



Australian Film Television and Radio School

Annual Report 2003–2004



An Australian Government Initiative

Australian Film Television and Radio School

Cnr Epping and Balaclava Roads
North Ryde NSW 2113
PO Box 126, North Ryde NSW 1670
Tel +61 (0)2 9805 6611
Fax +61 (0)2 9887 1030
info_nsw@aftrs.edu.au
<http://www.aftrs.edu.au>
<http://www.aftrs.edu.au/publications>

State Offices and Representatives

Queensland

Judith Wright Centre of Contemporary Arts
420 Brunswick Street
PO Box 1480
Fortitude Valley QLD 4006
Tel +61 (0)7 3257 7646
Fax +61 (0)7 3257 7641
info_qld@aftrs.edu.au
Contact: Alex Daw

South Australia

3 Butler Drive
Hendon SA 5014
Tel +61 (0)8 8244 0357
Fax +61 (0)8 8244 5608
info_sa@aftrs.edu.au
Contact: Ann Walton

Tasmania

Level 3, 33 Salamanca Place
Hobart TAS 7000
Tel +61 (0)3 6223 8703
Fax +61 (0)3 6224 6143
info_tas@aftrs.edu.au
Contact: Craig Kirkwood

Victoria

1st Floor, 144 Moray Street
PO Box 1008
South Melbourne VIC 3205
Tel +61 (0)3 9690 7111
Fax +61 (0)3 9690 1283
info_vic@aftrs.edu.au
Contact: Simon Britton

Western Australia

92 Adelaide Street
Fremantle WA 6160
Tel +61 (0)8 9431 6700
Fax +61 (0)8 9335 1283
info_wa@aftrs.edu.au
Contact: Tom Lubin

© Commonwealth of Australia 2004

ISSN 0819-2316

This work is copyright. Apart from any use as permitted under the *Copyright Act 1968*, no part may be reproduced by any process without earlier written permission from the Commonwealth available from AusInfo. Requests and enquiries about reproduction and rights should be addressed to the Manager, Legislative Services, AusInfo, GPO Box 1920, Canberra ACT 2601.

Senator the Hon Rod Kemp
Minister for the Arts and Sport
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 fourth annual report as Chair of the Australian Film Television and Radio School.

AFTRS works hard to fulfil its mandate as a centre of excellence. Each year we vigorously assess our performance; achievements and relevance, to ensure that the goals we are setting are in the best interest of our industry. The employment record of our graduates demonstrates how integral our role is. We produce people that provide the skills needed to navigate our way through the future of digital interactivity and its outcomes.

With this in mind much effort has been made to ensure the School is nationally focused and industry connected. AFTRS is committed to ensuring that everyone has access to enhanced industry training. Australia's regional areas are as vital to industry success as our major cities; our National Industry Training Program is ensuring our reach is felt across the entire country.

Throughout this financial year many strategic links with industry have been made. The key to our industry's artistic and economic health is linked to the strengthening of these alliances. AFTRS is also determined to produce leaders with vision and entrepreneurial screen business skills.

AFTRS is committed to promoting the development of Indigenous talent. The School has one of the highest ratios of Indigenous students enrolled as a proportion of full-time curriculum, in Australian education. This is an important achievement and one we want to continue. Maintaining Indigenous leadership within the School is a priority. We recently honoured the contribution of retired Council Member Rachel Perkins whose term was six years in length. Her wisdom and guidance have greatly shaped our Indigenous programs.

The 2003–2004 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 'D T Gilbert', is positioned above the printed name. The signature is fluid and cursive, with a long horizontal stroke extending to the right.

D T Gilbert
Chair of AFTRS

Contents

Director's Perspective	7
Corporate Governance	9
Organisation Chart of AFTRS	17
Report of Operations	
Introduction	20
Key Achievements against the Corporate Plan	21
Operational Activities 2003–2004	26
Film, Television and Digital Media	26
Radio	35
National Industry Training Program	36
State Offices	38
Indigenous Program Initiative	40
Corporate and Student Services	41
Technology and Infrastructure Management	44
Marketing and Community Relations	46
The Network	49
Statutory Reports	50
Effects of Ministerial Directions	50
Judicial Decisions and Reviews by Outside Bodies	50
Indemnities and Insurance Premiums for Officers	50
Freedom of Information	51
Privacy	51
Commonwealth Disability Strategy	51
Equal Employment Opportunity	52
Environmental Protection and Biodiversity Conservation	56
Occupational Health and Safety	56
Appendixes	
1 Statistics	58
2 Graduates	63
3 Guest Lecturers	65
4 Student Productions	71
5 Film Festival Awards and Recognition	79
6 Sponsored Awards, Grants and Scholarships	82
7 Sales of Student Productions	85
8 Supporters of AFTRS	86
9 AFTRS Legislation	88
10 Glossary	90
Financial Statements	93
Index	128

Director's Perspective

In the past year AFTRS has been reviewing its operations and strengthening its core education and training activities. These are ongoing tasks.

The School community seeks to understand and respond to the major changes that are now occurring in the screen production and broadcast industries. Much effort has been made to ensure that our teaching is relevant and forward looking in this environment.

Changes to our full-time curriculum timetable have provided extra opportunities for both students and staff to pursue a wider range of individual projects and plan course activities.

The focus of our national industry training program has been on the delivery of training to industry professionals which will assist in sustaining the sector in this difficult period of Australian screen production. National training initiatives have enhanced communication, planning and the use of resources across AFTRS offices in each state.

The year saw the introduction of two new strands of teaching. Digital interactivity and cross platform production techniques are now taught to all students in the AFTRS full-time program, as well as forming the basis of a range of professional training short courses. In radio the School has furthered its growing reputation as a centre of excellence in exploring the impact of digital technology in that medium.

Courses and activities in screen business skills and film enterprise development have been established. The AFTRS program *The Business of Creativity* has been delivered within the School and to the industry nationally, drawing very positive support from participants.

Considerable emphasis has been placed on the School's external relationships in the past year. A new integrated marketing and community relations department was established to strengthen our efforts in recruitment, sponsorship, industry liaison and stakeholder communications.

All departments at AFTRS are actively extending their links with screen production companies and broadcasters. These linkages offer additional opportunities for AFTRS graduating students and provide access to emerging cutting edge talent to the companies involved. New partnership arrangements in 2003-04 included those with Village Roadshow, the Nine Network, SBS Television and Foxtel.

During the year the School has also been exploring the possibility of relocating its Sydney campus, predicated on the need to ensure AFTRS is a central and highly accessible resource for the screen industries in that city.

Overall, AFTRS is focused on contributing strongly to the sustainability of Australia's creative media content, which has growing importance both culturally, socially and economically.



Malcolm Long

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, responsible to the Federal Parliament through the Minister for the Arts and Sport.

AFTRS Council Structure

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

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

Responsibilities of the Council

The principal functions of the Council are to:

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

- ii. financial performance
- iii. accountability to the Federal Government.

Council Members

The Council held nine meetings in the reporting period 1 July 2003 to 30 June 2004. Council members as at 30 June 2004 were:

Appointed by the Governor-General

Daniel Gilbert, Chair

LLB Solicitor
Managing Partner,
Gilbert & Tobin, NSW



Director of the Bangarra Dance Theatre
(current)

Former Chairman of the Law Foundation of
New South Wales, 1997–2000

Former Chairman, Public Interest Advocacy
Centre

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

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

Attended nine meetings

Fiona Cameron

BA, University of Queensland

General Manager,
Nova 100 Radio

Director, Commercial Radio Australia

Former Head, Corporate Affairs,
Australian Radio Network

Former General Manager, MIX 106.5

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

Attended five meetings

John Rimmer

MA, FAICD



Non-Executive Director,
Information City Australia, an
incubator for commercialising innovation in
Australia's information industries

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

Executive Director, Multimedia Victoria,
1995–1997

Member, Australian Broadcasting Authority,
1997–2001

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

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

Attended four meetings

Appointed from Convocation

Mark Carnegie

BA (Hons), Oxford University

BSc (Hons), University
of Melbourne



Principal of Carnegie, Wylie & Company

Principal consultant to Hellman & Friedman in
Australia and Southeast Asia

Director of Manboom Pty Ltd, Macquarie
Radio Network Pty Ltd, EasyCall International
Limited, EasyCall Asia Limited, DSL Group
Pty Ltd and Lonely Planet Publications

*12 September 2002 to 11 September 2005,
first term*

Attended four meetings

David Elfick, Deputy Chair

BA, University of
New South Wales



Independent filmmaker

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

Attended eight meetings

Rachel Perkins

Specialist Extension Certificate,
Producing, AFTRS, 1995



Executive Producer, ABC
Television

Executive Producer, SBS Television

Director, Indigenous Screen Australia Inc

3 July 1998 to 2 July 2001, first term

3 July 2002 to 2 July 2004, second term

Attended seven meetings

Ex Officio

Malcolm Long

LLB, University of
Western Australia



FAIM

Director, AFTRS

3 March 2003 to 2 March 2006, first term

Attended nine meetings

Staff-elected Member

Simon Britton

Manager, Victorian Office



Attended three meetings

Student-elected Member

Matthew Carter

MComm, University of NSW



MA (Producing),
AFTRS (current)

