Media presented seminars on this topic at AFTRS in Sydney and Perth. He also presented a paper on the history of previsualisation techniques at the 2001 Australian Effects and Animation Conference.

Directing ¶ There was an encouraging development in 2000 recruitment for full-time courses starting in 2001. Applicants' average levels of maturity and experience were noticeably higher than in previous years. We had the luxury, and the enormous difficulty, of selecting six skilled and creative filmmakers. We are not in the habit of comparing one year's intake with another – all our selected applicants are capable and talented. However, this year we turned down applications from at least 25 highly experienced, imaginative directors with appropriate skills, knowledge, experience and education. The six we chose are doing very well. The Directing curriculum is revised continually to meet students' needs and AFTRS' responsibilities.

Short films by current directing students and recent graduates, including Peter Carstairs, Adrian Wills, Tony Krawitz, Steve McGregor, Kim Farrant, Serhat Caradee and Catriona McKenzie, have been screened and have won prizes at festivals all over the world.

Grad Dip director, Justin Schneider wrote, directed, shot, edited, produced and marketed his feature film, *Murrabinna*, which is now in video stores.

Two new courses were trialled this year. 'What Is Drama?' was devised and presented to all incoming students by the Writing and Directing Departments in collaboration with all other departments. The course explored the elements of drama and the various departments' participation in the telling of dramatic stories.

Both new courses were successful and will be presented again next year. 'Pragmatic Directing' is being considered as an industry short course.

Documentary ¶ During the year, MA and Grad Dip students produced ten short documentary films within the department.

The department enjoyed further successes at national and international film festivals. *Ah Hu's Retreat*, directed by John Janson-Moore, was nominated for the Ethnic Affairs Commission Dendy Award at the 2001 Sydney Film Festival. *The Letter*, by Anne Delaney, screened at the St Kilda Short Film Festival, winning prizes for Best Cinematography and Best Design. *Reverence, Sense of Smell, The Collective, Work, Square Space, Secret Women's Business* and *A Sense of Smell* also screened at the St Kilda Festival. *The Letter* was selected for screening at the Worldwide Film Festival Toronto Canada, and won the prestigious President's Award at the 48th annual Columbus Film and Video Festival. *¿Cuantos Colores?* by 1999 MA Honours graduate, Adam Sebire, was selected to screen at Hot Docs 2001 in Toronto Canada.

In 2001 the Documentary Department introduced an exciting new course structure. The existing syllabus, dating from 1997, was divided into two strands. Students now complete a Masters degree as either a documentary producer or a documentary writer/director. Why did we change the course? In the 1980s and early 1990s the documentary sector was modelled on the idea of the documentary maker's being both producer and director. However, this model is becoming increasingly outdated, as the role of documentary producers is being professionalised within the industry. For instance, the AFC will no longer fund documentary projects directed by first time directors unless an experienced producer is attached to the

Godmode



project. Even highly experienced documentary producer/directors are now opting to work on projects as either a specialist producer or director.

In the first half of 2001, the Head of Documentary commenced writing an online course, 'The Art of Documentary'. The course is an adaptation of an existing course with a new focus on indigenous training. Since the mid 1980s more and more indigenous people have had access to film and television equipment to record and tell their own stories. Organisations like CAAMA and Imparja TV, in Central Australia, have trained many indigenous filmmakers. Still the need for further training, particularly in remote and regional areas is great. 'The Art of Documentary' online course will help redress this need. To date, six of the ten online sessions have been written. It is hoped that the department will have sufficient resources in the new financial year to allow for the successful completion of the unit.

Editing ¶ Major changes in the Editing Department have included a complete change of personnel in the teaching and administrative staff. A significant shift away from flatbed film editing equipment has led to greater emphasis being given to editing on new computer based nonlinear editing equipment which is now the industry standard. Eight new full-time and short courses reflect this progression.

New software and courses have been added to address the industry need for editors skilled in using digital software for graphics and web

broadband delivery.

To address Occupational Health and Safety issues, specialised equipment was added to our editing suites.

In March the full-time Editing students and our Samsung Scholar had several opportunities to meet working editors at several courses including the 'Meet the Editor' series and 'Industry Focus'. These courses gave students a great opportunity to talk with editors at the peak of their careers, like John Scott, Tim Wellbum, Veronika Jennet and Henry Dangar, about every aspect of their craft.

Producing ¶ Four students completed their Producing Grad Dip in 2000 and became MA Producing students in 2001. There was much collaboration between the years and the standard of classwork and practical exercises completed by all eight students was very high.

Two new courses were introduced to the curriculum. The first, 'The History of Ideas' took place over five nights. Designed for both Grad Dip and MA students, it was not restricted to Producing students. The course aimed to stimulate the imagination and inspire open discussion on diverse subjects. Two speakers, journalist/writer, David Marr, and futurist, Richard Neville, were particularly popular. We were joined by the Radio students for these sessions.

The second course, 'How to Start and Run your Own Production Company', was a two day Seminar for Producing students and outside participants. The first day was spent with an experienced film accountant, and the second with the directors of a successful independent production company. Both these courses will be repeated in 2nd Semester, 2001.

An informal course, 'From Final Draft to Screen' was presented successfully to the Grad Dip and MA students. In each case the students watched completed films and then read the scripts. From this they learnt about the choices made by filmmakers and, in turn, began to understand the creative decisions that make a successful and enjoyable film.

Radio ¶ The full-time Grad Dip in Commercial Radio students all secured jobs in the radio industry after graduating in September 2000. Some of the graduates were appointed to high profile positions in their first jobs. Damian Morgan, took over the Drive shift on Canberra's talk station, 2CA; Corryn McKay, was appointed Afternoon

Newsreader at Sydney's,2GB;Adam Straney scored the position of Breakfast Announcer at Power FM, Bega; and Chris Phillips was made Music Director and Breakfast Announcer at 2VM, Moree.

The Radio Department receives ongoing sponsorship from the Federation of Australia Radio Broadcasters, and the Royal Agricultural Society, and 'in kind' sponsorship from the commercial radio stations which arrange accommodation for students during their work attachment. Each year the Grad Dip Radio students broadcast 'Show Radio' from the Royal Easter Show as one of three major practical exercises in the course. The other two major practical exercises are 'X-FM', a youth radio format for Sydney's Western Suburbs, and a two week work attachment.

The Head of Radio, Steve Ahern, edited *Making Radio*, a textbook that has now been adopted by media courses around the country. The book covers all aspects of radio, with contributions from high profile radio industry people, the national broadcasters, and the community.

The Radio Department again contributed significantly to the radio industry by running a successful 'Advanced Copywriters' Workshop' during FARB's annual conference in October. In November Steve Ahern was invited to be the keynote speaker at the Community Radio sector's CBAA conference. He also spoke about future trends for digital broadcasting at the ABA's conference this May.

Screen Studies ¶ In September 2000 Screen Studies hosted a successful visit by a delegation of significant Japanese filmmakers, teachers and film students. The delegation was headed by dual Palme d'Or winner, Shohei Imamura, and leading Japanese film critic, Tadao Sato, who is also Principal of the Japanese Academy of Moving Images in Kawasaki City, Tokyo. This film school was founded by Imamura. Imamura's important 'hibakusha' (nuclear bombing subject) film, *Black Rain* (1989) was screened as a national premiere in the Main Theatre. The following day, a Screen Studies short course entitled, 'Contemporary Japanese Filmmakers and their Films' commenced. Two films by members of the delegation were shown: *Hisai*, directed by Shinjo Taku and *Atsumono*, directed by Shunsaku Ikehata. The films' directors participated in discussions of the films along with Mitsuko Baisho, star of *Hisai*. A panel discussion on contemporary film in Japan was also held, involving Imamura, Sato, and Shigeaki Chiba,

documentary filmmaker and Vice Principal of JAMI. Imamura treated the course participants to some wonderful anecdotes about his time as 5th Assistant Director to the great Yasujiro Ozu.

Screen Studies will trial online course delivery in the coming year. Despite all the changes of staff, Screen Studies successfully completed curriculum delivery to Grad Dip in TV Producing, Certificate in Screen Composition, MA, and MA Hons students.

Scriptwriting ¶ New courses have been developed for full-time students in TV series and serial writing. All these units involve students writing scripts for existing television shows. All are taught by people who currently work on those shows.

This new emphasis on television has not been implemented at the expense of the students' feature film work, but is additional to it. Old television courses have been replaced by units that are more intense and demand that students adhere to the deadlines they would face if they were writing a show.

All last year's graduates have been offered at least some paid work since leaving us. Two of the four MA graduates are employed full time on television series.

After serving as lecturers from June 2000, Peter Neale and John Lonie were appointed co-heads of the department in January 2001. In February 2001 AFTRS employed Billy Marshall Stoneking on a short-term contract.

Sound ¶ Students in the Sound Department contributed to the sound tracks of 22 dramas, six documentaries, and two hours of non-drama television during the 2000/2001 production slate. During the 2001 academic year, the Graduate Certificate in Screen Composition was upgraded to a Graduate Diploma and the length of the course was extended from eight months to a full year, bringing the screen composition students into sync with AFTRS' Grad Dip students.

Liam Price, MA Sound graduate 2000, won the student category of the prestigious Motion Picture Sound Editors Golden Reel award for his work on two AFTRS films, *Intransit* and *Icarus*. Liam received travel assistance from AFTRS to attend the award ceremony in Los Angeles.

There were several changes to the curriculum. Two units were added to the Location Sound Recording full-time course, 'Introduction to Documentary Sound Recording' and 'Recording Project 2'. One additional sound core unit was added to the Grad Dip Sound course, 'Sound and Vision in the Observational Documentary'. Several new units were added to the Grad Dip in Screen Composition, 'Orchestration for the Screen', 'Musical Dramaturgy', 'GD Documentary Music Production', 'Director and Music', 'MA Drama Music Production'. The unit, 'Music Technology' was broken into two shorter units, 'Music Technology 1 and 2'.

Television ¶ In the second semester of 2000 the AFTRS Television Department collaborated with SBS TV to give the Grad Dip TV Producing students the experience of developing a program for, and pitching it to, a broadcasting network.

Collaboration with SBS TV for the production of *On The Cheap* gave students a very practical insight into the way TV networks commission programs, and what is expected of producers in developing and pitching shows. This collaboration is continuing with the 2001 students developing program concepts to pitch to SBS.

In the first semester of 2001 the five Grad Dip students produced three hours and ten minutes of TV programming including a half-hour current affairs program *Making News* and a half-hour arts magazine program, *Alternator*. As well as coverage of the 2001 graduation ceremony and various research, writing and camera

*Bang-Hyun Cho and
Do-Hi Go in
The Heart Shaped Necklace*



technique exercises. These projects provided training in field and studio based TV production, not only for the TV students but also for students from other AFTRS departments including: Cinematography, Editing, Design, Digital Media, Screen Composition, Scriptwriting and Sound.

The integration of the Television Department within AFTRS has been far greater in 2001 because our students started their course at the same time as the rest of the School. Increased collaboration on TV productions with students from the other departments has brought positive results, ensuring better utilisation of resources while providing other students with opportunities to gain experience in the dynamic television production environment.

The 2001 syllabus expanded its focus on TV Reporting with students shooting a press conference and producing 90-second news stories.

The Television Department is in the process of developing an online course in Corporate Video production.

OBJECTIVE

2 STRENGTHENING CULTURAL IDENTITY

AFTRS aims to provide students with the skills to articulate the cultural identity and aspirations of Australians. Screen Studies units provide all students with access to a broad range of cultural issues. The production experiences help students to define what it is to be Australian, to explore our diversity, and to project diverse images of Australia at both national and international levels. AFTRS incorporates these objectives into the academic parts of its curriculum and funds measures designed to encourage social and cultural diversity.

Indigenous Program Initiatives (IPI)

This program is designed to further develop the creative and technical skills of indigenous Australians already working in the film, broadcasting, and new media industries.

IPI supports complementary national projects, provides specialist assistance, advice and fee subsidies to enable students to attend advanced short courses and coordinates the Department of Employment, Workplace Relations and Small Business scholarship program.

Celebrating the work of past and current indigenous students, AFTRS presented *Indigenous Voice* at the Araluen Centre in Alice Springs in May. A weekend program, *Indigenous Voice* featured films directed, written, produced, shot or edited by indigenous Australians. Graduate scholar and AFTRS Council Member, Rachel Perkins, presented the program.

During 2000/2001 IPI supported the National Indigenous Documentary Fund (NIDF) coordinated by filmmaker, Cathy Eatock, under the direction of the National Indigenous Media Association of Australia (NIMAA).



Above: Mary Haire
and Boris Brkic in *The Great
Spaghetti Serenade*

Right: Valerie Bichard in
Whispers



Successful applicants included graduate, Erica Glynn, who will direct *Ngangkari Way – The Ways of Traditional Healers* and Jeremy Geia, 1997 Young Aboriginal of the Year and graduate of the 1994 AFTRS National Indigenous Television Training Course. Jeremy will direct a documentary, *The Devil's Children*, which will follow a group of teenage boxers on their journey from Palm Island to Cuba. IPI provided teaching resource materials for Documentary workshops held for the six successful applicants in May and June in Sydney. Other organisations involved included: SBSI, AFC, NSW Film & TV Office, Cinemedia, Pacific Film & TV, SAFC and Screen Tasmania.

AFI's Indigenous Drama Initiative (IDI) attracted 60 applicants. Documentary scholar, Rebecca Cole, and graduate cinematographer,

Warwick Thornton, were successful. IPI funded shortlisted IDI applicants to attend the AFTRS course, 'Writing the Short Film', and provided a range of technical equipment. Five short films will be produced as part of the initiative.

Indigenous graduates and scholars continued to produce quality films and programs with regular screenings on television and at local and international festivals. In June, graduates, Rachel Perkins, Erica Glynn and Warwick Thornton represented Australia at EthnoBerlin.

Directing graduate, Darlene Johnson, was nominated for a 2000 AFI Award for her documentary, *The Stolen Generations*, which won the Golden Gate award at the San Francisco Film Festival.

Graduate, Allan Collins, won the Kodak award for Best Cinematography at Sydney's 10th Annual Flickerfest for Catriona McKenzie's film, *Road*.

Graduate, Ivan Sen, wrote and directed his first feature film, *Beneath Clouds*. The creative team formed at AFTRS included graduates, Allan Collins (cinematography), Teresa Jayne Hanlon (producing) and Karen Johnson (editing).

Industry Training Fund for Women

The Industry Training Fund for Women (ITFW) assists women already working in film, broadcasting and related industries to develop their creative and technical skills, to enable them to progress to key creative and technical positions.

Over the past 12 months there was an overwhelming number of requests for funding subsidies from women seeking to increase and broaden their career opportunities. ITFW concentrated its support on subsidising fees for individual courses, making over \$7000 available for training women.

OBJECTIVE

3 ENCOURAGING NATIONAL ACCESS

A truly national organisation, AFTRS has offices or representatives in every state. The short courses conducted at each office are adapted from the full-time curriculum to meet the specific needs of local students and industry practitioners. The development of online courses will provide all Australians with access to AFTRS courses, regardless of their location.

Full-time students are recruited nationally. Our National Screening Tour and Recruitment Seminars proved successful, with 2,381 people attending (up by six percent). The Tour went to the Northern Territory for the first time since 1998. Numbers at the Sydney screening night increased dramatically by 30 percent.

Annual Interstate Meeting ¶ In April, 2001, the managers from all the AFTRS interstate offices attended an annual three day meeting, held at AFTRS in Sydney. They reviewed the performance of their various offices and developed strategies to further enhance the profile of AFTRS within their states. This meeting was scheduled so as to also allow the interstate managers to attend Graduation.

Online Courses ¶ AFTRS' online courses are being developed to improve the quality and accessibility of the AFTRS teaching program. AFTRS Online will extend our interaction with talented Australians who are pursuing careers in the film and broadcast industries.

Selected courses within the existing AFTRS National Short Course Program and full-time Post Graduate Program will be delivered online to students across Australia. Many courses will include a face-to-face component offered at the appropriate AFTRS state office or regional facility.

Courses will be provided through the AFTRS website. Short course students will pay a fee per course. The fee will be calculated to take

Susie Stapleton and Leon
Dobrinski in **Customs**



account of start up costs and ongoing costs.

The development of online courses will clearly add value to AFTRS' performance, meeting our against its statutory objectives by increasing national access to AFTRS' courses. It will also provide an opportunity to collect and protect the intellectual property developed by AFTRS staff over 27 years.