*15 March 2004 to 14 March 2005,
first term*

Attended two meetings

Immediate Past Members of Council

Appointed by the Governor-General

Jo Lane

Film and Television Director,
1980–1998



Creative Director, Multimedia
Productions, 1995–2002

Director, Vixen Films Pty Ltd

Director, Film TV and Media Production
Company, Tribal Pty Ltd

Director, Web Company, Think Internet
Technology Pty Ltd trading as Design IT

*11 October 2000 to 10 October 2003,
first term*

Attended three meetings

Staff-elected Member

Peter Millynn

BBus, University of Technology,
Sydney



Production Executive, AFTRS

17 March 2003 to 16 March 2004, first term

Attended six meetings

Student-elected Member

Habib Massad

BBus, University of Technology,
Sydney



Grad Dip (TV Producing),
AFTRS (current)

15 March 2003 to 14 March 2004, first term

Attended four meetings

Terms of Appointment

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

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

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

Committees

Remuneration Committee

AFTRS has no remuneration committee. The Federal Government Remuneration Tribunal determines the guidelines for sitting fees for Council members and the Finance and Audit

Committee. Under the PEO scheme the Board, in consultation with the Minister, determines the salary for the Director in accordance with guidelines set by the Remuneration Tribunal. All other staff of the School have salary levels in accordance with those outlined in AFTRS' Certified Agreement.

Finance and Audit Committee

The Finance and Audit Committee is a Standing Committee of AFTRS, reporting directly to Council. The composition and responsibilities of the Finance and Audit Committee were reviewed in 2003 and revised to comply with best practice.

Objectives

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

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

Composition of the Finance and Audit Committee

Committee Member	Invitee	In Attendance
Chair	Director of AFTRS	Internal auditor
Member of Council	Head of Corporate and Student Services	External auditor
Independent member		

Membership

The Committee shall consist of three members, as well as specified invitees and persons in attendance.

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

Meetings

The Committee shall hold four meetings per year and such additional meetings as the chairperson shall decide in order to fulfil its duties. A quorum shall consist of a majority of members.

Duties and Responsibilities

The Committee shall consider any matters relating to the financial affairs and risk management issues of AFTRS that it

determines to be desirable. In addition, the Committee shall examine any other matters referred to it by the Council.

Access

The Committee shall have unlimited access to both the internal and external auditors and to senior management. The Committee may also consult independent experts where it is considered necessary to carry out its duties.

Reporting

The Committee shall:

- record proceedings of each meeting and circulate them to the Council
- prepare a report to the Council summarising work performed by the Committee to fully discharge its duties.

The Council's annual report should include a statement describing the responsibilities and activities of the Committee.

Number of Finance and Audit Committee meetings attended 2003–04

	2003	2004
Members		
Mr Danny Gilbert (Council)	3	3
Mr David Elfick (Council)	1	
Mr Mark Carnegie (Council)	1	
Mr John Rimmer (Council)		3
Mr Richard Sylvester (Independent)	1	2
By Invitation		
Mr Malcolm Long (AFTRS)	3	2
Mr Reza Bilimoria (AFTRS)	3	3
In Attendance		
Mr Dennis Krallis (Deloitte)	3	2
Mr Denis Moth (Deloitte)	2	2
Ms Alison Gatt (ANAO)	3	3
Mr Graham Johnson (ANAO)	3	2

Corporate Plan

The current Corporate Plan for AFTRS was published in January 2002 to cover the period 2002–2005. It was developed following a process of extensive consultation with staff and, at that time, the outcomes were identified as:

- A clearer vision
- Defined mission
- Meaningful objectives
- Attainable strategies
- Realistic performance indicators.

It was recognised that the contents of the Plan would change over its four-year life, as the industry adjusted to advances in technology and the demands of users. To ensure its continuing relevance, the Plan has been reviewed each year and various elements have been updated and amended. It is intended that AFTRS will undertake a major process to develop a new Corporate Plan early in 2005.

This year's review concentrated on updating the Key Performance Indicators (KPIs) and the Risk Analysis. Council provided comment on the current mission, vision, values and objectives of the School in light of any new strategic developments for the forthcoming financial year. Each department of the School was given the opportunity to provide input, particularly in relation to the KPIs and Risk Analysis.

The Plan operates within an environment of rapid change. The key influencing factors include:

- Continuing pressure on financial resources brought about by rising costs and salary movements.
- Technological advances: digital technology is having a dramatic effect on the film, television and radio industries in terms of both production and distribution.

- Changes in the industry: in recent times there have been major shifts in the nature of productions for both film and television.
- As part of the higher education sector, AFTRS must respond to the rising expectations of its students and comply with specific quality assurance requirements initiated by government.

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

Management and Accountability

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

They are:

- Head of Film, Television and Digital Media
- Head of Radio
- Head of Technology and Infrastructure
- Head of Corporate and Student Services
- Head of Marketing and Community Relations.

Each manager is responsible for several related departments and sections.

Statutory Office Holder

Director
Malcolm Long

Senior Executive Staff

Head of Film, Television and Digital Media
Graham Thorburn

Head of Radio
Steve Ahern

Head of Technology and Infrastructure
Derek Allsop

Head of Corporate and Student Services
Reza Bilimoria

Head of Marketing and Community Relations
Andrea Hammond

Management Committees

The Executive

Chaired by the Director of AFTRS.

Members

Senior executive staff (as above).

Academic Board

Chaired by the Director of AFTRS.

Members

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

Postgraduate Courses Committee

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

Members

All heads of teaching, strand managers, the Head of Film, Television and Digital Media, the

Library Manager, the Dean of Studies, a student representative.

AFTRS Management Forum

Chaired by the Director of AFTRS.

Members

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

Fraud Control

AFTRS has prepared fraud risk assessments and a Fraud Control Plan 2002–04, and has in place appropriate fraud prevention, detection, investigation, reporting and data collection procedures and processes that meet the specific needs of AFTRS and comply with the Commonwealth Fraud Control Guidelines 2002. The Fraud Control Plan is reviewed annually by Council.

Risk Management

AFTRS has introduced Risk Management processes that incorporate the following functions:

- Identification of all potential risk exposures.
- Examination of possible solutions/remedies.
- Selection of the most appropriate solution/remedy.
- Implementation of the selected solution/remedy.
- Monitoring of the solution to ensure effectiveness.

The scope of AFTRS Risk Management activities covers occupational health, safety, and the environment; injuries to staff, students and visitors; property legal liability, travel, motor vehicle and other insurance. The aim of the Risk Management processes is to establish a risk aware culture and to continually work towards establishing structures, processes and controls that cost effectively reduce AFTRS' risk profile and in

so doing, provide a safer environment for all our stakeholders. The Risk Management processes are reviewed annually by Council.

AFTRS has implemented programs to protect the interests of students, staff and the public and other key stakeholders. The aim of these programs is to regularise the process of identifying, assessing and reporting of risks, their causes and impact, as well as strategies to manage them.

AFTRS uses the services of its internal auditors, Deloitte, who, in consultation with staff develop the School's Internal Risk Assessment plan which identifies key areas of financial and operational risks.

AFTRS Code of Conduct

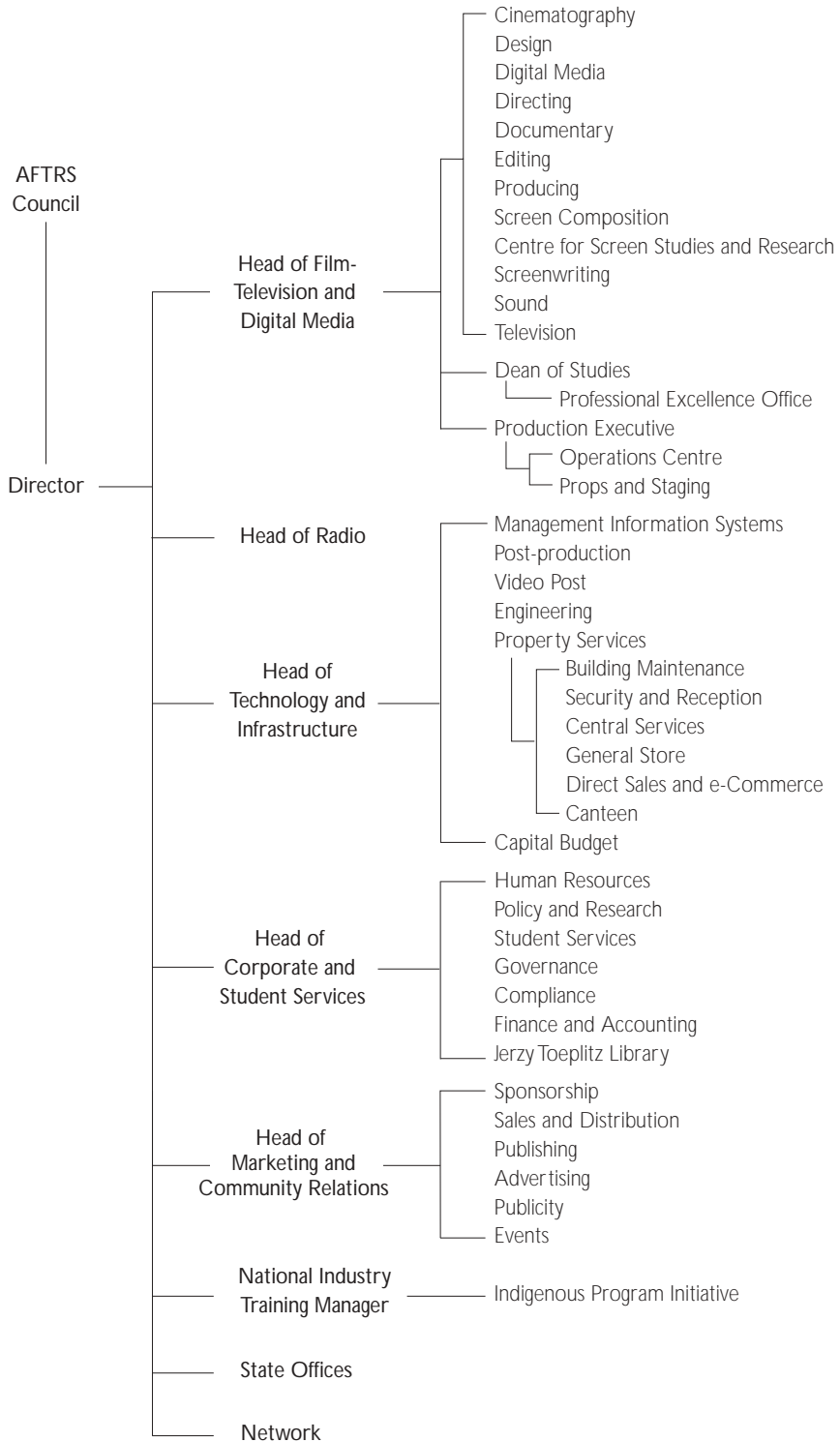
All employees, contractors and volunteers will behave honestly and with integrity, and act with care and diligence.