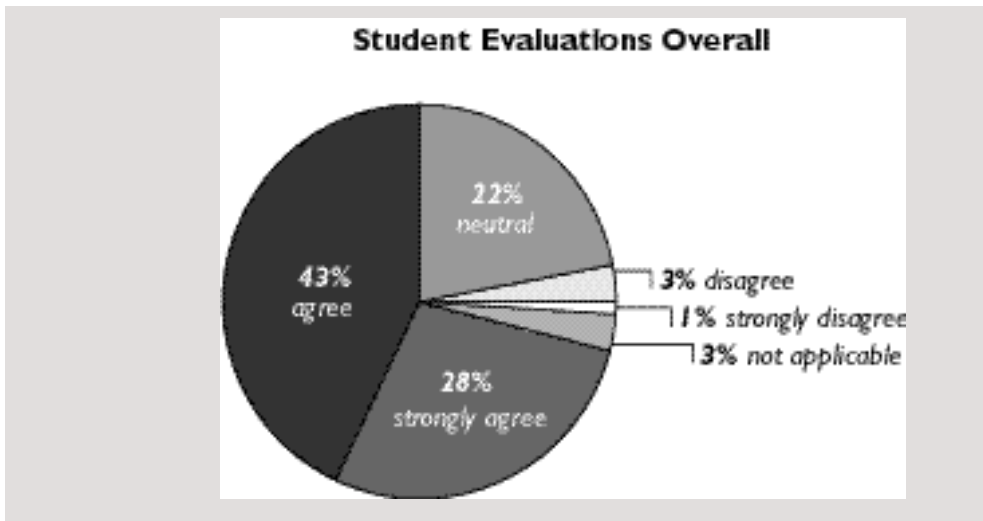
Courses being developed include: 'Safe Sets', 'Editing on the Web', 'Screenstyle/Jean Rouché/Digital Screen', 'Business Essentials for Producers', 'Law and Business Essentials', 'Rushes to Final Product', 'Introduction to Screenwriting', and 'The Art of Documentary'.

Short Courses ¶ Around 4,500 participants benefited from the AFTRS National Access Program which offered 189 short courses, seminars, workshops and special programs. There was an increase in the number of courses offered within the creative specialties of Cinematography, Design, Digital Media, Editing, Sound and Scriptwriting. These courses all required additional hands-on components. This limited the number of participants, and so there was an overall decrease in the number of participants, as well as in the number of courses offered.

'SummerSkill' continued to attract the highest number of participants, around 40 percent in 2001, followed by seminars and workshops for the industry with around ten percent of total participants. The 'SummerSkill' series of seminars is developed each year to provide an insight into the skills required and processes available to the film and TV industries. 'SummerSkill' is offered

annually in Sydney and Melbourne and was offered again in Adelaide this year:

Student Evaluations ¶ Feedback from students as to how effectively the short courses and seminars have been conducted, has been very positive. Overall, 71 percent of respondents strongly agreed/agreed that the course objectives had been met successfully.



Student Centre ¶ The Student Centre coordinates and manages the administration of each students' journey through AFTRS. During the last year the Student Centre coordinated 91 short courses, organised the graduation of 76 students and enrolled and oriented 98 students.

The year has brought some changes to the Student Centre – rearrangement of some of the staff roles and some new faces to help us achieve our goals. We strive to maintain accurate student records, provide a source of statistical information to fulfil legal reporting requirements, and aid the School's administration.

Orientation week was very busy with the full-time students learning how the School operates and how they can get the most out of their study. The week concluded with a welcome function and keynote address by Ivan Sen, Director of *Wind and Dust* and Graduate of AFTRS.

Year of Volunteers ¶ In the year when Australia celebrated the

'International Year of Volunteers' – 'ordinary people making extraordinary contributions to their communities and Australia', AFTRS recognised the enormous effort that volunteers put into helping students achieve their goal of producing a large slate of films over the year. Approximately 170 people volunteered and were placed on the file for the students to select from, being assistants in the main areas of production, design, camera and sound.

Musica Viva ¶ In March AFTRS hosted an 'Australian Music in Film' day organised by the Musica Viva in Schools program. About 440 year 9–12 music students from across Sydney squeezed into the School to attend the workshops.

Clarinetist and composer, Nigel Westlake, held two workshops in the Main Theatre on composing music for film. He spoke on the process of composing for film from a director's brief, producing and editing a soundtrack, working with sound effects and dialogues, and developing themes. Nigel demonstrated his talk by using examples from films for which he composed: *Babe*, *Babe – Pig in the City*, *Children of the Revolution* and *Solarmax*.

State Operations

AFTRS South Australia ¶ The aims of the South Australian office are to provide information on what the School has to offer nationally and locally, and to meet the training needs of the film and broadcasting industry in SA. Based on surveys and broad consultation with local industry, we offer short courses which address the training needs of individuals. We also respond to feedback from the industry about areas where training needs exist. Starting with the desired outcome and designing a program that will achieve that outcome, drives the selection of courses in SA. Increasingly, producers consult AFTRS when they are having difficulty filling positions.

The short course participation rate increased by 10 percent from 99 last financial year to 119 this financial year. Student days increased by 17 percent from 246 last financial year to 288 this financial year. We continued to receive record numbers of applications for courses. Those most in demand were the new courses, 'Visual Style', 'Shooting Practices' and 'Recording Hi End Sound for Digital Camera'. Our reputation with the film community continued to grow, with an increased number of very experienced practitioners

and staff from long established companies attending our courses.

We enjoy an excellent relationship with the South Australian Film Corporation and the support of CEO, Judith Crombie, and the staff of Department of Industry Training and Development.

The Media Resource Centre continues to support and promote AFTRS courses through its newsletter.

AFTRS Victoria ¶ The Victorian office of AFTRS delivered a remarkably diverse and popular short course program in the past year. Our vision for a re-skilled production industry (developed by Manager, Simon Britton, and curriculum specialist, Kathy Mueller, as far back as 1989) has been vindicated. In the past 12 months there has been a record demand for digital and interactive media courses.

The demand for information and training in aspects of interactive TV, multi-channelling, HDTV, DVD and broadband distribution has been



Documentary:
Ah Hu's Retreat

addressed by our range of digital media courses. Examples are: 'Website Design for Filmmakers', 'Creating Interactive Content', 'Flash Animation', and 'Streaming Video for Filmmakers'.

The office's core staff of three has been supplemented by producing specialists, Sally Ingleton, Ann Darrouzet and Kerry Negara. We employed 64 industry specialists to deliver 54 training courses, seminars and workshops.

In the new year, the media production industries will require a range of training packages with an emphasis on digital technology and techniques that can be delivered where and when they are needed. In an increasingly crowded training landscape, the Victorian office of AFTRS is well positioned to maintain its status as the premier provider of industry-level training.

AFTRS Western Australia ¶ All the courses and events conducted by the AFTRS office in Perth were well attended, with the AFTRS Graduate Screening attracting an audience of some one hundred and twenty people.

Highlights of the year included: 'Stage to Screen – An Introduction' and 'Actorphobia', courses for actors and directors conducted by George Whaley; 'Voiceover Workshop for Actors and Announcers', conducted by Simon Kirby and Abbey Holmes; 'Shooting Documentaries', conducted by Jan Kenny; and 'Digital Pre-Visualisation', conducted by Peter Giles.

The last of these seminars explored the potential of pre-visualisation to enhance production planning and storytelling skills in the age of digital filmmaking. Case studies were used, from recent productions which have used digital pre-visualisation techniques in production development, during pre-production, on set and in the post-production process, to highlight the techniques utilised.

AFTRS Queensland ¶ Significant changes have occurred in the operations of the Queensland office. The Pacific Film and Television Commission resumed the management of its internship scheme. This allowed our office to focus on delivering more short courses, developing new strategic partnerships, and increasing staff professional development opportunities.

In September Alex Daw was elected to the Board of QPIX, Queensland's screen resource centre. She compiled a report for the

Board from a survey of membership conducted the previous year. This provided an overview of operations.

Meeting popular demand, we delivered two radio and announcing presentation courses with Steve Ahern and Pete Jackson as course directors. In February another strategic partnership was formed with the new Palace Centro Cinema in Fortitude Valley where popular monthly screenings were held, eg *Chocolat*, *2001 – a Space Odyssey* and *Moulin Rouge*. Centro also became the venue for our annual graduate screenings tour in May.

Consultations were held with Ian McFadyen and the Queensland Theatre Company to adapt AFTRS' 'Creating a Sitcom' course for Queensland writers. The aim of the course was to prepare scripts for the Australian Sitcom Festival to be held in Brisbane in October 2001. We were blessed with a high calibre of guest lecturers including the ABC Head of Comedy, Geoff Portmann, the producer of *Mother and Son* and the CEO of Red Heart Productions, Paul Jackson.

We look forward to relocating our Queensland office to a major new arts facility in August 2001, the Judith Wright Centre of Contemporary Arts in Fortitude Valley. The centre is named after internationally recognised poet and author, conservationist and campaigner for Aboriginal rights, Judith Wright. The \$15.25 million centre will provide a home to six other leading contemporary arts organisations: Arterial, Elision Contemporary Music Ensemble; Expressions Dance Company; the Institute of Modern Art; Kooemba Jdarra Theatre Company, and Rock 'n'Roll Circus. It comprises a 200-seat performance space, three galleries, artist studios, a screenings room, administration and storage facilities, workshops and rehearsal spaces.

AFTRS Tasmania ¶ One of the year's highlights for the Tasmanian office was a collaborative project involving WIN Television, Tourism Tasmania, Fearless Media, and the '10 Days on the Island' International Arts Festival, directed by Robyn Archer. Modelled on *Race Around the World*, ten emerging Tasmanian filmmakers participated in an intensive two-week training course delivered by the Head of Documentary and guest lecturers. Each filmmaker made a three minute documentary on one of the 334 islands which comprise Tasmania. These films were screened on



Documentary:
Dishlickers

WIN Television in April, one each night of the ten-day festival.

This project had a significant impact. Not only were we able to offer training at a level normally beyond the means of our state office, but through the broadcast, the films reached a large audience and received extremely positive feedback from the public and all parties involved in the project. One of the ten filmmakers has gone on to make a half-hour SBS documentary for *Australia by Numbers* and two of the three finalists for the next SBS round were participants in this project. AFTRS has now been invited to present a paper on this regional project at San Diego State University. All ten films will be screened at the Temecula Valley Film Festival in California.

OBJECTIVE
4

COLLABORATING WITH INDUSTRY

AFTRS maintains many synergies with the industry through professional links fostered by AFTRS staff. Many AFTRS graduates are key players in the industry. Cooperation and consultation are ongoing.

Graduates Join the Workforce

Cinematography ¶ Most of the recent Cinematography graduates are working on a variety of commercials, corporates, documentaries, short films, music videos, features and telemovies. They have been shooting in India, Canada, France, Britain, Germany and all over Australia.

Design ¶ Design graduates have completed work on feature films, television and commercials. These include the telemovie, *Escape of the Artful Dodger*, *Scandal'Us* video, *Moulin Rouge*, *Queen of the Damned*, *Hi-5*, *Matrix 2 & 3*, *Mullet*, *Better Than Sex* and *All Saints*.

Digital Media ¶ Digital Media graduates have been in high demand. Organisations where graduates are working include: operating *Inferno* at *Discreet Logic*, Montreal; as composers at *Animal Logic* for projects such as *Moulin Rouge* and *Farscape*; animating 3D commercials for *RGB Animation*; and broadcast designers for the children's series, *Hi-5*.

Directing ¶ Directing graduates are also enjoying success. Cate Shortland directed four episodes of *The Secret Life of Us* for the 10 Network. Christopher Richards-Scully is directing TV commercials in Australia and Singapore. Sean Byrne, with fellow graduates from other departments, filmed the new work by British playwright, Anthony Shaffer, *The Thing In The Wheelchair*, at Karnak in North Queensland.

Documentary ¶¶ Documentary graduates have found work in Australia and overseas with the ABC's *4 Corners*, Film Australia and on a Finnish/Australian co-production in Finland.

Producing ¶¶ Producing graduates are making documentary films, working on commercials and developing feature films.

Radio ¶¶ All Grad Dip Radio graduates were employed in the radio industry on completion of their course in September.

Scriptwriting ¶¶ Scriptwriting graduates have worked in television and feature films. Sam Meikle is a trainee script editor on *All Saints*. Steven Vagg is a researcher with *McLeod's Daughters*. Lynne Vincent-McCarthy is working on a feature script. Guila Sandler is developing her second script for *McLeod's Daughters*. Roberto Panarello is working on a privately funded feature script. Alexa Moses has developed several animation projects which have attracted producer interest.

Sound ¶¶ Sound graduates are working in Australia and New Zealand. Liam Price has been employed on a freelance basis at Philm Sound. Anne Barnes was employed by Philm Sound as FX editor on an animation series, *Wicked*. Katy Wood was employed as a sound editor on *Lord of the Rings*. David Voorn took up a position as audio operator on *Big Brother*.

Television ¶¶ Television graduate, Louise Glover, is a production assistant on *Beneath Clouds*. Tim Bosanquet and Mikki Katz are production assistants for Red Heart Productions. Stacey Jones is a researcher for *Media Dimensions* at ABC TV.

Industry Links

The Design Department continued to develop its relationship with Fox Studios Australia. In April 2001, AFTRS held the judging of the 3rd annual Fox Award for Design Excellence with industry specialists adjudicating.

Jon Kisch (producing/directing) gathered a very hard working team of four editors and 16 AFTRS camera crew and segment producers to work with NBC during the Olympics. The team's brief was to create a video diary of the NBC executive guests, who were being treated to an extraordinary Olympic experience.



Malcolm Roberts in *Absolution*

During the Olympics, our Head of Documentary spoke to an international press conference about the Australian documentary sector.

Industry Attachments

Attachments are crucial to the students' log of professional industry experience.

The AFFC, AFC and NSWFTO continued to support the Producing Department. Visits and discussions were arranged to prepare students for professional work.

Students were attached to films, *Subterraneo*, *Good Ghouls*, *The Quiet American*, *Wait Till Your Father Gets Home*, *Lantana*, and the telemovie *My Husband, My Killer*.

TV students were sent on two weeks' industry attachment in September 2000 to programs including: *The Fat*, *Backberner*, *Quantum*, and *Mediawatch* on the ABC; *Today Show* and *Sunday* on the Nine Network; and *Unreal Ads* and *It Happened on Holiday* at Network Ten. In June 2001, TV students were sent on four weeks' industry attachment to programs/production companies including:

Grass Roots and *Life Support* at Eastway Communications; *The Big Shmooze*, on thecomedychannel,XYZ Entertainment; *Today on Saturday* and the *Sunday* program on the Nine Network; *Nest*, *The Movie Show* and *Hotline* on SBS; and *The Arts Show* and *Australian Story* on the ABC.

Titles Design students completed mentorships with Richard Swan, creative director of Mesh 22 and an attachment at Kapow Pictures.

Sound students were attached to *Star Wars*, *Water Rats*, *The Quiet American*, *Garage Days* and *Ground Force*.

Industry Forums

AFTRS played a key leadership role in the industry by bringing professionals and students together for professional forums.

The Head of Editing, in conjunction with the Australian Screen Editors Guild, presented a frame-by-frame screening of the film, *Chopper*. Three frame-by-frame screenings of *Blue Murder* were also presented to QUT, QCA and the Queensland industry.

The newly formed Sydney chapter of SIGGRAPH held a screening of the documentary, *The Story of Computer Graphics* in May.

The Head of Digi Media chaired the 2001 Australian Effects and Animation Conference organised by *Digital Media World* magazine.

The Head of Documentary was invited by the NSW Ministry of the Arts to be a judge for the 2000 NSW Premier's History Awards Audio Visual Prize. From September to March, the Head of Documentary acted as an advisor to the Australian International Documentary Conference in Perth.

The Director spoke at three industry forums following his presentation to the Prime Minister's Science Engineering and Innovation Council. They were a post-production launch at the Australian Technology Park, Redfern, Sydney and two post-production forums facilitated by DCITA at Fox Studios Australia, Sydney and the Hotel Sofitel, Melbourne.

OBJECTIVE

5

ENHANCING OUR INTERNATIONAL PROFILE

AFTRS has an international reputation for excellence. This is recognised by our international affiliations and invitations for advice and consultation. AFTRS is one of only three film schools in the world to be part of the Global Film School.

Global Film School ¶ In June 2001, following 18 months of negotiations, a historic affiliation agreement was signed by AFTRS, the School of Theater Film and Television at UCLA, and the National Film and Television School of Great Britain. The agreement allows for the creation of a company, Global Film School Inc, to deliver film and television training on the internet and by broadband.

China ¶ Following visits by the Director to the Beijing Film Academy (BFA) and the Beijing Broadcasting Institute (BBI), several initiatives developed for joint ventures with China. These include: staff exchanges with the BFA and the BBI, Chinese cinematographer Hou Yong giving master classes at AFTRS, and AFTRS lecturers presenting a course on 'Australian Film in the 1990s' in Beijing. The Head of Cinematography has arranged for our Cinematography students to work with Australian Director of Photography Chris Doyle as attachments on Zhang Yimou's new feature in 2001.

India ¶ In December the Director visited India. At the invitation of Mohammad Fazal, Governor of Goa and Professor BS Sonde, Vice Chancellor of the University of Goa, he gave presentations on distance learning and new technologies at the Governor's Residence and at the University of Goa.

The Director also spoke about distance learning and the Global Film School to the Indian Ministry of Information and Broadcasting in New Delhi.

He gave a lecture on 'The Potential for Online Film and Television Training' to the staff of the Film and Television Institute of India in Pune.

The Director of the Film and Television Institute of India visited Australia in December as a guest of AFTRS and the Australia-India Council.

Japan ¶ A delegation from the Japanese Academy of Moving Images (JAMI), led by Shohei Imamura and including nearly 30 filmmakers, teachers and students visited AFTRS.

Screen Studies organised the delegation's official Sydney reception together with the Japan Cultural Centre (the Japan Foundation).

The Head of Screen Studies visited the Japanese Academy of Moving Images in Tokyo in June to confirm ties established during visits by staff from JAMI to Australia. While in Japan he also attended the First World Student Film Festival in Okinawa.