In particular they will:

- a. treat everyone with respect and courtesy and without coercion or harassment of any kind;
- b. comply with all applicable laws and any instrument made under such laws;
- c. maintain appropriate confidentiality about dealings that the staff member has with any person during the course of their employment;
- d. not provide false or misleading information in response to a request for information that is made for official purposes;
- e. comply with any lawful and reasonable direction given by someone in AFTRS who has authority to give the direction;
- f. disclose and take reasonable steps to avoid any conflict of interest (real or apparent) in connection with their employment;
- g. use AFTRS resources in a proper manner;
- h. not make improper use of inside information, or their duties, status, power or authority in order to gain or seek to gain a benefit or advantage for themselves or another person;
- i. at all times behave in a way that upholds AFTRS' values and the integrity and good reputation of AFTRS (subject to Part 3 s16 *Public Service Act 1999 – Protection for Whistleblowers*); and
- j. not consume alcohol, legal drugs or other substances to the extent that they adversely affect performance during working hours.

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

Organisation Chart of AFTRS



Report of Operations



Introduction

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

Vision Statement

To be a world centre of excellence in professional education and training for the film, television, radio and new media industries.

Mission Statement

To develop the skills of students and industry practitioners to the highest creative and technical standards to promote innovation, excellence of production and sustainability for Australians in the film, television, radio and new media industries.

Values

The values of AFTRS guide the organisation in all areas of its operation. In pursuing our objectives AFTRS values:

- Creativity
- Courage
- Diversity
- Respect
- Excellence.

Key Achievements against the Corporate Plan

Objective 1

Through national access to education and training, prepare students and industry practitioners to the highest creative, technical and professional standards for careers in the screen and radio industries.

Key achievements against this objective relate to maintaining the high quality of our curriculum, monitoring the success of our programs by way of exit surveys and maximising national access through the national short course program and the activities of the State offices and representatives. Initiatives in the area of online education have been designed to utilise the most relevant and up to date educational resources and increase national access.

Key Achievements

Curriculum Review 2003

The main goal of this year's Curriculum Review was to update and revise the syllabus

and timetables for the full-time program for 2004. A 48-week timetable was reduced to 42 weeks to allow for a two-week break for all students and a more focused curriculum. New syllabus units included Digital Interactive Screen Production and Business Skills units to assist graduates to function effectively in the workforce.

Detailed proposals were prepared in November to further expand the two new areas of study, the Business of Creativity and Digital Interactive Media. These areas were selected to respond to developments in technology and to address expressed needs within the industry.

An international Indigenous curriculum unit is being developed. This may be a world-first as it involves studies primarily from North and South America and Scandinavia.

Interactive @ AFTRS Consultancy

In October 2003, Mark Pesce, US digital media expert, was engaged to undertake a three-month consultancy to provide a thorough assessment and evaluation of

AFTRS' pedagogical practices in light of recent developments in new media. The recommendations will be used to guide possible future directions for AFTRS in integrating new media into the curriculum at a deep level, relevant to practitioners in film, television and radio.

The curriculum and teaching methods for each department were examined and recommendations made on goals and methodologies for change. The underlying philosophy of the recommendations was to identify key points within each AFTRS program which could be used as starting points or levers to broaden the scope and applicability of the curriculum materials to encompass new media.

National Industry Training Program

A position of National Industry Training Manager has been established to manage, in consultation with relevant groups, the development and implementation of a national strategic three-year plan for the delivery of AFTRS industry training via short courses. The new program will ensure consistent standards and effective use of resources while recognising the differing needs in individual States.

Applications and Enrolments

Both the number of requests for applications for the full-time programs (3,415, up 30 per cent) and the number of applications received (453) increased this year. The 453 applications for entry represent a 10.4 per cent increase over 2002-03, well in excess of the 2001 target of 400.

Exit Survey

An Exit Survey of graduating full-time students was commenced in June 2004, to collect information on their views of the overall student experience at AFTRS. 41 out of a total of 53 graduating students completed the survey questionnaire. Of major interest were the questions relating to skill development and achievement of goals. Students were asked to assess their skills in seven areas of

competence, comparing their skill levels before and after attendance at AFTRS, and to identify their goals before starting the course at AFTRS and to indicate whether or not these had been achieved.

Preliminary results indicate that most students ranked their skills as either well-developed or highly developed after completion of their course and that the majority of students achieved their goals in five out of the six nominated areas.

Objective 2

Encourage graduates and industry practitioners to develop a confident creative voice in order to express their ideas and to tell a diversity of stories from an Australian perspective.

AFTRS courses are designed to assist program-makers define Australian culture through their chosen area of expertise. To ensure that cultural and social diversity is incorporated into AFTRS' way of thinking and teaching, various programs and other measures have been implemented which manifest the 'cultural essence' of Australia.

AFTRS' success in encouraging creativity and cultural diversity is demonstrated in the range and scope of the student productions produced by the graduates and in the achievements of specialist programs such as the Indigenous Program Initiative.

Key Achievements

Student Productions

Students who completed their studies in 2003 were responsible for thirty-four productions covering a broad range of formats, topics and approaches and representing a high level of creativity and cultural diversity. An indication of the quality of these productions can be found in the awards and recognition already received by these productions. A list of graduate productions is included in **Appendix 4**.

Indigenous Activities

The new Macquarie Bank Indigenous Scholarship will assist an emerging Indigenous filmmaker in a 'key creative initiator' role ie a director (visionary), producer (creative business person), or scriptwriter (storyteller). The scholarship will support a student's relocation and the first year's attendance at the School, with additional AFTRS support available in the second year. The total value of this scholarship is \$85,000 over a three-year period.

Indigenous Protocols curriculum units have been designed and developed in collaboration with Terri Janke (Our Culture Our Future, Indigenous Filmmaking Protocols). In celebration of the success of AFTRS graduates, the booklet *Indigenous Voice: Celebrating the Journeys of AFTRS Graduates* was published in July 2003. Graduates told their diverse, spirited and humorous life journeys as an effort to encourage other people to follow their dreams, take risks and tell and share their stories via the screen.

A new initiative was announced between AFTRS, AFC and Indigenous Screen Australia (ISA) to develop an Indigenous Film and Television Training Strategy. The strategy aims to ensure that Indigenous self-representation is achieved in the creative and technical aspects of film and television production.

Australian Roundtable for Arts Training Excellence

AFTRS is an active participant in the Australian Roundtable for Arts Training Excellence, a group formed under the auspices of the Department of Communications, Information Technology and the Arts (DCITA) in 2003. The group comprises the eight advanced arts training institutions in DCITA's portfolio with the object of promoting continuing government and public understanding and support of Australia's elite creative schools.

Objective 3

Pursue a dynamic relationship with the film, broadcast and new media industries within Australia and overseas to promote creative leadership, relevance and innovation.

The success of this strategy is demonstrated not only in the profile of AFTRS teaching staff, whose contribution is regularly sought as key advisors in matters concerning the industry, but it is also evident in the continuing involvement of industry professionals in the activities of the School.

AFTRS staff take part in regular forums and discussion groups to ensure the relevance of courses and programs. High-profile industry professionals regularly visit the School to share their expertise with the students. Such visits also provide opportunities for students to meet with potential employers. AFTRS also encourages industry sponsorship in the form of grants and awards.