Ryuichi Ishida from the Japanese advertising company, Dentsu Inc, a guest of Content Capital, visited the School to discuss internet and broadband production.

Korea ¶ Visitors from the Korean Broadcasting System in South Korea included: TM Eum (Director of Photography), SS Moon (Producer), JK Shin (Producer), DH Lee (Editor/Computer Graphic Designer) and JK Park (Editor/Computer Graphic Designer).

*Visit of Dr Mohan Agashe,
Director of the Film and
Television Institute of India and
Bui Dinh Hac, Vietnamese
feature film director. From left:
AFTRS graduate David Chiem;
AFTRS Director Rod Bishop;
Bui Dinh Hac; Dr Agashe;
Head of Directing George
Whaley; AFTRS graduate
Safina Uberoi; Head of
Documentary Trevor Graham
and AFTRS graduate
Himman Dhamija*



Vietnam ¶ The Ministry of Culture and Information in Hanoi requested assistance with 53 CGI shots for the Vietnamese feature, *Hanoi: 12 Days and 12 Nights*, based on the American offensive in 1972 when Hanoi was bombed for 12 consecutive days and nights. Vietnam does not have the necessary hardware or software to create the effects. Bui Dinh Hac, a survivor of the bombing, a former professor at the Hanoi film school, and the director of the film has made two visits to AFTRS requesting assistance. AFTRS will donate the film recording process including film tests and final outputs.

Jennifer Perrott, Grad Dip Director 2000, visited Vietnam to research a documentary on her father's war experiences.

New Zealand ¶ The Head of Cinematography, Jan Kenny, was invited by WIFT to teach a short course in Auckland. She ran the 'Shooting the Documentary' course, which was very well attended.

United States ¶ The Head of Digital Media and student, Adrian King, travelled to New Orleans to attend the SIGGRAPH 2000 conference. Attended by over 25000 people, the conference included papers, panels, courses, educational seminars, exhibitions and screenings with a focus on computer graphic technologies.

Students from AFTRS had professional contact with USA TV station, NBC. A group was accommodated on the NBC-TV luxury liner, *The Seaborn Sun*, throughout the Olympic Games and produced 4x45 minute documentaries for the network sponsors. Each documentary was produced in a four-day turnaround and AFTRS students spent the Olympic period shooting and editing under the direct supervision of NBC-TV executives.

Our Cinematography lecturer attended a 'Showbiz Expo' in Los Angeles.

Peter Carstairs, Grad Dip Director, was invited to the Aspen Colorado Festival where his film, *Gate*, was one of 58 screened out of 1200 entries worldwide.

Skip Lievsay, New York sound designer, visited and discussed his work as a sound editor and mixer on films for the Coen Brothers, Martin Scorsese and Spike Lee with an audience of students and industry professionals.

American director, Bryan Singer, (*The Usual Suspects*, *An Apt Pupil*, *X-Men*) visited AFTRS to meet and address the students.

Europe ¶ In February, Digital Media graduate, Mike Daly, was assisted with expenses for travel to France to attend the Claremont Ferrand Festival, where his film, *Intransit*, was screened. Michaela French travelled to Germany and to the US in 2000 for the screening of her film, *Flux*, at Oberhausen, Aspen and Palm Springs Film Festivals. Dylan Yeo attended the Annecy Animation Festival in France where his film, *Mozzie*, screened.

The International Documentary Conference sponsored two visitors from France, Richard Leacock and Valerie Lalonde. They visited the Documentary Department, screened excerpts of their work and held informal discussions with students in March. Leacock is most famous for his work as a documentary cinematographer. His visit to AFTRS made an invaluable contribution to the students' understanding of observational cinema.

Peter Coyle and Katherine Murphy from Enterprise Ireland, a government seeding venture developing e-business, also visited AFTRS.

Heng Tang, Grad Dip director 2000, was shortlisted for a Cinefoundation award for filmmakers from abroad and was invited to Paris for an interview by Cinefoundation.

*Tempany Deckert in
Melancholy*





OBJECTIVE

UNDERTAKING RESEARCH

AFTRS conducts research into industry education and training needs. We encourage research into improved and innovative industry practices. We monitor changes in the media environment, technology and education and collaboration between industry, policy makers and academics.

AFTRS staff and students are constantly researching developments in screen and broadcasting production. This is combined with a commitment to integrate new approaches to visual effects and maintain currency with changes in digital technology. Industry research conducted by students has grown significantly as a result of the introduction of the Masters Honours program. The results of our research are made available to all staff and students via the presentations given by the Honours students at key points in their research.

MA Honours

A significant contribution to the research effort of AFTRS comes from student research.

In the 2000 academic year, six students completed the following MA Honours projects:

- *Queer Sightings*, a website which explores the depiction of lesbian, homosexual and queer characters and stories on Australian screens.
- *Inja*, a film which explores the representation of ethnicity.
- *Redfern Beach*, which investigates the way the visual language of film represents urban landscape.
- *Humanimation* and *Famed*, which explore and document the field of pixilation.

- *A True Story about Love* and *The Heart Shaped Necklace*, which explore cross-cultural and ethnographic stories.
- *Harvey*, an experimental film which explores the boundaries between live action and digital imagery.

In the 2001 academic year, three students are undertaking MA Honours projects. These include: *Binary*, which aims to fuse experimental/art cinema, motion graphics design and narrative cinema; *D-Evolution*, a film which investigates and explores image capturing techniques and modelling procedures for visual effects used to heighten the image and story; and *Amnesia*, a television-hour shot on digital-betacam, which explores the physicality and composition required to depict metaphysics, realism, surrealism and naturalism.

MA Computer Animation students investigated motion capture technologies, dynamic simulation of cloth, 3D paint effects and procedural animation techniques.

Jerzy Toeplitz Library

The best library in Australia for training and research materials relating to film, television, radio and multimedia production, the library is a key research resource. In the past year there were 27,072 loans and 3140 phone enquiries at the library desk. The library is also used extensively by film and broadcasting industry professionals and tertiary Media Studies students. There are currently 1081 registered borrowers including 341 paying members, 125 reciprocal borrowers and 72 inter-library loans borrowers.

The library is staffed by experienced professional information providers. The library has coordinated one-on-one internet training sessions for AFTRS students and staff, and is represented on the Online Education Roundtable.

Highlights of the year include: a bequest from the Estate of Bruce Gyngell, which will be used to establish a Bruce Gyngell collection of books and videos about television with a particular emphasis on Australian television; the Horizon library management system has been upgraded to version six; the collection has been enhanced with resources for costume design, digital media and film and television scripts.

Student Films and Videos ¶ All student films and video productions completed at AFTRS since its inception are accessible via the library.

Books and Reports ¶ In total, 1113 books were added to the collection this year. Most of the 15000 books and reports relate to the collaborate crafts of filmmaking and television production. The collection also includes material on radio and an increasing range of works on multimedia production. Copies of all AFTRS training and research publications are held in the library.

Videos and DVDs ¶ In all, 367 videos and 147 DVD titles were added to the collection. Videos and DVDs were donated by WGBH, Twentieth Century Fox and Roadshow.

Publishing and Web Services ¶

Textbooks produced by AFTRS have made an important contribution to the teaching of film, television and radio. *Cinesonic: Experiencing the Soundtrack* was published this year. Following the success of last year's *Scriptwriting Updated*, *Making Radio* and *Television Writing* these publications are now in their second print run. *Scriptwriting Updated* also won *The Australian Award for Excellence in Educational Publishing* in the vocational category and

Anele Vellom in Inja



has now been published in the USA. The use of in-house design skills has enabled the production of high quality corporate publications to meet teaching requirements. An online shop was launched, with sales in the first month of operation topping \$2000. The website was redeveloped with continual updating of short course pages and the network site. The splash page was changed regularly with current promotions and website hits increased to more than 10000 per month. Development work to update departmental home pages was underway at the end of the reporting year.

Work has been completed to comply with government online requirements. AFTRS was asked to present a seminar in Canberra on our online action planning process. A major project outlining the mockup of online learning has helped us visualise the possibilities for staff of an online learning environment.

7 OPTIMISING RESOURCES

AFTRS students completed 44 film and TV productions providing 12 hours of screentime. These documentary, drama and TV magazine projects kept AFTRS facilities in use up to 96 hours per week.

Timetabling ¶¶ This year staff have exhaustively reviewed and refined the 2001 timetable for all departments to increase opportunities for cross department classwork on top of the slate production works.

We have developed a new system of illustrating the schedule via yearly planners that include: semester at a glance, week-by-week planners, and day-by-day details. These have been posted on the intranet to better inform all staff and students of daily schedules.

Technical Equipment and Systems ¶¶ All new purchases and upgrades have aimed to keep AFTRS' equipment at an accepted technical standard relevant to industry. Nearly all the teaching departments now have digital equipment.

The Radio Control Room was refurbished with new furniture and two new audio consoles installed. Students can now gain experience on current and evolving technologies.

A major upgrade of the sound system in the Main Theatre brought this facility up-to-date.

The Sydney Mac Training Laboratory within the Digi-Media Department was upgraded with 11 state-of-the-art PowerMac G4 dual-processor workstations.

We installed an AVID Unity system. This system enables the various video non-linear editing systems and Pro Tools audio workstations to communicate. It also offers other teaching departments the ability to access the same central storage for file exchange purposes.

Three Final Cut Pro (FCP) editing systems were installed in the Editing Department. A very cost-effective, non-linear editing system, FCP is used increasingly by production companies.

AFTRS is about to embark upon a two-year investment program to upgrade the technical facilities used by the Sound and Television departments.

The Technology Branch is in the process of evaluating several DVD authoring systems.

Two companies were awarded contracts to upgrade the lighting system in Studio 3. This will make the lighting facilities in this studio equal to those in the two larger studios.

The Scion



Information Systems ¶ A two-year program to rationalise the AFTRS administration network was completed, providing an extremely stable and reliable network. The number of servers was reduced from 30 to 11.

Over the next two to three years, we aim to upgrade the network to allow a reasonable level of internal video and audio streaming while maintaining network performance at a reasonable level.

Significant improvements were undertaken in IT security during the year, including:

- Physically securing all computers, network switches and hubs in public areas.
- Fully implementing the Lotus Notes email system across the whole School.
- Implementing three levels of anti-virus protection for the network server, mail server and local desktop.

In June, AFTRS published an expression of interest for the provision of a secure wide-area network (WAN) and internet service. Due to commence in September 2001, this service will complement other improvements in IT security. The service provider is required to meet security guidelines issued by the National Office for the Information Economy (NOIE).

At the beginning of the 2001 academic year, the School introduced an information technology user policy that all IT users must sign before being granted access to the network. The policy is a comprehensive document which covers the key issues of conduct, privacy, security and contingency.

Buildings and Property ¶ AFTRS commenced a three-year program to ensure areas of the campus building in North Ryde comply with current building codes.

In consultation with the NSW Department of Public Works and Services, AFTRS is about to release a Request for Tender for replacement of the electronic access control, intruder detection and video surveillance system on the Sydney campus.

A new security scanning system was installed in the Jerzy Toeplitz

*Melissa K Lee and
Marc Hayashi in
A True Story About Love*



Library to protect the School's valuable and extensive range of reference books, videotapes and DVDs.

The in-house Building Maintenance Department made several minor, cost-effective changes to the office and production spaces on the Sydney campus to meet the changing needs of staff and students.

AFTRS intends to put in place an environmental management system (EMS) in line with Commonwealth Government policy. The EMS will include statements and guidelines on all environmental issues that apply to the operation of AFTRS.

A two-year program to replace non-native tree and shrubs with native varieties has commenced. This year 270 native plants varying from groundcover to three metre bushes (providing bird cover and feed) were planted.

Sponsorship ¶ The Head of Film and TV continued to work with Samsung to develop new scholars. In 2001 we have two Samsung scholars, one in Editing and one in Cinematography. We also confirmed a further scholar in Editing in 2002. This will provide \$120000 in funds for the branch over two years, bringing Samsung's total support to \$200000 via its five scholars.

A Sony scholar started in 2001, initiating funds of \$23000 for the Film and Television branch over two years (plus \$18000 to the scholar as allowance and \$9000 for the marketing/recruitment phase).

The International Misfits



Industrial Democracy ¶ AFTRS furthered its commitment to involve staff and students in decision-making processes. The primary expression of this is the inclusion of a staff-elected and a student-elected member in the governing Council.

Other consultative committees encourage input into policy and academic matters. These include the: Occupational Health and Safety, Equal Opportunity, and Post Graduate Curriculum committees. New committees have been created to review our Corporate and Business Plans, to examine the most effective way to provide online education, and to consider the most efficient use of space on the Sydney campus. A meeting of heads of departments brought together all branches of AFTRS.

In keeping with AFTRS' commitment to consult with stakeholders made in the current Certified Agreement, staff have been involved in finalising a range of matters including the Information Technology Users Policy, new security procedures, and AFTRS' Corporate Plan.

Information is available in a number of ways. Policies and general information are available on the intranet. In addition, weekly electronic newsletters outline recent and coming events, and the minutes of meetings and financial information are accessible. Meetings of all staff are held on an ad hoc basis to inform staff of developments in new or ongoing projects. These processes ensure all staff have sufficient information to make a positive contribution to initiatives taken by AFTRS.

Award Simplification ¶ AFTRS and unions have presented the Australian Industrial Relations Commission with a simplified AFTRS Award, consented to by all parties. The simplified award accords with the Workplace Relations Act 1996. It is expected to come into effect on 1 September 2001.

Actors' Agreement ¶ Agreement was reached between AFTRS and the Media Entertainment and Arts Alliance on rates of pay and conditions. The agreement will be current for two years.

Privacy ¶ AFTRS continued to adhere to the Privacy Act 1988 and to the Privacy Commissioner's guidelines in relation to the collection, maintenance, storage and release of personal information.

An external audit of payroll found that personal information was stored in a suitable fashion, and that the Human Resources Privacy

Policy complies with best practice. The policy is available to staff and students on the AFTRS intranet.

Following input into the Security Plan, the security of personal information will be further safeguarded by card only access to areas where this information is stored.

During the past year the Privacy Contact Officer provided advice to staff on several occasions to ensure personal information was used only for appropriate purposes. The requirement to adhere to the Information Privacy Principles has been included in staff inductions and on-the-job training. Like staff, contractors are required to sign a confidentiality agreement prior to commencing.

Staff Training and Development ¶ Training during 2000/01 emphasised immediate work performance requirements, particularly in the area of information technology. In addition, resources were devoted to training in order to comply with government requirements, and to develop online education.

A Human Resources professional was appointed. Her primary role is to assess staff training needs, and plan, coordinate and evaluate training programs. The collection and centralisation of information commenced and both a training needs analysis and skills audit survey were developed. The minimum standard of technological skills required by staff to effectively perform their duties was identified and internal courses conducted to upgrade skills where necessary.

Staff were actively encouraged to attend industry-related classes and short courses within AFTRS. The cost of these is not reflected in the statistics below. AFTRS provides a Studies Assistance Program to support staff undertaking external studies in their chosen field. Applications for study in the areas of information technology, digital media, and curriculum development were approved. AFTRS employs Technical Trainees, who are supported through their TAFE training.

The professional development leave provisions of the current Certified Agreement have been used by staff to attend conferences, access overseas resources, and develop works for publication. Staff have also taken approved leave without pay, either in blocks or 'sandwiched' with work, to continue their formal education or enhance their industry based skills.



Staff participated in a range of training courses as diverse as conflict resolution, financial management, online education development, and safety in using pyrotechnics. Information technology courses were run in house to reduce costs.

Value of staff time involved in training

- 76 days @ \$192/day external training	\$33,792
- 49 days @ \$192/day internal training	\$9,408
Direct expenditure on staff training	\$52,292
Total cost of staff training	\$95,492*

(*This is almost a third greater than the figure for 1999/00.)

Events attended by staff included: documentary conference, Screen Producers Association of Australia conference, National Association of Broadcasters' convention, Society of Motion Picture and Television Engineers' exhibition, and the Sydney Film Festival.

The Annual Appraisal and Development Scheme for staff links performance assessment and career planning to agreed performance indicators and consultative review. An important part of the

process is the identification of training and development needs. As each staff member participates in the appraisal process, Human Resources is taking the opportunity to collate the information gathered on training and development needs, and will use this as a basis for future training plans.

Occupational Health and Safety (OH&S) ¶ The OH&S Committee, which comprises AFTRS and union representatives, held four meetings in 2000/01. The minutes were published in the weekly staff newsletter and made available on the OH&S noticeboard. Staff input was actively sought. The review of both the OH&S Policy and the OH&S Agreement are at final draft stage and the OH&S Committee is considering them.

AFTRS' senior management has approved the adoption of a policy outlining contractors' OH&S responsibilities. This will be implemented shortly. Approval in principle has also been given to purchase an internet based OH&S recording system. This is currently being assessed in terms of practicality and technological security.

During the year, AFTRS appointed an additional First Aid officer and an additional Health and Safety representative. Appropriate training was undertaken.

OH&S training is part of the curriculum. New students received training in 'Safety on the Set' and 'Office Ergonomics' during Orientation Week. In order to increase the awareness of staff, OH&S videos were purchased and information circulated. Relevant staff also attended training in the safe use of Firearms and Pyrotechnics.

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

In addition, the following investigations were undertaken:

- Air conditioning in the Camera Store (ongoing).
- Use of MDF in workshops (resolved).
- Two fire safety audits (implementation of recommendations is ongoing).
- Review of signage (ongoing).
- New Local Government hygiene standards as applicable to the

AFTRS Cafeteria (resolved).

- Weight capacity within the Stores area (resolved).
- Editing Department (ongoing).
- Workshops (resolved).

AFTRS was the subject of an audit by Comcare Australia in February and awaits the report.

Overall, 2000/01 has been extremely productive in terms of staff awareness, commitment and outcomes.

Freedom of Information ¶ AFTRS maintains personal information under the four broad categories of: personnel records, specialist contractor records, student records, and mailing lists. Along with information relating to administrative decisions, personal information may be available through Freedom of Information requests made in accordance with the 'Freedom of Information Act 1982'. Any



*Rubberman Accepts
the Nobel Prize*

requests are referred to the Freedom of Information Contact Officer on (02) 9805 6616.

AFTRS received no formal requests for information under the Act during 2000/01.

Equal Employment Opportunity (EEO) ¶ Four complaints were made under EEO provisions to members of the EEO Committee. Three were resolved informally by the parties. The fourth was lodged formally and was being resolved internally as of 30 June 2001.

EEO Committee ¶ The EEO Committee consists of AFTRS representatives from Human Resources and Student Services, a staff representative and a student representative. The composition of the committee was revised during the year following a staff restructure.

Members of the committee met formally and informally to consider policy and complaints and, amongst other matters, provide input to the Information Technology Users Policy. Members of the committee were approached by staff and students on an ad hoc basis to provide advice on discrimination related matters.

The names of the committee members were advertised and all new staff advised of the role of the committee.

Harassment Policy ¶ AFTRS has a strong commitment to ensuring a harassment free workplace. Harassment Contact Officers (HCOs), broadly representative of staff, have been nominated and trained. The names of the HCOs are displayed throughout the premises and new staff made aware of this and related policies as part of the induction process.

Staffing and Establishments ¶ Representation of women within AFTRS reduced in 2000/01, with female staff comprising 49 percent. Representation of women at management level fell to 25 percent at senior management level and 26 percent at head of department level. However, representation within technical areas has remained fairly static and 20 percent of technical trainee positions are occupied by women.

Work and Private Commitments ¶ AFTRS retains a flexible policy in relation to accommodating private commitments.

Over the past year the following measures were approved:



*Dane Shedden in
Titus the Great*

- Leave without pay for personal reasons.
- Recreation leave at half pay for personal reasons.
- Leave without pay following maternity leave.
- Part-time employment on return from maternity leave.
- Part-time work.
- Job sharing.
- Use of personal leave to care for dependants.
- Increased use of flexible working hours provisions.
- Home-based work.

Whilst the take up of some of these options has remained at similar levels, there has been an increase in ad hoc home-based work, and in job sharing and part-time work. There has been an increase in job sharing and part-time work at head of department level and among men.

EEO in Appointments ¶ As of 30 June 2001 there were 131 positions at AFTRS, 18 of which were part-time. Women filled 53 positions (40 percent of total positions) and 11 were filled by people from

non-English speaking backgrounds. Twenty-four positions were vacant and three staff were unattached. AFTRS made 21 appointments during the year; eight were of women. Of those appointed, three indicated they were from a non-English speaking background and one identified as an Aboriginal/Torres Strait Islander.

All EEO-related policies are available to staff and students on the AFTRS intranet.

Service Charter ¶ AFTRS' service charter explains the standards of service that clients of AFTRS can expect. It also sets out steps that may be taken if these standards are not met. AFTRS is committed to treating its clients professionally and acting with fairness and integrity. AFTRS staff will be polite, courteous and helpful to clients. They will also meet a range of service and accessibility standards which are detailed in the policy.

Social Justice (including access and equity) ¶ The AFTRS is committed to carrying out its functions in a fair and equitable manner and has implemented strategies to promote access and equity. These include both specific programs and recognition in all AFTRS policies.

The AFTRS continued to advertise courses to all Australian residents in all states and territories. Support under the Aboriginal and Torres Strait Island Recruitment and Career Development strategy continued with two scholarships granted under the program. Further details are listed under 'Indigenous Program'.

Staffing Information

Breakdown of Staff by Gender, Part-time/Full-time and Level (as at 30/6/01)

	Male F/T	Male P/T	Female F/T	Female P/T	Total
New South Wales					
a) Statutory Office Holders	1				1
b) SES equivalent	2		1		3
c) Below SES	49	3	37	10	99
d) Temporary					
Total	52	3	38	10	103
Victoria					
a) Below SES	1		1	1	3
b) Temporary					
Total	1		1	1	3
Queensland					
a) Below SES			2		2
b) Temporary					
Total			2		2
South Australia					
a) Below SES				1	1
b) Temporary					
Total				1	1
TOTALS	53	3	41	12	109

Staff are employed at AFTRS under the Australian Film, Television and Radio School Act 1973 (as amended). All non-SES equivalent staff are covered by the AFTRS Certified Agreement 1998/99. SES equivalent staff are employed on a contract basis. Current occupants of these positions did not engage in work placements with other organisations during the year.

Breakdown of AFTRS Staff by Gender, Level and NESB (as at 30/6/01)

	Male	Female	Total	NESB
Senior Management	3	1	4	-
Management/Heads of Department	17	6	23	-
Teaching/Training	4	5	9	-
Administration	5	25	30	5
Teaching/Training Support	2	15	17	2
Technical	21	1	22	3
Support	4	-	4	1
Total	56	53	109	11

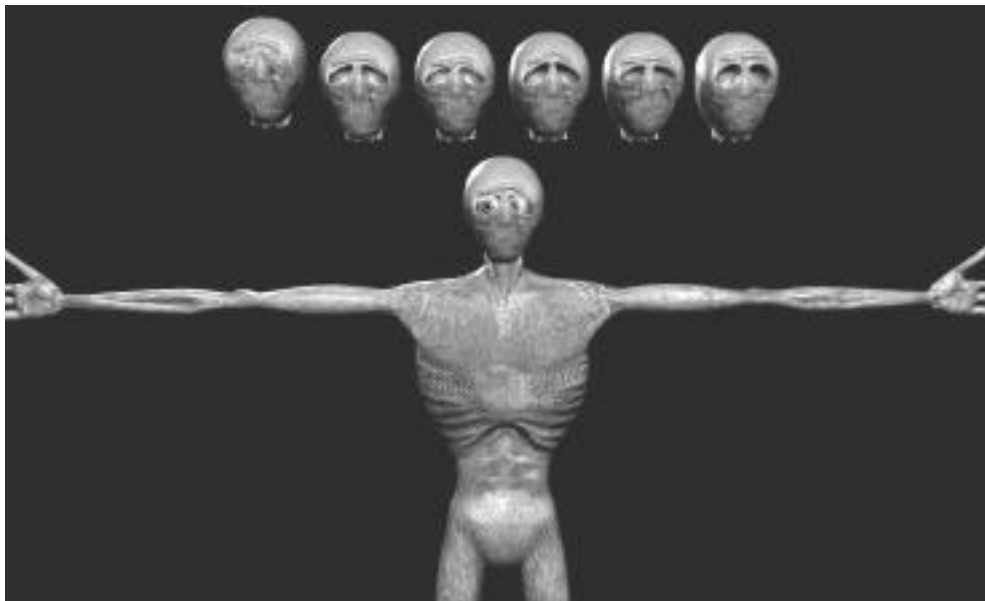
The senior management category includes a statutory office holder. The management/ heads of department and teaching/training categories include women who teach in technical disciplines. The teaching/training category covers all staff who provide administrative support to teaching/training staff. The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

Opposite: *The Observatory*

Representation of EEO Target Groups within Salary Bands

Salary Band	NESB	ATSI	PWD	Women
To \$29,051	-	-	1	-
\$29,051 - \$32,986	2	-	1	5
\$32,987 - \$36,568	3	1	-	20
\$36,569 - \$41,003	2	-	-	5
\$41,004 - \$44,662	2	-	-	6
\$44,667 - \$52,257	2	-	-	5
\$52,258 - \$62,846	-	-	-	8
\$62,847 - \$76,073	-	-	-	3
Over \$76,073	-	-	-	1
Total	11	1	2	53

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





APPENDIXES

APPENDIX

ONE

SENIOR STAFF PROFILES

Rod Bishop, Director

Rod Bishop produced and co-wrote *Body Melt*. He was the film critic for the Age Green Guide from 1990 to 1995. He has served on the boards of management of *Cinema Papers* and the Melbourne Film Festival. Prior to being appointed Director of AFTRS, he was Associate Professor in Film, and Course Coordinator for Media Arts at the Royal Melbourne Institute of Technology. He holds a BA (Hons) from La Trobe University.

Annabelle Sheehan, Head of Film and Television

Annabelle Sheehan has a Bachelor of Communications (film production major) and Graduate Diploma in Education from UTS and a Masters in Cinema Studies from New York University where she was awarded a fellowship and the Paulette Goddard Scholarship. Her 17 feature film postproduction credits include *The Piano*, *Lorenzo's Oil*, *Fearless*, *The Portrait of a Lady*, *Dead Calm*, *Rapa Nui*, *Mad Max 2* and *Mad Max Beyond Thunderdome*. She has won awards in Australia (AFI Best Achievement in Sound for *The Piano*), as well as in the US (Motion Picture Sound Editors Guild Awards for *The Piano* and *Dead Calm*). Her previous teaching appointments include UTS and North Sydney College of TAFE.

Reza Bilimoria, Head of Corporate Services

Reza Bilimoria started his career in the banking industry, dealing with industrial relations, and progressing to a finance role. He moved into the tertiary education sector in roles ranging from budget accountant to Manager of Administration and Finance. Latter roles focused on organisational change and managing change in a tertiary environment.

From here Reza moved to the NSW Institute of Sport as its Business Manager. Major responsibilities were to start up the Corporate Service support wing of the business. He implemented a Finance system, IT, HR and Corporate Governance from scratch.

He has a Bachelor of Economics, a Master of Accounting Studies and is an Associate Fellow of the Australian Institute of Management.

Derek Allsop, Head of Technology and Infrastructure

Derek Allsop graduated with a BSc (Hons) in Electrical and Electronic Engineering from University College, Cardiff, UK. He previously worked for Sony Broadcast and Professional (Basingstoke), the Independent Television (ITV) Association (London), Practel International (Adelaide) and Sony Australia (Sydney). He joined the AFTRS in January 2000. He has worked on or managed many projects, including the first digital production studio at Thames TV (London), a mobile HDTV production trailer and the only digital widescreen production and postproduction facility to operate at 360Mb/s in the world. He has also contributed to the development of the PALplus enhanced transmission system and the AUDETEL (audio description television) system for the blind and partially sighted. He has served on industry committees, working parties and task groups. He is a member of SMPTE, the Institution of Electrical Engineers and is a Chartered Engineer (UK).

HEADS OF DEPARTMENTS

Steve Ahern, Head of Radio

Steve Ahern has worked in radio for over 20 years. He was a panel operator, reporter, producer and announcer in commercial and community radio stations before joining the ABC. For ten years he managed three of ABC Radio's metro talk stations: 2NC Newcastle, 2CN Canberra and 3LO Melbourne. He founded a radio consultancy and public relations company, AMT Pty Ltd. He joined AFTRS in 1997. He has a BA and qualifications in education and business management. He was the Radio Writer for *The Australian* newspaper's weekly Media supplement in 1999 and is consulting editor of the Radiowise Radio Industry newsletter. He is the editor of the textbook, *Making Radio*, and has delivered conference papers at many Australian and international radio conferences.

Jan Kenny, ACS, Head of Cinematography

With a background in teaching, professional theatre and film production, Jan Kenny's passion for cameras led her to a career as a freelance cinematographer. When she worked on the feature film, *Summer of Secrets* as a clapper loader, she became the first woman in Australia to work on a feature as part of the camera crew. In 1986 she became the first woman to be accredited by the Australian Cinematographers' Society and allowed to use the letters ACS after her name. Her 34-year film career has included feature films, drama series, documentaries and commercials. She has won several awards for her work, including the Gold Award for Cinematography for *Mary*. Credits include: *We of the Never Never*, *Fran*, *Mary* (Gold ACS Award), *The Girl from Tomorrow*, *Round the Twist*, *Peter Allen – The Boy from Oz*, *Michael Willesee's Australians*, *Land of Hope*.

Laurence Eastwood, Head of Design

One of the co-founders of Sydney's Nimrod Theatre, Laurence Eastwood designed and lit more than forty productions for the company in his seven years as resident production manager. He then moved on to freelance design for film and television, working on the features *Newsfront* (AFI Award for Best Production Design), *Phar Lap*, *Crocodile Dundee II*, *The Delinquents*, Francis Coppola's *Wind* and, more recently, *Country Life* and *Under the Lighthouse Dancing*. For television, *A Town Like Alice*, *Stark* and *Kings in Grass Castles* are a few of his credits. Laurence still designs for the stage, as well as doing other commercial work including the design and construction of the '1936' nightclub at the Reef Casino in Cairns.

Peter Giles, Head of Digital Media

Peter Giles runs post graduate courses in visual effects, titles and broadcast design and computer animation. He has taught film and video production at the University of Sydney, and the University of Technology, Sydney. As digital media manager at Metro Screen, he established digital video and multimedia facilities and developed an extensive digital media training program. He has produced video, multimedia, audio, radio and web-based projects for clients including the ABC, the AIDS Council of NSW, Enter Artsmedia and the Powerhouse Museum. He chaired the Digital Media World Effects and Animation Conference in both 2000 and 2001 and has presented a range of public forums on digital visual effects.

George Whaley, Head of Directing

Director, actor, writer and teacher for stage and screen, George Whaley, has many theatre, film and television credits. Screen credits include award-winning miniseries, *The Harp in the South* and *Poor Man's Orange*, for which he wrote the screenplays and directed, and *Clowning Around* and *Clowning Around 2*, which he directed in Perth and Paris. He also wrote and directed the feature film, *Dad and Dave – On Our Selection*, and continues to develop feature and television projects. He was the director of University Theatre, Melbourne, founding director of Theatre ACT, Canberra, and Head of Acting at NIDA, where his students included Mel Gibson and Judy Davis. He will leave the School in November 2001 at the end of a six-year contract as Head of Directing to rejoin the freelance profession as director, writer and actor.

Trevor Graham, Head of Documentary

Trevor Graham has produced and directed films for Channel 4 (UK), the BBC, PBS (USA), ABC TV (Australia) and SBS (Australia). Among his credits are, *Red Matildas*, *Painting the Town*, *Land Bilong Islanders*, *Aeroplane Dance*, *Dancing In the Moonlight*, *Paper Trail*, *Sugar Slaves*, *Punchlines*, and *Mystique of the Pearl*. His films have won numerous national and international film and television awards. *Mabo – Life of an Island Man* won the Australian Film Institute's Award for Best Documentary 1997 and the prestigious NSW Premier's History Award and the NSW Premier's Award for Best Screenplay. *Tosca* was awarded Best Television – Documentary (The Arts) at the 2001 San Francisco International Film Festival. Trevor also co-directed an interactive CD ROM and website for Film Australia *Mabo – The Native Title Revolution* (Winner – The Australian Awards for Excellence in Educational Publishing and Best Multimedia ATOM Awards 2001).

Bill Russo, Head of Editing

Bill Russo has worked as an editor for more than 25 years, primarily in drama and documentary. His editing credits include: *Blue Murder* (directed by Mike Jenkins), *Joh's Jury* (directed by Ken Cameron), *Edens Lost* (directed by Neil Armfield), *Police State* (directed by Chris Noonan), *Frontier* (directed by Victoria Pitt), *Wildside* (directed by Mike Jenkins), and *Two Friends* (directed by Jane Campion). He was appointed Head of Editing in July 2000.

Patricia Lovell, AM, MBE, Head of Producing

Patricia Lovell is one of Australia's most successful film producers, having worked in the industry for over 25 years. She began her career in radio then moved to television as an actor, program presenter and journalist. Her screen credits include: the features *Picnic at Hanging Rock*, *Gallipoli*, *Break of Day*, *Summerfield* and *Monkey Grip*; the documentary, *Sydney Opera House – Monster or Miracle*, and the telemovie, *The Perfectionist*. Patricia's contribution to the film and television industry has been recognised with an MBE and an AM. In 1999 she produced a documentary on the making of *Tosca*. The feature-length version has been bought by the ABC.

Richard Smith, Acting Head of Screen Studies

Richard Smith has worked in Screen Studies in various capacities over the past two years. He has worked as a researcher and tutor, and written a draft online curriculum 'Introduction to Screen Language' for HSC students.

John Lonie, Co-Head of Scriptwriting

John Lonie was a part-time Scriptwriting Lecturer from 1996 until he became Co-Head. John has extensive credits in film and television, working on projects such as: *True Believers*, *The Paper Man*, *GP*, *Police Rescue* and *A Country Practice*. He recently script edited the features, *Dogwatch* and *Beneath Clouds*. He is a graduate of AFTRS.

Peter Neale, Co-Head of Scriptwriting

Peter Neale has a long and impressive record in television, having worked on many high profile Australian series drama such as: *Water Rats*, *Fallen Angels*, *Heartbreak High*, *Farscape*, *All Saints*, *GP*, *Home and Away* and *A Country Practice*. He was script editor on *Chopper* and many other features still in development. He has taught at the School and with other organisations such as Tropfest. He has a Diploma of Education and is a graduate of AFTRS.