Key Achievements

Industry

A partnership agreement was reached between AFTRS and Roadshow Entertainment to give movie buffs an insight into the early work of some of Australia's leading filmmakers. A selection of short student films by AFTRS graduates will appear on DVD releases of 12 classic Australian movies to be released by Roadshow Entertainment during 2004. The partnership will also see current AFTRS students use their screen and broadcast production skills on projects with Roadshow as part of their specialist postgraduate training at the School.

The Director of AFTRS and the Director of Drama at the Nine Network agreed on the establishment of the AFTRS-Nine trainee script position. The position is for a recent graduate of the School to spend three months in the script office of one of the Nine Network's Australian drama series as a Script Trainee.

AFTRS strengthened its relationship with the Network (the School's alumni group) through the development of more appropriate and relevant rules of association and a service level agreement which clearly articulates the rights and obligations of AFTRS to the Network and vice versa.

AFTRS participates in a variety of ways each year in a significant number of industry events in Australia including the major film festivals. AFTRS staff appear as guest speakers at leading industry conferences such as Screen Producers Association of Australia (SPAA). AFTRS provides sponsorship for other conferences such as the Australian Interactive Media Association Convergence conference.

Objective 4

Promote and develop the reputation and reach of AFTRS as a leading film, television and radio school at both national and international levels.

AFTRS is established and recognised as Australia's leading training institution in the areas of film, television and radio. Key achievements relate to activities which continue to build on this reputation on both a national and international level.

The presence of AFTRS' films at major international film festivals is a clear indicator of their quality, and recognises that they are internationally competitive.

Key Achievements

Promotion

AFTRS has initiated a major branding/positioning project which aims to develop a brand identity that better communicates AFTRS' position in the marketplace.

Awards and Recognition

AFTRS student films continue to perform strongly at national and international film festivals. A full list of awards and recognition gained this year is included as **Appendix 5**.

Films also continue to attract national and international buyers: ABC TV bought *Overture* and *Life at 24 Frames per Second*; Italian TV bought *A Simple Song* and *Life at 24 Frames per Second*.

Harvie Krumpet, produced by AFTRS graduate Melanie Coombs, won a 2004 Academy Award® in the category of Best Short Film – Animated. Coombs joined writer, director and animator Victorian College of the Arts' Adam Elliot to receive an Oscar® at the Academy Awards®.

AFTRS Cinematography graduate Andrew Lesnie ASC ACS won a coveted BAFTA for *The Lord of the Rings: The Return of the King*. It is the third time Lesnie has received a BAFTA nomination for *The Lord of the Rings* trilogy and the first time he has won.

AFTRS graduates did well in both major Australian film industry awards (Australian Film Institute and Inside Film). Three School graduates won awards related to the winning film *Japanese Story* and, overall, former students won more than 20 awards in recognition of their work in the industry in the past year.

Sejong Park's 2004 graduation film *Birthday Boy* won the top award at the SIGGRAPH Computer Animation Festival in the USA, and at the Dendy Awards of the Sydney Film Festival. Both these awards qualify the film for entry into the Short Animated Film category at the 2005 Academy Awards®.

National Screening Tour

The program for the National Screening Tour has been significantly revised and the event scheduled for fourteen locations around the country from 1 July to 27 August. The Tour consists of 16 screenings showcasing film, television, digital media and documentary productions, VIP industry receptions, and seminars about AFTRS and how to apply to full and short course programs.

Objective 5

Ensure that the resources of AFTRS are used in the most efficient and productive manner and that the School maintains a high standard of corporate governance.

AFTRS is constantly aware of the need to ensure that public funds are applied in the most efficient manner. This is a key objective in ensuring the integrity and accountability of the organisation and the effective and efficient delivery of industry relevant training programs.

This section deals largely with the key achievements in the departments whose primary responsibility is to ensure high standards of corporate governance and efficient resource management.

Key Achievements

Optimise Use of Resources

In line with objectives outlined in the AFTRS Corporate Plan, a balanced budget was formulated for the financial year 2003–04. Eighty per cent of the School's operating budget for 2003–04 was allocated to the core business function, in line with the specified target.

The School is making a concerted attempt to increase its non-government sources of revenue. This revenue stream has increased to 14 per cent, two per cent more than in 2003.

Corporate Improvements and Reforms

The review of the marketing, sponsorship and publishing activities was completed, resulting in a new structure and the appointment of a

new manager. Under the new structure, the Marketing and Community Relations Branch consolidates marketing staff and functions across the School, and brings the publicity function in-house.

The Professional Excellence Office was established to ensure the quality of our teaching. As an educational institution which awards recognised degrees, AFTRS falls within the remit of the Australian Universities Quality Agency (AUQA). AFTRS expects to be audited in due course.

AFTRS is a key participant in the Sydney Corporate Management Forum, a group set up with the objective of 'exploring opportunities for ongoing cooperation between member organisations in regard to corporate services functions'.

Corporate Governance

The composition of the Finance and Audit Committee was revised to comply with best corporate governance practice.

Council met nine times this year. In addition to the regular consideration of compliance and governance issues, Council addressed a number of significant strategic developments including:

- Curriculum Review Initiatives
- Student Allowance and Fees Review
- International trends in Radio
- Corporate Planning Initiatives
- State Offices Operations
- Academic Board Issues
- Digital Interactive Curriculum
- School relocation.

Operational Activities 2003–2004

Film, Television and Digital Media

**Graham Thorburn,
Head of Film–TV & Digital Media**

This year has seen a number of significant changes in the Film and Television Branch. After six years, Annabelle Sheehan left the position of Head of the teaching area to take a high-level position with one of the country's leading agents. Graham Thorburn, Head of Directing, acted in the position for a period before being officially confirmed in May 2004. At the same time, a number of structural changes were made to streamline the workings of the Branch. A Professional Excellence Office was established under the leadership of the Dean of Studies. Management of the Student Centre was transferred to Corporate Services and, to emphasise the importance of our national training remit, Alex Daw from the Queensland State Office was appointed Manager of the National Industry Training Program, reporting directly to the Director.

New teaching strands were established in

Screen Business Skills and Digital Interactivity.

After a trial in 2003, Screen Business Skills is currently being implemented on two fronts. The internal course, which is integrated across the whole Branch, provides career advice and business enterprise skills to enhance the full-time students' craft skills. Externally, a series of State roadshows provide new high-level enterprise models and strategies to existing industry professionals, particularly producers.

With the digital revolution continuing to impact through the industry, we have introduced a strand of Digital Interactivity into the School. As well as taking in full-time specialist students in 2005, Digital Interactivity is providing training across all discipline areas. The new strand expands our production slates to include interactive elements to both existing productions, and new specifically interactive productions.

Screen Composition, which had been a subset of the Sound Department, was split off to provide better support for this important discipline, and reinforce the School's standing as the major national provider of training in this area.

The quality of AFTRS' productions and of graduates' work continued to be recognised at both national and international festivals with films receiving 26 awards across 65 events.

Office of the Dean of Studies

Graeme Hare, Dean of Studies

The office of Dean of Studies was created in 2004 to respond to the School's objectives in maintaining innovative, high-quality training programs. The former National Curriculum Manager, Graeme Hare, was appointed to the position of Dean. The AFTRS Professional Excellence Office (PEXO) was established to ensure the quality of our teaching.

Key achievements for the office of the Dean of Studies include the creation of a database for syllabus documents, the development of the Student Induction Manual and updating other publications.

The first user-friendly, where-to-go and how-to-find-it Student Induction Manual was written, published and distributed at 2004 Orientation. This manual forms a base model which can readily be amended each year (25 pages, 64 topics ranging from accommodation on campus to counselling).

The 2004 AFTRS *Handbook* was written and collated. The Rules and Legislation section was amended in eight areas and included new policy for Use of Facilities after Graduation, Plagiarism, Allowances to New Zealand citizens, Academic Board terms of reference and membership, and Recognition of Prior Learning. Entries for staff, professional associates, State Office descriptions and curriculum unit descriptions were updated.

The first rewrite of the AFTRS *Infobook* (for applicants to full-time courses, print run 5000) since 2002 was completed. A streamlined application form was designed to make processes in Student Services more efficient.

A Memorandum of Understanding concerning outsourcing Student Support Services to Macquarie University has been agreed. These services will include a general medical

practice, equity support for students with disabilities, counselling, financial advice, accommodation advice, tuition for students with English as a second language, clinical psychology and support for Indigenous students.

Professional Excellence Office (PEXO)

PEXO was established in January 2004 with one full-time and one part-time Administrator headed by the Dean of Studies. The primary brief for this organisational structure is to ensure the quality of teaching at AFTRS. As part of this brief, PEXO is developing processes to prepare for an audit by the Australian Universities Quality Agency (AUQA) expected in the near future. A self-review process was designed and implemented into 17 operational areas in May 2004 with 15 further areas to be reviewed by August 2004.

The key achievements of this office in the first six months of operation include the design and implementation of electronic and hard copy filing systems to meet AUQA standards. Through the self-review process the first draft of the AFTRS Quality Performance Portfolio will be developed and completed before the first internal audit.