Annie Breslin, Head of Sound

Annie Breslin received her initial training in film and sound editing at the ABC drama studios. This was followed by freelance sound editor work for 16 years on feature films, television miniseries and current affairs. She was an extension student at AFTRS in 1993 and a guest lecturer for the Editing Department in 1994 and 1995. Her credits include: features, *Soft Fruit*, *Passion*, *The Well*, *Gino*, *Map of the Human Heart*, *Struck by Lightning*, *Evil Angels*, *Young Einstein*, *High Tide* and *Mad Max 2*; miniseries, *The Challenge*, *The Cowra Breakout*, *The Last Bastion*; and current affairs programs, *60 Minutes* and *Four Corners*.

Andy Nehl, Head of Television

Andy Nehl has worked in television as a producer, director, writer and reporter for the past two decades. His credits include: *Beatbox*, *Blah Blah Blah*, *Mouthing Off*, *Attitude*, *Stompem Ground 92*, *Denton*, *Paul Keating Unplugged* and *The Real Election*. He has directed award-winning documentaries such as *Media Rules*, *Antarctica – the Money or the Gun on Ice* and *Buried Country*. He has lectured in television journalism at UTS.

Shannon McSwiney, Human Resources Manager

Shannon McSwiney has a Bachelor in Social Work from Sydney University. She moved into Human Resources in the Commonwealth Public Service in 1986 and has worked mainly in legal agencies. She came to AFTRS in July 1998 to look after staff recruitment and has been in her current position since November 1998.

James Sinclair, Finance Manager

James Sinclair has a Bachelor of Business Studies from UTS, majoring in Accounting. His 20 years' experience encompass the professional, industrial, medical, distribution and educational sectors. He is a fellow of the Certified Practising Accountants of Australia.

Michele Burton, Library Manager

Michele Burton has over 24 years' experience as an arts librarian involved with art history and architecture. An avid Sydney Film Festival goer since the early 1970s, she was appointed manager of the Jerzy Toeplitz Library in October 1989. From 1993 to 1996 she was head of library services for TCS Television Corporation, Singapore.

Grahame Ramsay, Publishing Manager

Grahame Ramsay has experience in both electronic and print publishing as well as 10 years' experience as a producer with ABC-TV. He has a BA Dip Ed and MA (Comm) from Macquarie University and an MEd (Hons) from Wollongong University.

APPENDIX

TWO

GUEST LECTURERS

Adelaide

Andrew Bovell – Screen Writer and Playwright

Georgia Brown – Consultant

Donald Crombie – Director

Roger Dowling – Cinematographer

Chris Fraser – Electronic Camera Lecturer

Bob Loader – Golden Dolphin Productions

Mike Piper – Documentary Producer

Cinematography

Steve Arnold ACS – Cinematographer

Russell Boyd ACS – Cinematographer

Brian Breheny ACS – Cinematographer

Geoff Burton ACS – Cinematographer

Pieter de Vries ACS – Cinematographer

Julian Ellis – Cinematographer

Pat Fiske – Documentary Filmmaker

Simon Hammond – Camera Assistant

Boris Mitchell – Professional Motion

Imaging.Kodak

Mike Molloy ACS – Cinematographer

Steve Newman ACS – Cinematographer

Joanne Parker – Cinematographer

Rod Pascoe – Sound Recordist

Ted Rayment ACS – Cinematographer

David Wakeley ACS – Cinematographer

Tim Waygood – Professional Motion

Imaging, Kodak

John Whitteron – Cinematographer

Tony Wilson ACS – Cinematographer

Lisa Zanderigo – Stills Photography Tutor

Design

Felicity Abbott – Production Designer

Ian Allen – Art Director

Axel Bartz – Set Designer

Scott Bird – Production Designer

Rosie Boylan – Milliner

Donna Brown – Set Decorator

Peggy Carter – Makeup Artist

Will Colhoun – Model Maker

Ro Cook – Production Designer

Chantal Cordey – Craftsperson

Michelle Dado – TV Production Designer

Alison Davis – Arts Lawyer

Deborah Eastwood – Art Department

Manager

Sue Ferrier – Colour Theory Lecturer

Tim Ferrier – Production Designer

David Giles – Writer/Director

Meg Gordon – Costume Designer/Stylist

Igor Lazzareff – Standby Props Specialist
Lea Lennon – Production and Titles Designer
Andrew Lesnie – DOP
George Liddle – Production Designer
Sarah Light – Assistant Art Director
Marta McElroy – Set Decorator
Michelle McGahey – Art Director
Devi Mallal – Photoshop/Illustrator
Janet Merewether – Titles Designer
Chris Murray – SFX Coordinator
Peter Neufeld – CAD Lecturer/
Lighting Designer
Michael O’Kane – Set Finisher
Francesca Pascoe – Website Designer

Adam Pinnock – Vehicle Coordinator
Luigi Pittorino – Production Designer
Benjamen Resch – Set Finisher
(Student production support)
Tania Robinson – Graphic Designer
Phillip Roope – Location Designer
Tess Schofield – Costume Designer
Peter Sheehan – Storyboarder/Illustrator
Oleh Sokol – Set Decorator
Natalie Spence – Website Designer
Sarah Stollman – Production Designer
Diaan Wajon – Art Director
Louise Wakefield – Costume Designer
Phil Worth – Construction Manager

Digital Media

Niki Bern – Composer
Lucinda Clutterbuck – Animator
Martin Crouch – Broadcast Designer
Shoshana Fishbein – Composer and
Visual Effects Supervisor
Michaela French – Composer
Matthew Gidney – 3D Animator

Adrian King – 3D Animator
Devi Mahal – Digital Imaging
Janet Merewether – Titles Designer
Robert Nicol – Composer
Jacob Stretton-Southhall – Digital Video Editor
Nooreen Tan – Composer

Directing

Murray Bartlett – Actor
Jeanette Cronin – Actor
Lynn Maree Danzey – Director
Maggie Dence – Actor
Arthur Dignam – Actor
Gosia Dobrowolska – Actor
Joel Edgerton – Actor
Richard Healey – Actor
John Heaney – Sound Designer

Nicholas Hope – Actor
Sacha Horler – Actor
Emma Jackson – Actor
Louise Johnson – Continuity
Victoria Longley – Actor
Susan Lyons – Actor
Angela Punch McGregor – Actor
David MacNeill – Art Historian
Kris McQuade – Actor

Rob Marchand – Director
Elizabeth Maywald – Actor
Edward Primrose – Composer

Stephen Wallace – Director
David Whitney – Actor

Documentary

Erika Addis – Cinematographer
Jennine Baker – Researcher
Kylie Burke – Policy and Research Manager,
Film Australia
Gillian Coote – Documentary
Researcher/Director
Maree Delofski – Independent Documentary
Producer/Director
Jessica Douglas-Henry – Independent
Documentary Producer/Director
Greg Duffy – Lawyer
Pat Fiske – Independent Documentary
Producer/Director
Rod Freeman – Independent Documentary
Producer/Director
Lynne Gailey – MEAA
Courtney Gibson – Commissioning Editor, SBSI
Katey Grusovin – Independent Documentary
Producer
Frank Haines – Producer/Production Manager
Richard Harris – Director, ASDA
Michelle Harrison – Independent Producer
Denise Haslem – Independent Documentary
Producer/Editor
Rose Hesp – Independent Documentary
Producer/Director

Robin Hughes – Independent Documentary
Producer
Susannah Larson – SPAA
Susan MacKinnon – Investment Manager,
Documentaries, AFFC
Stefan Moore – Executive Producer,
Film Australia
Phillip Nelson – Film Australia
Denis O'Rourke – Independent Documentary
Producer/Director
Jan Preston – Composer
Penny Robins – Independent Documentary
Producer
Dasha Ross – Commissioning Editor, ABC
Leo Sullivan – Sound Recordist
Chris Tuckfield – Independent Documentary
Producer/Director
Rob Wellington – Multi-Media Producer
Tony Wilson – Cinematographer
Jenny Woods – Completion Bond Guarantor
Kris Wyld – Script Editor
Aviva Zeigler – Independent Documentary
Producer/Director
Tom Zybricki – Independent Documentary
Producer/Director

Producing

Sandra Alexander – Independent Producer
Phillipa Bateman – Head of Production and Development, April Films
Jeremy Bean – Director Policy, Research and Information, AFC
Tim Benjamin – Lawyer
Andrew Blaxland – Producer
David Collins – General Manager, Film Distribution, Roadshow
Sharon Connolly – CEO, Film Australia
Christopher Coote – Accountant specialising in film companies
David Court – Executive Producer
Augustus Dalgaro – Sales Director, Film Australia
Steve Economides – Economist
Sandy George – Journalist/Independent Researcher
Mark Hamlyn – Executive Producer, Film Australia
Michelle Harrison – Head of Development and Finance, NSWFTO
David Heidtman – Solicitor, Heidtman and Co
Catriona Hughes – CEO, Australian Film Finance Corporation
Yvonne King – Haven Licensing
Bevan Lee – Red Heart Productions
Bob Loader – Lecturer, Computers in Production
Susan McKinnon – AFFC
David Marr – Author/Journalist
Barbara Masel – Script Editor, Consultant
Sue Masters – Head of Drama, Ten Network
Sue Murray – Distributor, Fine Line
Richard Neville – Author/Journalist
Chris Noonan – Director
Chris Oliver – Investment Manager, AFFC
Paul Patton – Associate Professor of Philosophy, University of Sydney
Richard Payton – Globe Research Group
Valerie Queva – Lecturer, Story Analysis for Producers
Glenys Rowe – General Manager, SBSI
Peter Sainsbury – Independent Producer

Greg Smith – Executive Producer
 Nina Stevenson – Lawyer specialising in film production
 John Thornhill – Marketing Manager, Beyond International
 Victoria Treole – Miramax Films
 Andrew Urban – Journalist, Editor Film Magazine, 'Urban Cinefile'
 Nigel Westlake – Composer
 Christine Woodruff – Music Supervisor, JMW Pty Ltd

Queensland

Steve Ahern – Head of Radio, AFTRS	Paul Jackson – CEO, RedHeart
Greg Apps – Casting Consultant	Pete Jackson – Radio Announcer
Maria Barbagallo – Editor	Owen Johnston – Project Manager, AFC
Shirley Barrett – Writer/Director, <i>Walk the Talk</i>	Gabrielle Jones – Producer
Stephanie Bates – Writer/Director	Basil Krivoroutchko – Sound Recordist
Mark Chapman – Producer	Pat Laughren – Writer/Director
Liddy Clark – MEAA Representative	Jaimie Legge – Location Manager
Tim Clarkin – Production Accountant	Robert Llewellyn – Writer/Performer
Jane Corden – Production Accountant	Joe Losurdo – Film Insurance Underwriters of Australia
Stephen Davis – Writer	Bryan Lowe – Chief Executive and Director, Macquarie Filmed Investments
Michael Dean – Representative, National Safety Council of Australia	Ian McFadyen – Writer/Director/Producer
Bruno Dumont – Director, <i>Humanity</i>	Susan MacKinnon – Investment Manager, Documentaries, AFFC
Peter Fitzgerald – 1st AD	Alison Maclean – Director, <i>Crush, Jesus Son</i>
Julie Forster – Production Manager	Sue Milliken – Producer
David Franken – Seven Network	Michael Murray – Writer/Director/Producer
Courtney Gibson – Independent Commissioning Editor, SBSI	Paul O'Kane – Legal and Business Affairs Manager, Pacific Film and Television Commission
David Gordon-Green – Director, <i>George Washington</i>	Nick Paton – DOP
Melanie Guiney – Writer/Director/Producer	Peter Pitcher – Safety Consultant
Mark Hamlyn – Executive Producer, Film Australia	Geoff Portmann – Head of Comedy, ABC
Sue Hunt – General Manager, Queensland Theatre Company	Dasha Ross – Commissioning Editor, ABC

Michael Rumpf – Production Designer
Bill Russo – Head of Editing, AFTRS
Sabu – Director, *Monday*
Keir Shorey – Director
Megan Simpson-Hubermann – Writer/Director
Greg Smith – Executive Director, Industry and Creative Affairs, Content Capital
Dale Spender – Author/Speaker
Ian ‘Thistle’ Thorburn – DOP

David Tiley – Writer/Director
Mark van Buren – Post Production Supervisor
Ed Vaughan – Producer
Chris Warner – Head of Film Development and Marketing Branch, AFC
Jason Webb – Project Manager, Pacific Film and Television
Vivienne Wynter – Adviser, Officer of Senator John Woodley

Screen Studies

Martha Ansara – Media Arts Producer, UTS, Sydney
Peter Gerdes – Associate Professor, School of Theatre, Film and Dance, UNSW
Robyn Kershaw – Producer
Cathy Lumby – Associate Professor, Media and Communication Program, University of Sydney

Tristram Miall – Producer
Dennis O'Rourke – Documentary Filmmaker
Andrew Plain – Sound Designer
Terry Smith – Professor, Power Institute of Visual Culture, University of Sydney

Scriptwriting

Barbara Angell – Scriptwriter
Linda Aronsen – Scriptwriter
Geoffrey Atherden – Scriptwriter
Adam Blaiklock – Director
Ron Blair – Scriptwriter
Susan Bower – Script Producer, *McLeods Daughter*
Lizzie Bryant – Producer
Ian David – Scriptwriter
Kate Grenville – Novelist
Caroline Grose – Development Producer, Fox Studios
Simon Hopkinson – Scriptwriter

Megan Simpson Huberman – Scriptwriter/Director
Michael Kennedy – Research Consultant
Andrew Lewis – Television Director
Tristram Miall – Producer
Louis Nowra – Scriptwriter
Andy Ryan – Script Editor/Storyliner
Billy Marshall Stoneking – Scriptwriter
Keith Thompson – Scriptwriter
Alison Tilson – Scriptwriter
Jacqueline Turnure – Scriptwriter/Director
Dave Worthington – Scriptwriter

Sound

Andrew Belletty – Sound Editor/
Location Sound Recordist
Ross Boyer – Location Sound Recordist
Phil Brophy – Academic/Composer
Craig Calhoun – Music Recording Engineer
Al Craig – Audio Engineer, Sydney 2000
Olympic Games
Alison Croft – Editor
Jon Drummond – Music Technologist
Andy Duncan – Boom Operator
Peter Fenton – Rerecording Mixer
Jack Friedman – Boom Operator
Mark Isaacs – Composer
Alan John – Composer
Ross Linton – Location Recording Engineer
Philip Myers – Sound Editor
Braedy Neal – Composer
Martin Oswin – Rerecording Mixer

Rod Pascoe – Location Sound Recordist
Martin Pashley – Location Sound Recordist
Mario Pelligrino – Location Sound Recordist
Jan Preston – Composer
Liam Price – Sound Editor
Edward Primrose – Composer
Angus Robertson – Sound Editor
Peter Smith – Rerecording Mixer
Paul Stanhope – Academic/Composer
Michael Stavrou – Music Recording Engineer
Mathew Tynan – Location Sound Recordist
Jenny Ward – Sound Editor
Jan Westlake – Music Supervisor
Nigel Westlake – Composer
Phil Winters – Sound Editor
Katy Wood – Sound Editor

Tasmania

Pat Fiske – Independent Filmmaker
Graham Gates – Head of Television,
Rosny College, Tasmania
Trevor Graham – Head of Documentary
Rosa Hesp – Independent Filmmaker
Andy Nehl – Head of Television

Katherine Scholes – Independent Filmmaker
Roger Scholes – Independent Filmmaker
Jacob Stretton Southall – Final Cut Pro
Lecturer and recent Editing graduate
George Whaley – Head of Directing

Television

Todd Abbott – Producer, Seven Network
Richard Andrews – Producer, Foxtel
Andrew Backwell – Executive Producer,
Screentime
Phil Barr – Technical Producer, Network Ten

Peter Best – Composer
Georgia Brown – Voice Over Artist,
Georgia and the B Team
Megan Brownlow – Producer, NineMSN
Craig Collie – Manager of Production, SBS TV

Michelle Dado – Production Designer, Seven Network
Damien Davis – Producer/Director, ABC
Bruce Donald – Former Head of ABC Legal
Ross Duncan – Legal Officer, ABC
John Eastway – Executive Producer, Eastway Communications
Ally Edwards – Legal Officer, ABC
Stephen Feneley – Producer/Journalist, Funnelweb Communications
Paul Finlay – Sound Recordist
Chris Fraser – Camera Supervisor
Colin Griffith – Former Head, ABC Online
Wendy Hallam – ABC International, ABC
Andrew Holland – Post Production Supervisor/Editor, ABC
Sharon Longridge – Program Manager, KGrind
Hugh McGowan – Former Network Programmer, ABC and Channel Ten
Emanuel Matsos – Production Manager, Grundy's Television
Mike Oldershaw – Casting Consultant, Prototype Casting
Dan Power – GNW Productions
Sandy Sharp – Network Classification Officer, ABC
Vincent Sheehan – Producer, Porchlight Films
Suzanne Shipard – Senior Lawyer, Australia Broadcasting Authority
Catherine Shirley – Producer
Ian Simmons – Head Writer, GNW Productions
Sally Stockbridge – Censor, Network TEN
Victoria Supple – Publicist, Seven Network
Graham Thorburn – Director
Joy Toma – Executive Producer, *Eat Carpet* and *Alchemy*, SBS TV
Elisa Tranter – Executive Producer Comedy, Artist Services/Red Heart
Jon Vidler – Producer, Blue Horizon Television
Lee Wallace – TV Promo Producer
Liz Watts – Producer, Porchlight Films

Victoria

Michael Agar – Producer
Brian Alexander – Production Designer
Wayne Alstrophe – Cinematographer
Karin Altmann – Scriptwriter
Mark Atkin – Editor
Chris Barker – Animator
Miles Bennett – Editor
Kattina Bowell – Camera Operator
Tait Brady – Distributor
Michael Brindley – Scriptwriter
Philip Brophy – Sound Designer
Janette Dalgliesh – Writer; Interactive Media
Ann Darrouzet – Producer
Franco de Chiera – Executive Producer
Daryl Dellora – Director
Luke Devenish – Scriptwriter/Editor
Cameron Dunn – Camera Assistant
Fiona Egger – Producer
Megan Eastlake – Website Designer
Val Eimutis – Coordinator
Nell Feeney – Actor
Alan Finney – Distributor
Martin Fox – Editor
Michaela French – Digital Filmmaker
Martin Friedel – Composer
Rob George – Scriptwriter
Vince Giarusso – Writer/Director
Marcus Gillezeau – Producer/Director
Aurelia Ginevra – First Assistant Director
Barbara Gliddon – Scriptwriter
Michael Gracey – Digital Composer
Tony Hall – Camera Grip
Clifford Hayes – Editor
Kay Hennessy – Continuity
Karen Hodgkins – Continuity
Sally Ingleton – Producer
Daniel Kerr – Editor
Julie Lacy – Screenwriter
Roger Le Mesurier – Producer
Tony McDonald – Scriptwriter
Heath Mclvor – Actor
John Maynard – Producer
Sophie Meyrick – Editor
David Muir – Cinematographer
Nick Murray – Producer
Nigel Odell – Film Merchandiser
Tim Patterson – Editor
Brian Pearce – Visual Effects Coordinator
Jennifer Priest – Actor
Sally Pryor – Website Designer
David Rapsey – Writer/Producer
Archie Roberts – Stunt Coordinator
Ellery Ryan – Cinematographer
Angelo Sartore – Camera Assistant
Craig Schubert – Webcast Director
Greg Sitch – Lawyer
Victoria Smith – Editor
Ben Steer – Music Coordinator
Algernon Sucharov – Cinematographer
David Tiley – Writer
Gareth Vanderhope – Sound Editor
Peter Webb – Digital Effects Supervisor
Jo Wellington – Writer; Interactive Media
Gary Wisniewski – Broadband Consultant
John Wynn-Tweg – Cinematographer

APPENDIX

THREE

GRADUATES

2001 Graduates – Master of Arts (Film & Television) (Hons)

Peter McDonald – Digital Media	Erika Addis – Documentary
Michael Bates – Directing	Melissa Lee – Documentary
Catriona McKenzie – Directing	Steven Pasvolsky – Producing

2001 Graduates – Master of Arts (Film & Television)

Dominic Egan – Cinematography	Andrew Canny – Editing
Leilani Hannah – Cinematography	Morgan Gregory – Editing (Documentary)
Jason Hargreaves – Cinematography	Bergen O'Brien – Editing (Documentary)
Aaron Crothers – Design	Karen Pearlman – Editing
Tanya Kopac – Design	Stafford Wales – Editing
Justine Seymour – Design	Jodea Bloomfield – Producing
Kate E Wills – Design	Rachel Clements – Producing
Simon Alberry – Digital Media	Eliza Johnson – Producing
Nancy Allan – Digital Media	Sam Meikle – Scriptwriting
Matthew McCosker – Digital Media	Alexa Moses – Scriptwriting
Suzanne White – Digital Media	Roberto Panarello – Scriptwriting
Sean Byrne – Directing	Stephen Vagg – Scriptwriting
Antony Krawitz – Directing	Anthony Frisina – Sound
Valerie Bichard – Documentary	Morgan Gregory – Sound
Suzanne Howard – Documentary	Harry Kirchner – Sound
John Janson-Moore – Documentary	Justin McMahon – Sound
Andrea Ulbrick – Documentary	Serge Stanley – Sound
Andrew Brinsmead – Editing	

2001 Graduates – Graduate Diploma of Arts (Film & Television)

Denson Baker – Cinematography	Andrew Murray – Directing (TV)
Matthew Shang – Design	Jennifer Perrott – Directing
Patricia Dixon – Digital Media (Title Design)	Heng Tang – Directing
Lee Wallace – Digital Media (Title Design)	Daniella Ortega – Producing
Claire McCarthy – Directing	

2000 Graduates – Graduate Diploma in Commercial Radio Broadcasting

John Bain	Christopher Phillips
Paul Exarhos	Mitchell Smart
Victoria Figliuzzi	Joanne Spargo
Corryn McKay	Adam Straney
Damian Morgan	Rebecca White

2001 Graduates – Graduate Diploma in Television Producing (Non Drama)

Tim Bosanquet	Michael Katz
Louise Glover	Nana Sarian
Stacey Jones	

2001 Graduates – Graduate Certificate in Screen Composition

Leah Curtis
Ilan Kidron
Michael Yezerski

2001 Graduates – Certificate

Paul Bell – Cinematography Documentary
Kaye Harrison – Cinematography Documentary
Graeme McMahon – Cinematography Documentary
Hugh Miller – Cinematography Documentary
Nicole Miller – Location Sound Recording
Timothy Sleath – Location Sound Recording

2001 Graduates – Technical Trainee

Greg Crowe

APPENDIX

FOUR

FILM FESTIVAL AWARDS AND RECOGNITION

International Short Film Festival, Vila do Conde, Portugal, 2000

Amagan Ballantyne	<i>Triple Word Score</i>	Great Prize for Fiction
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Melbourne International Film Festival, Australia, 2000

Cate Shortland	<i>Joy</i>	Best Student Production
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Cate Shortland	<i>Joy</i>	Highly Commended, International Catholic Film Organisation Award for Outstanding Australian Short Film Promoting Human Values
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Mike Daly	<i>Intransit</i>	Winner, International Catholic Film Organisation Award for Outstanding Australian Short Film Promoting Human Values
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International Documentary Association (IDA), Los Angeles, USA, 2000

Edwina Throsby	<i>A Sense of Smell</i>	Winner, David L Wolper Student Achievement Award
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Columbus International Film & Video Festival, USA, 2000

Anne Delaney	<i>The Letter</i>	Winner, Silver Chris Award – Best Film in Student Division Winner, The President's Award for Best Overall Production
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Antti Haase	<i>Clown Doctors</i>	Winner, Bronze Plaque, Student Division
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Auburn International Film and Video Festival for Children and Young Adults, Sydney, Australia, 2000

Zok Nyste	<i>Jungle Bunny</i>	Tadgell's Bluebell Award
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Melissa Kyu-Jung Lee	<i>Secret Women's Business</i>	Tadgell's Bluebell Award
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Figueira da Foz International Festival of Cinema, Portugal, 2000

Jaime Rosales	<i>The Fishbowl</i>	Winner, International Press Award for Best Film
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ACS Awards (Queensland),Australia, 2000

Dominic Egan	<i>Icarus</i>	Silver Award, Short Drama
Dominic Egan	<i>The Collective</i>	Silver Award, Short Drama
Simon Chapman	<i>Scar Stories</i>	Gold Award,Documentary
Jason Hargreaves	<i>The Great Sascha</i>	Gold Award,Student Drama
Jason Hargreaves	<i>The Warren Show</i>	Gold Award,Student Drama
Jason Hargreaves	<i>Judges</i>	Award for Overall Excellence

Nescafé Short Film Awards, Sydney,Australia, 2000

Armagan Ballantyne	<i>Little Echo Lost</i>	Winner, Short Film of the Year
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ACS Awards (NSW),Australia, 2000

Leilani Hannah	<i>The Silence</i>	Gold Award,Student Film Category
Janet Hines	<i>Making Sense</i>	Gold Award,Student Film Category
Kathryn Milliss	<i>The Letter</i>	Gold Plaque

Long Beach International Film Festival,USA,2000

Cordelia Beresford	<i>Restoration</i>	Jury Prize, Short Film Competition
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WOW: Women on Women Film Festival, Sydney,Australia,2000

Cate Shortland	<i>Joy</i>	Best Australian Short Film
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ACS Awards (SA),Australia,2000

Allan Collins	<i>Road</i>	Gold Award,Short Film Category
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Brussels International Independent Film Festival,Belgium,2000

Murray Bartlett	<i>Half Mongrel</i>	Best Actor
Alex Chomicz	<i>Half Mongrel</i>	Tomorrow's Cinema Award
Fiona Press	<i>The Spy Who Liked Me</i>	Best Actress
Andrew Tamandl	<i>Has Beans</i>	Best Animated Film

Mill Valley Film Festival,USA, 2000

Cate Shortland	<i>Joy</i>	Jury Prize for Short Film
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Cinestud Film Festival,Amsterdam,Netherlands, 2000

Armagan Ballantyne	<i>Little Echo Lost</i>	Joint Winner, Cinestud Award
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2000 Australian Guild of Screen Composers Awards,Sydney,Australia, 2000

Geoffrey Russell	<i>Icarus</i>	Best Music for a Student Film
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Flickerfest Film Festival, Sydney,Australia,2001

Catriona McKenzie	<i>Road</i>	Best Director of Australian Film
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Catriona McKenzie	<i>Road</i>	Most Popular Film
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Allan Collins	<i>Road</i>	Best Cinematography in an Australian Film
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Shane O'Mara	<i>Road</i>	Special Mention (for Acting)
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Yoon-Chul Chung	<i>Joy</i>	Best Editing of Australian Film
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Australian Effects and Animation Festival,Sydney,Australia,2001

Mike Daly	<i>Intransit</i>	Best Student Film
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Festival Internazionale Cinema delle Donne,Turin, Italy, 2001

Catriona McKenzie	<i>The Third Note</i>	Best Short Film
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Kim Farrant	<i>Sammy Blue</i>	2nd Prize, Short Film Category
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Verna Fields Student Film Award, Motion Picture Sound Editors Guild, Los Angeles,USA, 2001

Liam Price	<i>Intransit</i>	Winner
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'Screen Me' Blue Mountains Film Festival,Katoomba,Australia,2001

Serhat Caradee	<i>Bound</i>	Best Film
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Aspen Shortsfest,USA,2001

Cate Shortland	<i>Joy</i>	Best Student Film
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Dendy Awards, Sydney, Australia, 2001

Catriona McKenzie	<i>Road</i>	Highly Commended, Fiction over 15 minutes
Andrew Lawrence	<i>The Silence</i>	Commended, Fiction under 15 minutes

Prix Arts Electronica, Linz, Austria, 2001

Mike Daly	<i>Intransit</i>	Honorable Mention, Computer Animation and Visual Effects
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St Kilda Film Festival, Melbourne, Australia, 2001

Luke Dunn Gielmuda Jillian Bartlett	<i>Elly</i>	Best Sound Post-Production
Norah Mulroney	<i>The Collective</i>	Best Special Effects
Cate Shortland	<i>Joy</i>	Best Writing by a Student
Kathryn Milliss	<i>The Letter</i>	Best Cinematography
Kristen Anderson	<i>The Letter</i>	Best Production Design
Catriona McKenzie	<i>The Third Note</i>	Best New Director

Dendy Awards, Sydney, Australia, 2001

Serhat Caradee	<i>Bound</i>	Winner, Best Fiction under 15 minutes
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APPENDIX

FIVE

SPONSORED AWARDS, GRANTS AND SCHOLARSHIPS

Student Scholarships

AV MYER DIGITAL MEDIA SCHOLARSHIPS

For admission to the Master of Arts (Digital Media) program

Sponsored by Andrew V Myer

Sponsored Awards and Grants

ASDA DIRECTING AWARDS (2)

Tony Krawitz, Sean Byrne

ATLAB Master of Arts & Master of Arts (Hons) CINEMATOGRAPHY GRANT

Jason Hargreaves, *Ben*

ATLAB Graduate Diploma CINEMATOGRAPHY GRANT

Oliver Lawrance, *Titus the Great*

AUDIO SOUND CENTRE (ASC) ENCOURAGEMENT AWARD

Rainier Davenport

AFTRS

CINEMATOGRAPHER OF THE YEAR 2000 AWARD

Leilani Hannah

COMMUNITY RELATIONS COMMISSION FOR A MULTICULTURAL NSW AWARD

Melissa Lee, *Soshin: In Your Dreams*

CURRENCY PRESS SCREEN STUDIES AWARDS (3)

Erika Addis, Julie-Anne De Ruvo, Bergen O'Brien

FFC CREATIVE PRODUCER AWARD

Rachel Clements

FILM AUSTRALIA DOCUMENTARY AWARD

Morgan Gregory and Melissa Lee

FOX STUDIOS AUSTRALIA AWARD FOR DESIGN EXCELLENCE

Aaron Crothers

FRAMEWORKS AWARD FOR EXCELLENCE IN EDITING

Stafford Wales

KENNETH MYER FELLOWSHIP

Priscilla Collins

KODAK/ATLAB MA DOCUMENTARY GRANT

Suzanne Howard, *Dishlickers*

KODAK Master of Arts & Master of Arts (Hons) CINEMATOGRAPHY GRANT

Leilani Hannah, *Redfern Beach*

KODAK Graduate Diploma CINEMATOGRAPHY GRANT

Simon Chapman, *The Other Son*

NSW FILM & TELEVISION OFFICE SCRIPTWRITING AWARD

Kelly Schilling

PANAVISION CINEMATOGRAPHY GRANT (MA/MA(Hons))

Jason Hargreaves, *Ben*

PANAVISION CINEMATOGRAPHY GRANT (Grad Dip)

Jessie Doring, *The Great Spaghetti Serenade*

QUANTEGY AWARD FOR AUDIO EXCELLENCE

Serge Stanley, *Together in the Middle of Nowhere*

SCREENSOUND AUSTRALIA AWARD FOR DIRECTING EXCELLENCE

Tony Krawitz and Sean Byrne

SMPTE CREATIVE TECHNOLOGY AWARD

Joanne McIntyre, *The Watchers*

SOUNDFIRM AWARD

Peter McDonald and Justin McMahon, *Harvey*

THE SENNHEISER AWARD

Nicole Miller

VISUALEYES COMPLETE EDITOR AWARD

Stafford Wales, *Redfern Beach*

APPENDIX

SIX

CORPORATE SPONSORS

2EC/POWER FM, Bega, NSW	Columbia Tristar
2MG Mudgee, NSW	Community Relations Commission for a Multicultural NSW
2MO Gunnedah, NSW	Compaq
3RRR-FM, Vic	Complete Post
3TR Traralgon, Vic	Currency Press Pty Ltd
3YB Warrnambool, Vic	Digiline
4BU Bundaberg, Qld	Digital Pictures
AAV Australia	DMG Radio
ABC-TV	Dolby Laboratories Inc
AC3 – Australian Centre for Advanced Computing and Communications	<i>Encore</i> magazine
Apple Australia	Entertainment Partners Australasia
Atlab Australia	Eureka Digital
Audio Sound Centre	Expressions Dance Company
Australian Cinematographers Society	Federation of Australian Radio Broadcasters
Australian Film Finance Corporation	Film Australia Limited
Australian Radio Network Pty Ltd	Film Victoria
Australian Screen Directors Association	Final Draft
Australian Screen Editors	Hart, Foster
Autodesk Australia AVID Technology (Aust) Pty Ltd	Fox Studios Australia
Brilliant Digital Entertainment	Frameworks Films
C91.3 Campbelltown, NSW	Future Reality
Cameraquip (Australia) Pty Ltd	Gordon, Tony
Cinevex	Gyngell, Estate of the late Bruce
	Heidtman & Co

Hoffie, Tom
HSV7, Melbourne
If (Independent Filmmakers) magazine
Innovative Sound and Media Technologies
Kennedy Miller
Kodak (Australasia) Pty Ltd
Krivoroutchko, Basil
Lemac
Mad One Generators
Myer, Andrew V
Myer, Estate of the late Kenneth
NSW Film and Television Office
Omnicon
QPIX
Pacific Film and Television Commission
Panavision Australia Pty Ltd
Panavision Lighting Asia Pacific Pty Ltd
Paton, Nick
Pro-Cam
QANTAS
Quantegy International Inc
Rexel Australia Video Systems
Roly Poly Picture Co Ltd
ScreenSound Australia
SGI
Society of Motion Pictures and Television Engineers
Sony Australia Ltd
Sound Devices Pty Ltd
Soundfirm
Spider Eye Studios
Syntec International Pty Ltd
Telecine Lighting
The Grape Group
The Production Shop
TTTTFM Hobart, Tas
Victorian College of the Arts
Village Roadshow Pictures
Visualeyes Pty Ltd

APPENDIX

SEVEN

AFTRS LEGISLATION

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

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

FUNCTIONS AND POWERS OF THE AFTRS

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

Functions of the School

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

- 5 (ii) the School shall exercise its functions with a view to enabling and encouraging the production of programs of a high degree of creativeness and of high technical artistic standards.