One staff member received Performance Portfolio training delivered by AUQA in January 2004. Three staff members will attend the AUQA National Forum in Adelaide, 6–9 July 2004.

Cinematography

Jan Kenny, Head of Department

Cinematography students achieved recognition at a number of awards ceremonies in 2003–04, Jason Hargreaves at the ACS Awards in Queensland, Hugh Miller at the NYU International Student Film Festival and a number of students and graduates at the National ACS Awards.

The Volunteer Attachment Scheme initiated by the Cinematography Department in 2003 has

proved very successful. The Camera Assistant Volunteer Attachments spent significant time on the set of *Snobs* and on the set of *All Saints* as well as two days on the set of *Star Wars*. The program will be run again for a further two volunteers in 2004.

Industry relationships continue to be fruitful, with the Cinematography Department recently securing a new sponsor in Rosco Australia.

The Department hosted a breakfast get-together for some of their key sponsors. Eighteen people attended, including representatives from Kodak, Panavision, Rosco, Panavision Lighting, the Australian Cinematographers Society and The LAB. The event was extremely successful, with AFTRS relationships with the sponsoring bodies being even more closely forged, and some serious networking.

Cinematography students were invited by Dean Semler on to the set of *Stealth*. There were two visits – one to the main set at Fox Studios of the Stealth bomber craft (on a gimbal in Stage 7) and the other visit to a night exterior shoot at Schofields Airfield. Dean generously spent a great deal of his time talking with the students.

Jan Kenny and Les Parrott undertook a wide range of professional activities during the year including attendance at industry demonstrations and workshops. Jan Kenny conducted a masterclass at the Korean Academy of Film Arts (KAFA) in Seoul in May 2004.

Jan Kenny ACS was elected as Vice President of the Australian Cinematographers Society and was inducted into the ACS Hall of Fame (the first woman to be honoured in this way).

Design

Larry Eastwood, Head of Department

Over the past year the Design Department has achieved a strong record of employment with our 2003 graduates working on various feature films and television programs. Credits go to Sharyn Fulton (*Somersault*), Sam Wilde

(*Left Ear and Second Chance*), Lara Blomfield (*A Wonderful Day*), Pablo Donnan (*Mask II*), and Sophie Nash (*Life Support*).

Industry attachments were provided to this year's graduating students on international and national projects, giving them valuable learning opportunities. These included *Man Thing* (Ross Perkin and Dennon Pike), *Deck Dogz* (Virginia Mesiti), *Stealth* and *Mask II* (Alex Holmes) and a series of TVCs (David Ingram). Further attachment opportunities are currently underway.

Congratulations go to graduates Ross Perkin and Alex Holmes, who were the co-recipients of the 2004 Fox Design Award. Alex Holmes also wrote and directed *Out on the Tiles*, which received a Silver ACS Award for Cinematography and the Australia-wide Kodak Award for Student Cinematography. MA Honours student Matthew Aberline created The Photo Realistic Costume Reference and Illustration Resource (an online costume design tool) for his honours project.

Larry Eastwood took leave early in the new year to production design a Movie of the Week (*Dynasty – Behind the Scenes*) for ABC TV in the USA. These types of productions are fairly demanding in that Sydney in 2004 is not a great match for either Dallas or Hollywood in the 70s! However, Larry was ably supported in the Art Department by three recent Design graduates. Larry also designed a trailer for a highly innovative HD short film production of *The Adventures of Roman*.

In December 2003 Diaan Wajon (Design Lecturer) acted as Coordinator for the inaugural Business of Creativity program. This course was aimed at delivering a broad range of screen business skills to current MA students and recent graduates. The course comprised 13 seminars and featured a total of 40 industry guests. Business of Creativity has prompted the further growth of screen business skills into the MA curriculum, which Diaan will be coordinating in 2004. In addition to her duties of Design Lecturer, Diaan has continued to coordinate other cross-discipline curriculum units such as Working Together and the Collaborative Workshop.

Digital Media

Peter Giles, Head of Department

Rapid advances in video games, interactive television, DVD and broadband internet have provided the impetus to launch new AFTRS courses in Interactive Digital Media. Building on the success of Digital Media courses in Titles and Broadcast Design, Visual Effects and Computer Animation, Interactive Digital Media courses are strongly production-focused and encourage inter-disciplinary collaboration.

Digital Media graduates worked for companies including Animal Logic, Rising Sun Pictures, Beeps, RGB, zSpace, Kapow Pictures, ABC Television Graphics and Weta.

Sejong Park's graduating short animated film *Birthday Boy* has enjoyed spectacular success. It has won significant international awards at the prestigious SIGGRAPH Computer Animation Festival in the USA, the Annecy Animation Festival in France and Ars Electronica in Austria. In June 2004 it won the Yoram Gross Award for Best Animation at the Dendy Awards in Sydney.

3D Animation Certificate students completed a series of idents for children's TV Channel Nickelodeon. Broadcast Design Certificate students completed similar projects for MTV Australia.

AFTRS was a partner in the 2nd X|Media Lab held at the MCA during February 2004. AFTRS staff and students attended the lab which partnered international mentors with local interactive media production teams.

Specialist Digital Media courses were run at AFTRS for the Foxtel Graphics Department and for Animal Logic digital artists.

In April 2004 AFTRS hosted a presentation with computer graphics industry body SIGGRAPH featuring Animal Logic R&D Head Justen Marshall talking about his work on *The Matrix Reloaded*.

Peter Giles has been active as the Chair of the Sydney Chapter of ACM SIGGRAPH, the

leading computer graphics industry body. He presented a paper at the SIGGRAPH/Eurographics Computer Graphics Education workshop in Hangzhou, China and also attended a Symposium on Non-Photorealistic Animation and Rendering in Annecy, France.

Interactive Media lecturer Mark Pesce has spoken at a number of high-profile events such as the 2003 Screen Producers Association Conference. He has also spoken at events organised by the Australian Interactive Media Industry Association, Smart Internet CRC, Film Victoria and Sydney ACM SIGGRAPH.

Directing

Sophia Turkewicz, Acting Head of Department

The Head of Directing position has been vacant since September 2003. The Department has compensated for this by employing more than the usual number of industry professionals as guest lecturers to assist in the running of various internal courses.

After a six-month trial during which time the Directing Department outsourced the casting of student dramas, the Department has now contracted Nikki Barrett Casting for a further 18-month period to continue with this extremely successful system. To support this the Department has employed a staff Casting Consultant on a part-time basis.

A new TV drama course, which had been introduced as a trial, has now been formalised and is fully integrated into the MA timetable.

During the year 2003–04 the Directing Department strengthened its relationships with the Producing and Screenwriting Departments in a coordinated attempt to focus on story development.

There have been further refinements to the recruitment process, with the continuing objective of attracting strong candidates for the Directing strand.

Documentary

Pat Fiske and Mitzi Goldman, Heads of Department

The Documentary Department has undergone a major change over the last year. In the second half of 2003, Pat Fiske and Mitzi Goldman (Co-Heads), totally redesigned the course from a 12-month to an 18-month program. This included several new units, extended periods of research and writing and a greater focus on interactivity. We extended our outreach at recruitment time, producing a postcard and sending out press material to a broader audience, initiating and running Ozdox, a monthly forum for the discussion and presentation of documentary culture. This resulted in higher quantity and quality applications and an excellent intake of students in 2004.

Short courses this year have been extremely successful, with 163 short course participants through the Documentary Department. We successfully collaborated with SBSI in a sponsored off-slate opportunity for students across the school to produce a series of 2-minute interstitials on the subject of relationship violence. We produced (the Documentary Department with Michele Thistlewaite as Producer) 5 x 2-minute mini docs that will be launched in September 2004 before screening on prime-time television. Students who worked on these came from the Documentary, Editing, Cinematography, Sound, Screen Composition and Digital Media Departments.

We are just completing the School's first Digital Interactive workshop, out of which the Documentary students will have produced a 12-minute documentary to be released on DVD with special features and extra materials. They have learnt to design, author and implement the whole process.

Our 2003 Documentary students have all done well over the last year. Sascha Ettinger-Epstein and Madeleine Hetherington jointly won the Film Australia award for best documentary work. Penny Smallacombe has received funding for an international documentary she will be producing for SBS. Marc Ianiello won

the new SBSI prize towards the development of his new project. Ben Davies has secured a job on Channel Nine's *Footy Show*.

We have had 42 guest lecturers teaching in the Documentary Department over the last year, which is more than previous years. We have strong relationships with SBS, Film Australia (both of whom sponsor awards for our students) as well as Kodak/Atlab (who also sponsor a prize). We are active members of the Australian Screen Directors Association (ASDA) and involved each year with the Australian International Documentary Conference (AIDC).

Pat Fiske produced an international documentary called *Selling Sickness*. Mitzi Goldman has received support for a slate of projects from the AFC, as well as development and production support from Film Australia for a project that involves the National Institute of Circus Arts (NICA).