Powers of the School

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

APPENDIX

EIGHT

GLOSSARY

ABA	Australian Broadcasting Authority
ACS	Australian Cinematographers Society
AFC	Australian Film Commission
AFFC	Australian Film Finance Corporation
AFI	Australian Film Institute
AFTRS	Australian Film Television and Radio School
ASC	Audio Sound Centre
ASDA	Australian Screen Directors Association
ATOM	Australian Teachers of Media
ATSI	Aboriginal and Torres Strait Islander
AWG	Australian Writers' Guild
CAAMA	Central Australian Aboriginal Media Association
CBAA	Community Broadcasting Association of Australia
CILECT	Centre Internationale de Liaison des Écoles de Cinéma et de Télévision
DIYTV	Do It Yourself TV
DOCITA	Department of Communications Information Technology and the Arts
DVD	Digital Video Disk
EEO	Equal Employment Opportunity
FARB	Federation of Australian Radio Broadcasters
FFC	Film Finance Corporation
HDTV	High Definition Television
IDL	Interactive Distance Learning
IPI	Indigenous Program Initiatives
IT	Information Technology

ITFW	Industry Training Fund for Women
JAMI	Japanese Academy of Moving Images
MDG	Melbourne Documentary Group
MIS	Management Information Systems
NAB	National Association of Broadcasters
NATPE	National Association of Television Program Executives
NEMBC	National Ethnic Media Broadcasting Council
NESB	Non-English Speaking Background
NFTS	National Film and Television School
NIDA	National Institute of Dramatic Art
NIMAA	National Indigenous Media Association of Australia
NITC	National Indigenous TV Training Course
NSWFTO	New South Wales Film and Television Office
OH&S	Occupational Health and Safety
PFTC	Pacific Film and Television Commission
PWD	People With a Disability
QUT	Queensland University of Technology
SADC	SPAA/ASDA Documentary Council
SAFC	South Australian Film Corporation
SBSI	SBS Independent
SIGGRAPH	Special Interest Group Graphics
SMPTE	Society of Motion Picture and Television Engineers
SPAA	Screen Producers Association of Australia
TAFE	Technical and Further Education
UCLA	University of California, Los Angeles
UTS	University of Technology, Sydney
WIFT	Women in Film and Television

APPENDIX

NINE

BROADCAST SALES

Domestic

<i>Joy</i>	ABC Television
<i>Roses</i>	ABC Television
<i>Grace</i>	ABC Television
<i>Restoration</i>	ABC Television

International

<i>Zipper</i>	Morphe Art Pictures, Spain
<i>Midas</i>	Canal Plus, Benelux, Scandinavia, Poland, Africa
<i>Relative Strangers</i>	Canal Plus, France
<i>The Collective</i>	Canal Plus, Benelux, Scandinavia, Poland, Africa
<i>Sammy Blue</i>	Canal Plus, France
<i>Mozzie</i>	Man Union, Japan
<i>The Letter</i>	KPBS San Diego, USA
<i>Milk</i>	KPBS San Diego, USA
<i>Triple Word Score</i>	KPBS San Diego, USA
<i>Midas</i>	USA Networks, USA
<i>The Big Bang</i>	USA Networks, USA
<i>Intransit</i>	USA Networks, USA

APPENDIX

TEN

FINANCIAL AND RESOURCES SUMMARY

Financial Performance

The 2000/01 financial year presented AFTRS with the challenge of again providing increased service levels from reduced resources.

Externally generated revenue, principally in the sale of goods and services, was maintained at the previous year's level.

Capital expenditure was maintained at comparable levels to recent years to ensure that the AFTRS' technological base did not fall behind existing technology in the industry.

FINANCIAL INFORMATION

Finance

The Parliamentary Appropriation for the AFTRS in 2000/2001 was \$17,370,000 (including capital user charge component of \$3,531,000). A further \$2,089,922 was earned by the AFTRS, principally through fees for short courses and sale of AFTRS training products and from additional sponsored activities.

Market Surveys

No surveys were commissioned or payments made to market research, polling or direct mail organisations.

Auditor-General Reports

The AFTRS Annual Report 1999/2000 included an unqualified report by the Auditor-General's Office on the financial statements of the AFTRS. The Annual Report was tabled on 14 October 2000 in the Senate.

The Auditor-General's Audit Report 23, Audit Results of the 1999/2000 Financial Statements of Commonwealth Entities tabled on 15 December 2000, reported that the operations and financial records of the AFTRS were maintained in a satisfactory manner.

Copies of these reports are available from the AFTRS Head of Corporate Services.

Fraud Control

The AFTRS operates within the framework of the Guidelines for Officers Dealing with Fraud on the Commonwealth as published by the Attorney-General's Department on 12 April 1994.

In its commitment to the prevention of fraud, the AFTRS established controls and prevention measures, in particular to protect assets and resources. Administration and management control

practices ensured that approvals and signatures in accordance with the AFTRS Administrative Orders were strictly adhered to.

Disposal and write-off transactions were controlled by strict adherence to approved management procedures which ensure authorisation by two department heads.

A cyclical annual internal audit program supports the external audit, and the Finance and Audit Sub-committee of the AFTRS Council reviews and monitors the findings of those reports.

Claims and Losses

No major loss occurred during the year ended 30 June 2001.

The AFTRS is in the process of installing electronic surveillance equipment to its North Ryde premises.

Purchasing

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

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

Purchasing Australia supplies information on Federal Government Contracts via CD-ROM. In addition, information is supplied from Qstores for goods available on state government contracts. Purchasing of both information technology equipment and general goods is made from both state and federal contracts where appropriate. Purchases of capital items are made in accordance with the annual capital program approved by management.

Competitive Tendering and Contracting

Tenders were sought and contracts entered into for the installation of lighting equipment to studio 3.

Consultancy Services

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

DEWSRB	Award simplification	\$9,000
DOFA	GST implementation	\$1,827
Energetics Pty Ltd	Electrical supply	\$330

Gary Truswell & Associates	Consulting engineers	\$605
Haron Robson	Lighting Services	\$1,100
Horizon Project Solutions Pty Ltd	Building Services	\$825
H McGowan	Marketing & Public Relations	\$20,000
NSW Department of Public Works	Security design	\$3,300
Provenance Consulting Services	Records management	\$5,250
Barry Webb & Associates	Emergency lighting	\$4,400
Williams Hatchman & Kean	Taxation of donations	\$550

Property Usage

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

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

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

The building has 10,778m² of space over three levels. Approximately 2000m² is office space for 80 of the staff (average 20m² each), and 23 operations, engineering and security positions work principally in the theatres, studios and workshops.

The areas currently leased interstate are:

<i>State</i>	<i>Size</i>	<i>Usage</i>	<i>Annual Rental</i>
Victoria – Melbourne	470m ²	Offices, lecture rooms and editing facilities	\$109,200
Queensland – Brisbane	135m ²	Offices, lecture rooms	\$25,000
South Australia – Adelaide	53.37m ²	Offices	\$5,892

FINANCIAL STATEMENTS





Australian National Audit Office

INDEPENDENT AUDIT REPORT

To the Minister for the Arts and the Centenary of Federation

Scope

I have audited the financial statements of the Australian Film Television and Radio School for the year ended 30 June 2001. The financial statements comprise:

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

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

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

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

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

Audit Opinion

In my opinion,

- (i) the financial statements have been prepared in accordance with Schedule 1 of the Commonwealth Authorities and Companies (Financial Statements 2000-2001) Orders; and*
- (ii) the financial statements give a true and fair view, in accordance with applicable Accounting Standards, other mandatory professional reporting requirements and Schedule 1 of the Commonwealth Authorities and Companies (Financial Statements 2000-2001) Orders, of the financial position of the Australian Film Television and Radio School as at 30 June 2001 and the results of its operations and its cash flows for the year then ended.*

Australian National Audit Office



P Hinchey

Senior Director

Delegate of the Auditor-General

Sydney

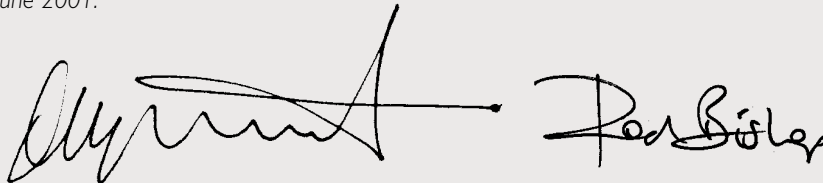
21 September 2001

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2001

STATEMENT BY COUNCIL

In our opinion, the attached financial statements give a true and fair view of the matters required by Schedule 1 of the Commonwealth Authorities and Companies (Financial Statements 2000-2001) Orders made under the Commonwealth Authorities and Companies Act 1997, for the year ended 30 June 2001.

The image shows two handwritten signatures in black ink. The signature on the left is for D. T. Gilbert, and the signature on the right is for Rod Bishop. Both signatures are written in a cursive, flowing style.

D. T. Gilbert

Chair

14 September 2001

Rod Bishop

Director

14 September 2001

STATEMENT OF FINANCIAL PERFORMANCE

FOR THE YEAR ENDED 30 JUNE 2001

	Notes	2001 \$000	2000 \$000
Revenues from ordinary activities			
Revenues from government	4A	17,370	17,411
Sales of Goods and Services	4B	1,528	1,498
Interest	4C	251	172
Proceeds from disposal of assets	4D	32	49
Other	4E	378	291
Total revenues from ordinary activities		19,559	19,421
Expenses from ordinary activities			
Employees	5A	8,513	8,531
Suppliers	5B	5,223	4,860
Depreciation and amortisation	5C	2,375	3,359
Write-down of assets	5D	806	661
Disposal of assets	4D	72	84
Total expenses from ordinary activities		16,989	17,495
Borrowing costs expense	6	5	5
Net operating surplus from ordinary activities		2,565	1,921
Net surplus attributable to the Commonwealth		2,565	1,921
Net credit (debit) to asset revaluation reserve		(1,534)	4,504
Total revenues, expenses and valuation adjustments recognised directly in equity		(1,534)	4,504
Total changes in equity other than those resulting from transactions with owners as owners		1,031	6,425

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

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2001

	Notes	2001 \$000	2000 \$000
ASSETS			
Financial assets			
Cash	7A	3,872	2,595
Receivables	7B	383	263
Total financial assets		4,255	2,858
Non-financial assets			
Land and buildings	8A,C	24,218	24,873
Plant and equipment	8B,C	3,322	6,150
Inventories	8D	159	99
Intangibles	8E,C	183	261
Other	8F	123	60
Total non-financial assets		28,005	31,443
Total assets		32,260	34,301
LIABILITIES			
Interest bearing liabilities			
Leases	9	39	53
Total interest bearing liabilities		39	53
Provisions			
Employees	10	1,445	1,423
Total Provisions		1,445	1,423
Payables			
Suppliers	11	763	577
Other		314	257
Total payables		1,077	834
Total liabilities		2,561	2,310

continued

	Notes	2001 \$000	2000 \$000
EQUITY			
Parent entity interest			
Reserves	12	10,319	11,853
Accumulated surplus	12	19,380	20,138
Total Equity		29,699	31,991
Current liabilities			
		2,033	1,862
Non-current liabilities			
		528	448
Current assets			
		4,537	3,017
Non-current assets			
		27,723	31,284

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

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2001

	Notes	2001 \$000	2000 \$000
OPERATING ACTIVITIES			
Cash received			
Appropriations		17,370	17,411
Sales of goods and services		1,639	1,597
Interest		241	172
GST recovered from taxation authority		361	0
Other		372	357
Total cash received		19,983	19,537
Cash used			
Employees		(8,510)	(8,816)
Suppliers		(5,683)	(4,672)
Borrowing costs		(5)	(5)
Total cash used		(14,198)	(13,493)
Net cash from ordinary activities	13	5,785	6,044
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of plant and equipment		32	49
Total cash received		32	49
Cash used			
Purchase of property, plant and equipment		(1,228)	(1,095)
Special purpose funds disbursed		0	(100)
Total cash used		(1,228)	(1,195)
Net cash from investing activities		(1,196)	(1,146)

continued

	Notes	2001 \$000	2000 \$000
FINANCING ACTIVITIES			
Cash used			
Capital use paid		(3,297)	(3,427)
Repayments of debt		(15)	(398)
Total cash used		(3,312)	(3,825)
Net cash from financing activities		(3,312)	(3,825)
Net increase in cash held		1,277	1,073
Cash at the beginning of the reporting period		2,595	1,522
Cash at the end of the reporting period		3,872	2,595

SCHEDULE OF COMMITMENTS

	Notes	2001 \$000	2000 \$000
AS AT 30 JUNE 2001			
BY TYPE			
CAPITAL COMMITMENTS			
Plant and Equipment ¹		238	65
Total capital commitments		238	65
OTHER COMMITMENTS			
Operating leases ²		169	25
Other commitments ³		235	324
Total other commitments		404	349
Net Commitments		642	414
BY MATURITY			
All net commitments			
One year or less		490	358
From one to five years		152	56
Net Commitments		642	414
Operating lease commitments			
One year or less		100	25
From one to five years		69	-
Net operating lease commitments		169	25

NB: All commitments are GST inclusive where relevant. The comparatives have not been adjusted to reflect the GST.

¹ Plant and equipment commitments are contracts for installation of a new lighting system in studio 3

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

³ 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 2001

There are no known contingencies.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2001

	NOTE	DESCRIPTION
TABLE OF CONTENTS	1	Summary of Significant Accounting Policies
	2	Reporting by segments and outcomes
	3	Economic Dependency
	4	Operating revenues
	5	Operating Expenses – Goods and services
	6	Borrowing Cost Expenses
	7	Financial Assets
	8	Non-Financial Assets
	9	Interest Bearing Liabilities
	10	Provisions
	11	Payables
	12	Equity
	13	Cash Flow Reconciliation
	14	Remuneration of Council Members
	15	Related Party Disclosures
	16	Remuneration of Officers
	17	Remuneration of Auditors
	18	Financial Instruments
	19	Trust Money
	20	Appropriations

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2001

I. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

I.1 Basis of Accounting

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

The statements have been prepared in accordance with:

- > Schedule 1 to the Commonwealth Authorities and Companies (Financial Statement 2000-2001) Orders made by the Finance Minister in relation to the financial year ending on 30 June 2001;
- > Australian Accounting Standards and Accounting Interpretations issued by Australian Accounting Standards Boards;
- > other authoritative pronouncements of the Boards; and
- > Consensus Views of the Urgent Issues Group.

The statements have been prepared having regard to:

- > Statements of Accounting Concepts;
- > the Explanatory Notes to Schedule 1 issued by the Department of Finance and Administration; and
- > Guidance Notes issued by that Department.

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

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

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

1.2 Changes in Accounting Policy

The accounting policies used in the preparation of these financial statements are consistent with those used in 1999-2000.

1.3 Reporting by Outcomes

A comparison of Budget and Actual figures by outcome specified in the Appropriation Acts relevant to the AFTRS is presented in Note 2. Any intra-government costs included in the figure 'net cost to Budget outcomes' are eliminated in calculating the actual budget outcome for the Government overall.

1.4 Revenue

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

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

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

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

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

Revenues from Government - Output Appropriations

Appropriations for outputs are recognised as revenue to the extent they have been received into the AFTRS's Bank account or are entitled to be received by the AFTRS at year end.

1.5 Employee Entitlements

(a) Leave

The liability for employee entitlements includes provisions for annual leave, long service leave and sick leave.

The liability for annual leave reflects the value of total annual leave entitlements of all employees at 30 June 2001 and is recognised at its nominal amount.

The non-current portion of the liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in, respect of all employees at 30 June 2001. In determining the present value of the liability, the AFTRS has taken into account attrition rates and pay increases through promotion and inflation.

Sick leave is accrued by the AFTRS to recognise the liability that arises from a work place agreement which allows vesting of a proportion of sick leave entitlements at a rate that increases with the length of service of the employee.

(b) Separation and redundancy

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

(c) Superannuation

Employees contribute to the Commonwealth Superannuation Scheme and the Public Sector Superannuation Scheme. Employer contributions amounting to \$595,602 (1999-2000:\$624,396) have been expensed in these financial statements.

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

Employer Superannuation Productivity Benefit contributions totalled \$154,794 (1999-2000: \$139,887).

1.6 Leases

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

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

Operating lease payments are expensed on a basis which is representative of the pattern of benefits derived from the leased assets. The net present value of future net outlays in respect of surplus space under non-cancellable lease agreements is expensed in the period in which the space becomes surplus.

1.7 Borrowing costs

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

1.8 Cash

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

1.9 Financial instruments

Accounting policies for financial instruments are stated at note 18.

1.10 Acquisition of Assets

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

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and revenues at their fair value at the date of acquisition.

1.11 Property (land and buildings), plant and equipment

Asset recognition threshold

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

Revaluations

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

Freehold land, buildings on freehold land and leasehold improvements are each revalued progressively on a geographical basis.

Leasehold land was revalued as at 30 June 2000. Buildings on freehold land and leasehold improvements are revalued progressively on a geographical basis. The current cycles commenced in 1999-2000. Plant and equipment assets, whether at cost or under finance lease, were revalued as at 1 July 2000 and are due to be revalued in the 2003-2004 financial year.

Assets in each class acquired after the commencement of a progressive revaluation cycle are not captured by the progressive revaluation then in progress.

Property plant and equipment, other than land, is recognised at its depreciated replacement cost. Any assets which would not be replaced or are surplus to requirements are valued at net realisable value.

Recoverable amount test

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

Depreciation and Amortisation

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

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

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

	2000-2001	1999-2000
Buildings on leasehold land	40 years	60 years
Plant and equipment	3 to 20 years	3 to 20 years

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 8.