Editing

Bill Russo, Head of Department

The last year has seen a major step forward technically for the Editing Department. Our aging Avid editing systems have been replaced with state of the art Avid Adrenalines. Each one is capable of completing 35 mm film projects. Our Final Cut Pro systems have also been upgraded and are now running on the latest fastest Apple G5s. Each one is capable of working in high definition as well doing film projects. Each of the G5s can also switch to Avid mode and become an Avid Express Pro for those students who are already strong on Final Cut Pro. The Editing Department was also instrumental in establishing the new Mac Laboratory that will be used for teaching both short courses and existing full-time courses. This will be particularly useful for teaching the increasing number of new technology courses that are making their way into the curriculum.

A number of these new technology/interactive courses have been added to both the full-time and short-course curriculum. Particular attention has been paid to upgrading and refining the coursework and teaching of our short courses.

Our graduating students have been particularly successful in gaining employment in the industry. All were working within weeks of leaving (some before) on projects as diverse as feature films (in two instances), reality TV, interactive projects, animation and live action (at Yoram Gross) and documentaries.

This year our students also worked on many projects outside their normal curriculum. These, to mention a few, have been done for a number of community/NGO organisations as well as SBS, SPAA, Oxfam Youth Parliament, emerging rock bands, dance companies and other AFTRS departments needing editing for class exercises.

Three new sponsors have come on board to support the Editing students. These are Apple, Avid and Two Legged Dogs, a successful film and digital media company owned by recent Editing Department graduates Jake Southall and Dave Cole.

Producing

Marian Macgowan, Head of Department

In 2003–04, the curriculum for the Producing course has been developed to ensure graduates' education, knowledge and experience exceeds the film industry's needs and expectations both at engagement and in the long term. Changes to the course framework have been made to place emphasis on the centrality of identifying and developing a strong story, with additional focus embedded into the curriculum on the development and script editing processes. A need for more in-depth business aspects of producing was also identified during the course of the year. This culminated in the extensions of core curriculum units to include extensive elements dealing with the business realities of producing.

The past year has also seen some excellent achievements by students. In particular, the animated short film *Birthday Boy*, produced by 2003 MA student Andrew Gregory. As well as providing a valuable learning experience, this film has received tremendous international recognition, receiving awards

from the Computer Animation Festival SIGGRAPH (USA, 2004) and Prix Jean-Luc Xiberras for Best First Film at the International Animated Film Festival (Annecy, 2004) amongst others. *Milk Men*, produced by 2003 Graduate Diploma student Luke Eve, *Crawlspace*, produced by 2003 MA student Adam Dolman, and *Out on the Tiles*, produced by Rosie Travers, also enjoyed success at numerous national film festivals. *Black Berries*, produced by MA student Rosie Travers, was screened at the Cinema des Antipodes (Cannes, 2004).

In 2003, the Producing Department has continued to foster ties between students and industry through networking, collaborative initiatives and teaching engagements. Exciting new developments include the introduction of an internship program conceived and designed in conjunction with Village Roadshow aimed at providing students with solid experience and understanding of distribution and the growing DVD market.

The department has continued to reinforce the objective of encouraging links between the School and industry by bringing distinguished individuals to the course in order to maximise students' access to industry intelligence.

In 2003 the Producing Department bade farewell to its former Head of Department, Patricia Lovell, who had led the Producing Department for over seven years. The Department welcomed Marian Macgowan as Patricia's successor, and Peter Herbert also joined the department as Assistant Lecturer to provide students with further support and advice.

Screen Composition

Martin Armiger, Head of Department

The Screen Composition Department was created in late November 2003, separating the strand from its longtime home in the Sound Department. This has given a huge impetus to our dual aims of:

- Offering the best possible training for our full-time students, and

- Integrating industry practitioners and external students into the school.

Highlights of the year include the following:

- Two new composition suites were completed in the old control room of Studio 3, providing a small, soundproof, best-practice facility.
- The Academic Board of AFTRS approved the PGCC recommendation to upgrade the Screen Composition course from a Graduate Diploma to a one-year Master of Arts course.
- In February 2003 graduating student Tamara O'Brien was accepted into the Berlinale Film Music program, in May she was awarded the 2004 Australian Performing Rights Agency (APRA) Personal Development Award for Film Music, and in June she left for Los Angeles to study at USC in the ASCAP film scoring program.
- 2002 Screen Composition graduate Scott Cameron was awarded the Johnny Dennis Award for Best Movie Theme, for his work on the AFTRS film *The Hit*.

The 2004 Screen Composition program of short courses for external students has met with enthusiastic industry response. Eight short courses have been taught in the past year (up from zero the year before), all but one to full capacity.

In concert with Dean of Studies Graeme Hare, we are instituting a pilot program to investigate the possibilities of combining a comprehensive suite of course modules into a full degree/diploma program for our external students.

In June, the APRA awarded us a grant of \$6,000 to assist us in our education of Screen Composers, specifically in helping pay for our Orchestral Recording sessions. This is the third year running that they have helped us in this way. We have also had significant help from Trackdown Scoring Stage (on the Fox lot) who donated free studio time and expertise, as well as from Sydney musicians from

orchestras to jazz bands, all of whom have supported our efforts by playing at greatly reduced fees.

Screen Composition Department Head Martin Armiger took some time off in 2003 to compose the music for the award-winning ABC Television miniseries *Marking Time*.

Centre for Screen Studies and Research

Dr Jane Roscoe, Head of Department

We have continued to develop the Screen Studies curriculum integrating it more fully into the production activities of the School, and making it more responsive to industry concerns. We introduced a number of new courses including Iranian Cinema and Screen Adaptation. Both were well attended by both internal and external students. Our research activities too have reflected this objective, and we have initiated a number of projects with industry partners that address the most pertinent questions facing the Australian screen industries today. Projects are exploring issues of interactivity and multi-platform delivery, screen audiences, changes in screen production processes and cultural policy issues. We are working with both government agencies and commercial enterprises to create exciting research agendas.

Screen Studies staff have contributed to screen culture and industry debates through participation in the major conferences including SPAA, AIDC, ASDA and the Art of Documentary, and film festivals such as BIFF and the SFF. We published scholarly articles in some of the key international journals including *Media, Culture and Society* and *Media International Australia*, as well as in numerous academic books and periodicals. In addition we have continued to provide critical commentary on screen culture issues to various national and international media.

In 2004 Screen Studies confirmed the appointment of Dr Ben Goldsmith, a leading researcher and commentator on media policy and regulation issues.

Screenwriting

John Lonie and John Emery, Heads of Department

The Screenwriting Department is committed to recruiting exciting storytellers who can change the course of the Australian screen industries. The results of this commitment are being seen with screenplays from our graduates attracting widespread interest. For example, Jacqueline Perske's screenplay *Little Fish*, starring Cate Blanchett (directed by another Screenwriting graduate, Rowan Woods), Lynne Vincent McCarthy's *Axefall*, to be directed by Jonathan Teplitzky, and Alice Addison, who is writing two episodes of producer Penny Chapman's next miniseries. As well, we have negotiated a television industry internship with the Nine Network that sees a Screenwriting graduate going straight into work on a major long-running drama series every year. Will Temple is currently working as a trainee Script Editor on *McLeod's Daughters*.

Our commitment to a collaborative approach to filmmaking has come to greater fruition through the Discovering Story course, in collaboration with Producing and Directing. Our joint focus on the primacy of story within that process has led to the Screenwriting lounge becoming a meeting place for writers, producers and directors in which scripts are in a constant process of enthusiastic development.

Responding to the needs of the industry for a focus on developing fresh new television drama, our MA screenwriters wrote and produced a four-part situation comedy to industry format called *Six Pack*.

The Southern Star Award for Best Television Screenplay has been a very useful pathway for graduates into paid television work. Recent graduate Greg Waters went straight into *Fireflies*. Other recent graduates have received feature film development funding for projects begun in their time at AFTRS.

We are currently developing a whole-of-industry approach to our short course program that will see professional writers

using AFTRS and Screenwriting Department resources to take their new work to deeper and stronger levels – continuing our commitment to 'inspiring storytellers to develop their unique voice and vision for the big and small screen'.

Sound

Jenny Ward, Head of Sound

There has been significant change in the Sound Department during the past 12 months, which has seen the department build and enhance its position within the School and within the Industry.

A key development in the Sound Department has been the creation of a separate department for Screen Composition. The separation has produced very positive outcomes with more interdepartment courses, the development of a comprehensive short course program and the opportunity for direct sponsorship applications.

Along with improved and more constructive working relations with other departments within the School, and with the post-production departments in particular, the Sound Department was also able to develop improved relationships with the industry. This resulted in current and graduating students accessing industry professionals through attachments on feature films such as *Manthing* and *Thunderbirds*, television drama series such as *The Cooks* and *All Saints*, and the chance to observe Foley recording for *Lord of The Rings*.

By working together, the Sound and Editing Departments were able to identify and propose better use of available space within the School and assisted in the fast-tracking of a Mac Lab that will in future be used for the expansion of the Department's short course program.

The Department also has strong relationships with equipment providers and this year saw many examples of the commitment these companies have to the School and our students. Syntec International donated professional standard headphones to our

location recording kits and the Managing Director of Rycote UK, Vivian Dyer, visited the School, spoke with the students and also donated equipment to the location recording kits. Two new companies, Sound Devices and Digidesign, came on board donating prizes at Graduation and now join Soundfirm, Sennheiser and Audio Sound Centre in supporting the students as they leave the School.

We are also very pleased that our recent graduates are already making an impact in the industry.

2003 MA Sound Design student Megan Wedge was awarded the Outstanding Student Achievement Award at the 2003 Australian Screen Sound Guild Awards. Megan won this award for the professional and creative achievements she made whilst at AFTRS.

Derryn Pasquill, a 2003 MA Sound Design graduate, gained employment as an assistant sound editor working with Sound Supervisor Wayne Pashley on the George Miller directed Australian feature-length animation *Happy Feet*. The position will see Derryn employed for up to two years.

2002 MA Sound Design student Manny Holihan has been awarded the Motion Picture Sound Editors Guild (USA) Verna Fields Award in Sound Editing for Student Filmmakers for his work on the MA Digital Media short film *Teratoma*.

During July 2003, staff member Chris McKeith attended the Australian Sound Recording Association Conference as a guest speaker. Chris spoke on the topic of education in the sound industry in the context of the rapid change in technology and the effect this has on the approach taken to training philosophies.

Television

Andy Nehl, Head of Department

The 2003 TV students achieved some notable successes. The TV students' major production *My Big Fat Australian Wedding* was the winner of the 2003 Community Relations Commission

Award for contribution in a student production celebrating the cultural and linguistic diversity of Australia.

2003 TV Producing student Fiona Lawson-Baker received the Gilbert & Tobin Award for a graduating student with the most significant or promising body of work, and the inaugural ASTRA Award for rising talent. All graduating 2003 TV Producing and TV Editing students have been professionally employed in the industry. Graduating TV Producing student Jacquetta Hayes further developed her concept for *My Big Fat Australian Wedding* into the eight part series *Getting Married*, which she successfully pitched to SBS TV. This will be broadcast in the second half of 2004.

The TV Department maintained a strong relationship with the television industry by placing students in professional industry attachments with ABC TV, Seven Network and Network Ten, continuing our relationship with SBS TV by providing students with a realistic experience of the network television commissioning environment; continuing our short courses in shooting MiniDV for producers and journalists; and conducting specifically designed short courses for Nickelodeon and ABC TV. The TV Department in association with the Digital Media Department ran a highly successful whole day seminar for the industry on Interactive Television with over 150 participants. The TV Department held a TV Industry Networking Night which was attended by over 200 participants drawn from the ABC, Austar, Foxtel, Nine, SBS, Seven, Ten and a range of production companies, independent producers and industry agencies.

The TV Department's teaching staff participated in the Australian Broadcasting Authority Annual Conference. Head of Television Andy Nehl maintained his industry currency taking four months leave from AFTRS to be the Series Producer of *CNNNN* for ABC TV. TV Department lecturer Louise Clarke initiated a relationship with Film Hunter working towards the provision of AFTRS short courses in the Hunter region of NSW in the coming year.

Radio

Steve Ahern, Head of Department

2003 was another record year for successful job placements with most graduates from the Graduate Diploma in Commercial Radio accepting jobs by graduation day. High-profile graduate appointments included Kate MacLoughlin, who joined Triple M Adelaide as morning announcer, and jobs with Hot Tomato (Gold Coast), Mix 106.5 (Sydney) and 2UE (Sydney).

The 2003 full-time course incorporated new elements of Internet streaming and new digital studio equipment. More work on digital radio was also integrated into the curriculum, as the government continues to progress the trial of digital broadcasts.

The Graduate Certificate in Commercial Radio Programming once again saw graduates offered promotions as a result of the skills they learnt in this distance education course.

A survey of past radio graduates to mark the 20th year of Radio courses at AFTRS found that 254 students have completed radio full time in the past 20 years and 88 per cent of them still work in radio or related media.

Of the 196 past graduates we were able to contact, 132 are still working in the radio industry (67 per cent). Twenty-two are now in TV (11 per cent) and 20 are in media-related industries (ten per cent). Of the 196 contacted, 27 now work at the ABC.

To illustrate the changing nature of AFTRS' relationship with the radio industry a comparison of early courses with today's curriculum content shows very significant changes:

- the first certificate course 20 years ago was about 5 months long, while the current course is nearly 8 months long and is now accredited at Graduate Diploma status.
- the first courses primarily concentrated on panel operating and announcing, because that was what the industry

needed at that time. The current course still has those components, but now concentrates more on multiskilling, because that is the current industry need.

Radio Branch also developed new courses this year including Copywriting, Writing for Radio, Advanced Voice Technique and Community Radio Courses. The number of regional and interstate courses increased as a result of request from regional radio stations.

The quality of teaching continues to keep in step with industry developments. By using many high-level industry practitioners as guest lecturers and course review committee members, ranging from Chief Executives and Network General Managers to on-air personalities, Radio Branch maintains close daily contact with emerging industry trends.

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

Head of Radio, Steve Ahern, has continued to research and publish papers on media learning and teaching. He has presented papers and guest lectures at the ATOM Conference, SMPTE Conference, CBAA conference, NEMBC Conference, Charles Sturt University and Macquarie University. He also attended the NAB Radio Conference in America, the Annual Commercial Radio Seminar and the ABA Conference in Canberra.

Radio Branch staffing is being restructured to meet the future needs of the radio industry. Jen Oldershaw, who joined Radio Branch this year as a lecturer, is currently completing her Train the Trainer Certificate IV Course. Her industry experience and national profile on radio and television continue to improve the quality of our curriculum and delivery. She maintains industry currency through ABC television voice overs and regular short-term stints as a producer/presenter on the ABC.

With the growth of the Branch the role of the Departmental Coordinator has expanded to include development and review of the radio curricula, assessing course demand in the

various radio sectors and promoting radio courses around the country suitable to each sector's needs.

National Industry Training Program

In January 2004 a change in the management of the State Offices took effect. This one-year trial was effected in order to further enhance AFTRS' capabilities in professional screen and broadcast education. The AFTRS State Offices' contracted representatives in Perth and Hobart and the Manager, Indigenous Program Initiative now work to the Director via a new position of National Industry Training Manager.

Queensland Office Manager Alex Daw took on this role, in addition to supervising Queensland operations. The intention was to enhance the operations of AFTRS short course activity across the School and to further strengthen and coordinate linkages between short course programs in each State and the specialist teaching departments based in Sydney.

The National Industry Training Manager, in consultation with relevant groups, will manage the development and implementation of a national strategic three-year plan for the delivery of AFTRS industry training via short courses. The new program will ensure consistent standards and effective use of resources while recognising the differing needs in individual states.

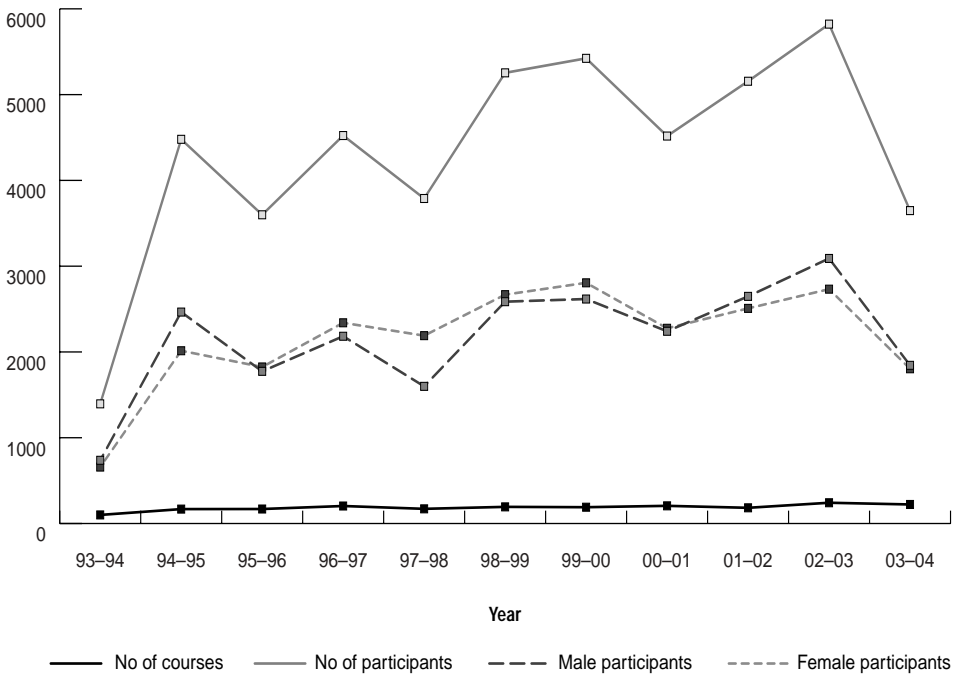
State Offices and the Manager of Indigenous Program Initiative met in April, just prior to Graduation, and agreed to rename the program National Industry Professional Development Program.