1.12 Inventories

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

1.13 Taxation

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

1.14 Capital Use Charge

A capital use charge of 12% is imposed by the Commonwealth on the net assets of the AFTRS. The charge is adjusted to take account of asset gifts and revaluation increments during the financial year.

1.15 Foreign Currency

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

1.16 Insurance

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

1.17 Comparative Figures

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

1.18 Rounding

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

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

2. REPORTING BY SEGMENTS AND OUTCOMES

The AFTRS operates primarily in a single industry and geographic segment, being the provision of educational services at a tertiary level, to students and working professionals throughout Australia.

Outcome 1: Enhanced cultural identity

The AFTRS is structured to meet one key outcome of enhanced cultural identity through;

- > advanced education and training in program making for the Australian broadcast media Industries and;
- > training industry professionals to have appropriate industry skills for making film, television and radio programs for the Australian and International community which articulate the Australian cultural identity and aspirations, and which are diverse, rich and innovative.

Reporting by Outcomes for 2000-2001

	Outcome 1	
	Budget \$000	Actual \$000
Net cost of entity outputs	13,852	14,805
Net Cost to Budget Outcome	13,852	14,805
Outcome Specific Assets	28,788	32,260
Assets that are not outcome specific		

NB: The Net Cost to Budget Outcome shown includes intra-government costs that are eliminated in calculating the overall Budget Outcome.

3. ECONOMIC DEPENDENCY

The AFTRS is a Commonwealth Statutory Authority established by the Australian Film, Television and Radio School Act 1973, Act No. 95 of 1973 as amended, and is controlled by the Government of the Commonwealth of Australia. The AFTRS is dependent on appropriations from Parliament of the Commonwealth to carry out its normal activities.

4. OPERATING REVENUES

	2001	2000
4A.Revenues from Government	\$000	\$000
Appropriations	17,370	17,411
4B.Sale of Goods and Services		
Goods	363	312
Services	1,165	1,186
Total Sales	1,528	1,498
Cost of sales of goods	266	228
4C. Interest		
Bank Deposits	251	172
4D. Proceeds and expenses from sale of assets		
Non-financial assets – Plant and equipment		
Revenue (proceeds) from sale	32	49
Expense from sale	(72)	(84)
Total	(40)	(35)
4E.Other Revenues		
Funds from other organisations	177	289
Donations	201	-
Bad Debts Recovered	-	2
Total	378	291

5. OPERATING EXPENSES – GOODS AND SERVICES

5A. Employee Expenses

Remuneration (for services provided)	8,494	8,376
Separation and Redundancy	19	155
Total remuneration	8,513	8,531

The AFTRS contributes to the Commonwealth Superannuation (CSS) and the Public Sector (PSS) Superannuation schemes which provide retirement, death and disability benefits to employees. Contributions to the schemes are at rates calculated to cover existing and emerging obligations. Current contribution rates are 6% of salary (CSS) and 10.6% of salary (PSS). An additional 3% is contributed for employer productivity benefits. Employees who are not members of the (CSS) or (PSS) have statutory employer contributions of 8% paid to various other funds.

	2001	2000
5B. Supplier expenses	\$000	\$000
Supply of goods and services	5,073	4,707
Operating lease rentals	150	153
Total	5,223	4,860

5C. Depreciation and Amortisation

Depreciation/amortisation of property, plant and equipment	2,280	3,306
Amortisation of leased assets	95	53
Total	2,375	3,359

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

Amortisation of leasehold land	96	53
Depreciation of buildings on leasehold land	559	459
Depreciation of plant and equipment	1,586	2,718
Depreciation of computer software (intangibles)	134	129
Total allocated	2,375	3,359

5D. Writedown of Assets

Plant & Equipment – revaluation decrement	806	-
Kenneth Myer transfer from accounts	-	661
Total	806	661

6. BORROWING COST EXPENSES

Finance charges on lease liabilities	3	4
Interest payable on student bonds	2	1
Total	5	5

7. FINANCIAL ASSETS

7A. Cash

Cash at bank	3,684	2,586
Cash on hand	8	9
Total cash	3,872	2,595

7. FINANCIAL ASSETS (CONT)

	2001	2000
	\$000	\$000
7B.Receivables		
Goods and services	15	53
Less: Provision for doubtful debts	(2)	(2)
	13	51
Other Debtors	105	38
	118	89
CUC Refundable	148	174
GST Receivable	117	-
Total receivables	383	263
Receivables (gross) which are overdue as follows:		
Not overdue	378	259
Overdue by:		
Less than 30 days	-	-
30 to 60 days	5	1
60 to 90 days	-	5
more than 90 days	2	-
	7	6
Total Receivables (gross)	385	265

8. NON-FINANCIAL ASSETS

8A.Land and buildings

Leasehold land at June 2000 independent valuation	6,300	6,300
Accumulated amortisation	(254)	(158)
Total land	6,046	6,142
Building at June 2000 independent valuation	20,203	20,203
Accumulated amortisation	(2,031)	(1,472)
Total buildings	18,172	18,731
Total land and buildings at independent valuation	26,503	26,503
Accumulated amortisation	(2,285)	(1,630)
Total land and buildings	24,218	24,873

	2001	2000
8B.Plant and equipment	\$000	\$000
Electronic equipment at valuation	15,121	16,068
Electronic equipment at cost	398	834
Accumulated depreciation	(13,276)	(12,486)
Total electronic equipment	2,243	4,416
Electronic equipment under finance lease at valuation	88	88
Accumulated amortisation	(68)	(25)
Total electronic equipment under finance lease	20	63
Office equipment and furniture at valuation	491	523
Office equipment and furniture at cost	59	77
Accumulated depreciation	(459)	(291)
Total office equipment and furniture	91	309
Motor vehicles at valuation	145	111
Motor vehicles at cost	64	112
Accumulated depreciation	(92)	(71)
Total motor vehicles	117	152
Computer hardware at valuation	2,508	1,778
Computer hardware at cost	576	1,229
Accumulated depreciation	(2,233)	(1,797)
Total computer hardware	851	1,210
Computer software (intangibles) at valuation	719	546
Computer software (intangibles) at cost	134	251
Accumulated depreciation	(670)	(536)
Total computer software (intangibles)	183	261
Total plant and equipment including intangibles	3,505	6,411

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

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

8. NON-FINANCIAL ASSETS (CONT)

8C. Analysis of Property, Plant, Equipment and Intangibles

TABLE A - Movement Summary 2000/2001 for all assets irrespective of valuation basis

Item	Land \$000	Buildings \$000	Total Land & Buildings \$000	Plant & Equipment \$000	Computer software - Total Intangibles \$000	TOTAL \$000
Gross value as at 1 July 2000	6,300	20,203	26,503	20,820	797	48,120
Additions - Purchase of Assets	-	-	-	1,097	131	1,228
Revaluations: write-ups/(write-downs)	-	-	-	(2,265)	(75)	(2,340)
Disposals	-	-	-	(202)	-	(202)
Gross value as at 30 June 2001	6,300	20,203	26,503	19,450	853	46,806
Accumulated depreciation/amortisation as at 1 JULY 2000	158	1,472	1,630	14,670	536	16,836
Disposals	-	-	-	(128)	-	(128)
Depreciation/amortisation charge for the year	96	559	655	1,586	134	2,375
Accumulated depreciation/amortisation as at 30 June 2001	254	2,031	2,285	16,128	670	19,083
Net book value as at 30 June 2001	6,046	18,172	24,218	3,322	183	27,723
Net book value as at 1 July 2000	6,142	18,731	24,873	6,150	261	31,284

Valuation of plant, equipment & machinery - A valuation was carried out by the AFTRS Council as at 1 July 2000 and is on the existing use basis. The total amount of the revaluation was \$2,340,466 of which \$1,534,381 was charged to the revaluation reserve and \$806,085 to the profit and loss account.

8. NON-FINANCIAL ASSETS (CONT)

8C. Analysis of Property, Plant, Equipment and Intangibles

TABLE B - Summary of balances of assets held under finance lease as at 30 June 2001

Item	Land \$000	Buildings \$000	Total Land & Buildings \$000	Plant & Equipment \$000	Computer software - Total Intangibles \$000	TOTAL \$000
As at 30 June 2001						
Gross value	-	-	-	88	-	88
Accumulated depreciation/amortisation	-	-	-	(68)	-	(68)
Net Book Value	-	-	-	20	-	20
As at 30 June 2000						
Gross value	-	-	-	88	-	88
Accumulated depreciation/amortisation	-	-	-	(37)	-	(37)
Net Book Value	-	-	-	51	-	51

8. NON-FINANCIAL ASSETS (CONT)

8C. Analysis of Property, Plant, Equipment and Intangibles

TABLE C - Summary of balances of assets at 30 June 2001

Item	Land	Buildings	Total Land & Buildings	Plant & Equipment	Computer software - Total Intangibles	TOTAL
	\$000	\$000	\$000	\$000	\$000	\$000
As at 30 June 2001						
Gross value	6,300	20,203	26,503	18,353	719	45,575
Accumulated depreciation/amortisation	(254)	(2,031)	(2,285)	(16,018)	(648)	(18,951)
Net Book Value	6,046	18,172	24,218	2,335	71	26,624
As at 30 June 2000						
Gross value	6,300	20,203	26,503	20,820	797	48,120
Accumulated depreciation/amortisation	(158)	(1,472)	(1,630)	(14,670)	(536)	(16,836)
Net Book Value	6,142	18,731	24,873	6,150	261	31,284

8. NON-FINANCIAL ASSETS (CONT)

	2001	2000
	\$000	\$000
8D. Inventories		
Inventories held for sale	159	99
8E. Intangibles		
Computer software	183	261
8F. Other non-financial assets		
Other prepayments	88	36
Accrued Income	35	24
	123	60

9. INTEREST BEARING LIABILITIES

Finance Lease Commitments

Not later than one year	15	14
Later than one year and not later than two years	24	15
Later than two years and not later than five years	-	24
Lease liability	39	53

Lease liability is represented by:

Current	15	14
Non-current	24	39
	39	53

10. PROVISIONS

Annual Leave	504	493
Long Service Leave	590	598
Sick Leave	102	102
Accrued Expenses – Employees	249	230
Aggregate employee entitlement liability	1,445	1,423

11. PAYABLES

Trade Creditors	763	577
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12. EQUITY

Item	Accumulated results		Asset revaluation reserve		Special purpose reserve		Total reserves		TOTAL EQUITY	
	2001	2000	2001	2000	2001	2000	2001	2000	2001	2000
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Balance 1 July 2000	20,138	20,811	11,853	7,349	-	661	11,853	8,010	31,991	28,821
Operating result	2,565	1,921	-	-	-	-	-	-	2,565	1,921
Net revaluation increases/(Decreases)	-	-	(1,534)	4,504	-	-	(1,534)	4,504	(1,534)	4,504
Equity Appropriation: Capital	-	661	-	-	-	(661)	-	(661)	-	-
Capital Use Charge	(3,323)	(3,255)	-	-	-	-	-	-	(3,323)	(3,255)
Balance 30 June 2001	19,380	20,138	10,319	11,853	-	-	10,319	11,853	29,699	31,991

13. CASH FLOW RECONCILIATION

Reconciliation of operating surplus from ordinary activities:

	2001	2000
	\$000	\$000
Operating Surplus	2,565	2,582
Depreciation & Amortisation of property, plant and equipment	3,181	3,359
Net loss on disposal of property, plant and equipment	40	35
Changes in Assets and Liabilities		
(Increase) in Receivables	(143)	(68)
(Increase) in Other Assets	(63)	2
Increase in Employee Liabilities	22	(56)
Increase in Supplier Liabilities	186	222
Increase in Other Payables	57	(34)
(Increase) in Inventories	(60)	2
Net Cash Provided by Operating Activities	5,785	6,044

14. REMUNERATION OF COUNCIL MEMBERS

Aggregate amount of superannuation payments in connection with the retirement of councillors	\$ 23,861	\$ 22,990
Remuneration received or due and receivable by the AFTRS Council	235,428	204,270
Total remuneration received or due and receivable by the AFTRS councillors	259,289	227,260

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

	Number	Number
\$Nil - \$10 000	2	2
\$10 001 - \$20 000	5	3
\$20 001 - \$30 000	1	-
\$30,001 - \$130,000	-	1
\$140,001 - \$150,000	-	1
\$150,001 - \$160,000	1	-
Total number of AFTRS council members	9	7

15. RELATED PARTY DISCLOSURES

Council members of the AFTRS

The Council members during the year were:

T Miall (Chair – term expired 25/11/2000)	D Gilbert (Chair – appointed 26/11/2000)
R Bishop (AFTRS Director)	A Myer
C Thomas	M Paech
R Perkins	A Daw
J Lane (appointed 11/10/2000)	
A Frisina (student representative elected term expired 14/3/2001)	
P Garofali (student representative elected 15/3/2001)	

The aggregate remuneration of Council members is disclosed in Note 14.

Other transactions with Council Members or Council related entities

The AFTRS Chair, D Gilbert is a partner of Messrs Gilbert and Tobin, Solicitors. Legal services to the value of \$13,750.74 were provided by Messrs Gilbert and Tobin to the AFTRS for the period 26 November 2000 to 30 June 2001.

16. REMUNERATION OF OFFICERS

	2001	2000
	\$	\$
The aggregate amount of total remuneration of officers shown below is:	226,320	203,080
The number of officers who received or were to receive total remuneration of \$100,000 or more:		
	Number	Number
\$100,001 - \$110,000	1	2
\$110,001 - \$120,000	1	-

The officer remuneration includes all officers concerned with or taking part in the management of the AFTRS during 2000-2001 except the Director. Details in relation to the Director have been incorporated into Note 14 Remuneration of the AFTRS council. The above amounts include superannuation contributions.

17. REMUNERATION OF AUDITORS

	\$	\$
Remuneration to the Auditor General for auditing the financial statements for the reporting period	28,000	28,000

18. FINANCIAL INSTRUMENTS

(a) Terms, conditions and accounting policies

Financial Instrument	Notes	Accounting Policies and Methods (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms & conditions affecting the amount, timing and certainty of cash flows).
Financial Assets		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Deposits at Call	7A	Deposits are recognised at their nominal amounts. Interest is credited to revenue as it accrues.	Temporarily surplus funds, mainly from monthly drawdowns of appropriation, are placed on deposit at call with the AFTRS's banker. Interest is earned on the daily balance at the prevailing daily rate for money on call and is paid at month end.
Receivables for goods & Services	7B	These receivables are recognised at the nominal amounts due less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged to be less rather than more likely.	Credit terms are net 30 days.
Financial Liabilities		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Finance lease liabilities	9	Liabilities are recognised at the present value of the minimum lease payments at the beginning of the lease. The discount rates used are estimates of the interest rates implicit in the leases.	At reporting date the AFTRS had one lease with a 4 year term and a 20% residual value. The interest rate implicit in the lease averages 7.09%. The lease liability is secured by the leased asset.
Trade Creditors	11	Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).	Settlement is made as per agreed trade terms but never in excess of 30 days.

18. FINANCIAL INSTRUMENTS (CONT)

(b) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Non-Interest Bearing		Total		Weighted Average Effective Interest Rate	
		00-01	99-00	00-01	99-00	00-01	99-00	00-01	99-00
		\$000	\$000	\$000	\$000	\$000	\$000	%	%
Financial Assets (Recognised)									
Cash at Bank	7A	3,864	2,586			3,864	2,586	5.25	5.14
Cash on Hand	7A	-	-	8	9	8	9	n/a	n/a
Receivables for goods and services	7B	-	-	118	89	118	89	n/a	n/a
Total Financial Assets (Recognised)		3,864	2,586	118	98	4,990	2,684		
Total Assets						32,260	34,301		

18. FINANCIAL INSTRUMENTS (CONT)

Financial Instrument	Notes	Fixed Interest Rate						Non-Interest Bearing	Total	Weighted Average Effective Interest Rate
		1 year or less			1 to 2 years		2 to 5 years			
		00-01	99-00	00-01	99-00	00-01	99-00			
		\$000	\$000	\$000	\$000	\$000	\$000	\$000	%	
Financial Liabilities (Recognised)										
Finance Lease liabilities	9	15	14	24	15	-	24	39	6.87	
Trade Creditors	11	-	-	-	-	-	-	763	n/a	
Total Financial Liabilities (Recognised)		15	14	24	15	-	24	802	6.30	
Total Liabilities								2561	2,310	

18. FINANCIAL INSTRUMENTS (CONT)

(c) Net fair values of financial assets & liabilities

Financial assets

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

Financial liabilities

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

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

(d) Credit risk exposures

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

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

19. TRUST MONEY

	2001 \$000	2000 \$000
Trust Funds Managed by the AFTRS		
Fund opening balance	557	661
Outstanding Deposit	200	-
Dividends	35	23
Interest	1	4
Increase/(Decrease) in value of investment	62	(11)
Management fees	(4)	-
Scholarships	(18)	(120)
Fund closing balance	833	557
Represented by:		
Outstanding deposit	200	-
Cash Management Funds managed by MF Management P/L	52	65
Share portfolio managed by MF Management P/L	581	492
Total Funds managed by MF Management P/L	833	557

20. APPROPRIATIONS

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

Appropriations Act No 1 – basic appropriation	17,370	16,970
Repayment of borrowings & interest from appropriations	-	441
	17,370	17,411

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ISSN 0819-2316

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