The Program committed to the preparation for and delivery of a Quality Assurance Program and agreed that their objectives were as follows:

- Build stronger links with industry and film agencies
- Act as a catalyst for the redevelopment of a sustainable industry
- Actively analyse and research the state of the industry
- Devise and deliver programs in response to the identified issues/needs
- Identify, nurture and develop existing talent
- Facilitate the formation of creative teams
- Cultivate an entrepreneurial attitude in professional practice
- Develop innovative and portable programs by consulting with agencies/industry
- Deliver excellence
- Identify exceptional talent or communities of practice in regional and indigenous communities and provide appropriate professional development to support sustainable enterprises
- Encourage excellence in teaching experience
- Raise the profile of and advocate for State representation in the development and delivery of a national program
- Analyse industry issues with reference to the international marketplace and local professional practice
- Provide programs which contribute to the development and growth of the local industry.

Short Course

National Access Statistics



	93-94	94-95	95-96	96-97	97-98	98-99	99-00	00-01	01-02	02-03	03-04
No of courses	100	168	169	204	171	194	190	206	183	242	222
No of participants	1395	4479	3599	4523	3789	5254	5423	4517	5156	5822	3648
Male	737	2465	1774	2183	1599	2586	2617	2241	2648	3090	1844
Female	658	2014	1825	2340	2190	2668	2806	2276	2508	2732	1804

State Offices

Queensland

Alex Daw, Manager

The Queensland Office offered 47 courses/ events this year including eight new courses in the areas of directing, producing, radio and screenwriting – Investigating Performance: The Mike Leigh Method, Budgeting for Documentary, Budgeting for Short Films, News Radio, Script Editing for Television, Terror of Comedy, Play of Life and The Business of Creativity.

The Queensland Office was proud to be the first State Office to host an ‘off-slate’ production for full-time students Darcy Yuille (Directing) and Stewart Klein (Screenwriting) to produce the short film *The Infidels*. The production provided an opportunity for some of our clients and volunteers to work on a student film with other professionals and for Stewart and Darcy to reconnect with industry before returning home after graduation.

We also delivered our first corporate job to Keith Prowse Sport and Entertainment Travel who needed training in on-air skills for four of their consultants to host a talkback show on 4BC.

We were delighted to see so many Queenslanders successfully apply to the full-time program, particularly Marcus Waters as the inaugural holder of the Macquarie Bank Scholarship, Nicola Jordan (Screenwriting) and Simon Gray (Cinematography).

We continued to build on strong industry relationships with existing partners, for example, ARN 4KQ and New 97.3FM as well as forming new relationships with B105/ Triple M and 4BC for the delivery of our consistently popular Introduction to Radio course and the News Radio course.

We also continue to build on connections with other tertiary providers, for example, Griffith University, whose Gold Coast campus enabled us to deliver Actorphobia for the first time on the Gold Coast. QUT’s new Creative

Industries Precinct provided the perfect venue for Freeze Frame – a weekend series of seminars with current industry practitioners.

We coordinated ten Meet the Filmmaker seminars for the Brisbane International Film Festival this year. These attracted over 350 participants. A new partnership with the Brisbane Writers Festival was formed when we hosted a session entitled ‘Location: Just Another Character in the Script?’.

South Australia

Ann Walton, Manager

The South Australian short course program was well attended and supported by local industry, and the feedback on all courses was excellent.

Highlights of the year included the digital media initiative My Space, Writers’ Workshops, Meet The Filmmakers and the national training initiative The Business of Creativity.

Our already strong relationship with the industry was further strengthened by the appointment of Paquita Hamon as South Australian Office Administrator. Paquita is well known and highly regarded; her previous position was Studio Coordinator with the South Australian Film Corporation.

The Manager of South Australia, Ann Walton, continued to serve on the Board of the South Australian Film Corporation, to chair the SAFC Creative Development Committee and to serve on the newly created South Australian Interim Screen Council, further assisting in building our profile and relationship with the South Australian screen industry.

The South Australian Film Corporation continued to support our professional development program and provide sponsorship. Through the generosity and support of local industry guest speakers the South Australia office has been able to create the Short Course Scholarship Fund. The fund pays the course fees of some of our most promising course participants.

Tasmania

Earlier this year, AFTRS' Tasmanian representative, Fearless Media, was contracted to provide training for the high-profile Creating Careers in the Arts project developed by Arts Tasmania. The project includes the development of a web site, DVD and other resources for young people considering careers in the arts. The project has attracted participation from all of the major film and multimedia organisations in the State. The project has included training in:

- Digital imagery
- Macromedia Flash
- Advanced web design
- DVD authoring

We have taken a leading role in the development of the new Tasmanian Screen Network (professional industry body) and have since produced a web site and other materials for the Network. The Tasmanian Screen Network met for the first time in March 2004. It was established in order to:

- Encourage communication between professional screen workers living or working in Tasmania.
- Foster and develop the Tasmanian screen industry.
- Provide a point of contact for media enquiries relating to Tasmania 's screen industry.
- Create a professional environment which may permit the holding of awards or events which encourage Tasmanian screen production and development.

Craig Kirkwood, AFTRS' representative, continues to present a weekly program on ABC State radio discussing television and media issues.

Victoria

Simon Britton, Manager

The Melbourne Office delivered ground-breaking national courses in business skills for content creators at various stages of their careers. For experienced producers, we coordinated Enterprise Australia, a joint initiative with the AFC, NSWFTO, Film Victoria and ScreenWest. This residential workshop, conducted by UK based consultants Olsberg|SPI, brought together 16 of the country's most experienced and dynamic producers to present them with models and directions for creating sustainable media businesses. For the emerging content creators, we delivered The Business of Creativity as a touring roadshow to all mainland states, focusing on business development strategies. In addition to these two flagship series, we conducted 35 short courses for over 1,200 participants in Victoria.

The Melbourne Office has strong relationships with the other Federal and State media agencies. We initiated a series of inter-agency meetings with the FFC, AFC, Film Australia and ScreenSound. We regularly host meetings for AWG, SPAA and ASDA. We co-produced a series of Convergence workshops with AIMIA.

Melbourne Manager, Simon Britton, was invited to write an article for *The Age* on the implications of the FTA for the online delivery of digital media. He was elected Staff Representative on Council. Producing consultant Fiona Eagger produced the critically acclaimed series *Crash Burn*. Directing consultant Helen Gaynor directed a block of *Neighbours* and a documentary series *Deaf School* for SBS-TV. Producing consultant Franziska Wagenfeld received FFC support for her feature project *Irresistible*. Producing consultant Ann Darrouzet produced a 26-part children's series *Holly's Heroes* for the Nine Network.

Western Australia

The positive relationship between AFTRS and its Western Australian representative, the Film and Television Institute (FTI), continues to provide a strategic single point of contact for the professional development of those pursuing a career in screen production, and to assist in the growth of a sustainable production sector in WA.

There were 12 AFTRS courses delivered in 2003–04 to over 150 participants. Highlights included intermediate and advanced screenwriting workshops, several courses in 2D and 3D animation, and of course the very successful Business of Creativity program. Special guests included Lori Flekser and Lisa Scott from the AFC and the FFC delivering the Budgeting for Documentaries workshop, and Helen Gaynor from Melbourne AFTRS discussing Directing for Series Television, and of course those guests who were a part of The Business of Creativity.

Over the past year AFTRS was represented at a variety of WA expos and functions. These included the international Small Screen Big Picture, WA Training Career Expo, various school career expos, Every Woman Expo, Go Girl Expo, Vet in School Expo and Conference, and the Australian International Documentary Conference. Open house events at FTI also occurred several times throughout the year. TAFE and universities were visited twice a year to provide information about AFTRS. These activities provided an opportunity for over 10,000 people to ask about careers in and training for the screen industry and about the opportunities available from AFTRS. In addition, AFTRS was also regularly represented in meetings with industry and government regarding the local industry, future training needs, school curriculum, and over the horizon opportunities.

The FTI bookshop also began this year. Located in a high-traffic area of FTI, it features over 150 titles that are otherwise difficult to find in WA, including all AFTRS publications. This provides the WA production community a place to browse before they buy.

Current WA AFTRS activities are on both the AFTRS and the FTI web sites. Information

about AFTRS events is also regularly highlighted in the FTI newsletter, mail-outs and electronic e-vent lists. 4,000 half-yearly course brochures are distributed widely. Throughout the year FTI Marketing also provides contact with the WA press, TV and radio to highlight the many opportunities of AFTRS. The Screen Events Department also assists with the National Screening Tour. The FTI cinema hosted the AFTRS graduate screenings and associated events.

This year has also seen the expansion of the FTI operated Fremantle Outdoor Film Festival which included Tropfest, and the 17th Annual West Australian Screen Awards where AFTRS was a featured sponsor.

The last few years have seen an increase in the number of WA applicants for AFTRS' full-time program. We believe the quality of the applicants has also been higher. In part this has been the result of the pre-application support and development the WA office of AFTRS and FTI have provided through professional development, production support, mentoring, and equipment and facility assistance. Currently there are eight Western Australians attending AFTRS. It is our hope they will return to WA to assist the development of the local industry.

Indigenous Program Initiative

Indigenous Program Initiative (IPI), now in its tenth year, has a particular focus on identifying and developing key creative initiators in film and television. This is achieved through a combination of merit-based full-time scholarships such as the Macquarie Bank Indigenous Scholarship and the Myer One Year Indigenous Scholarship; a national fee subsidy program in which individuals who meet specific selection criteria are supported to attend AFTRS advanced short courses; and by working with other organisations on specific projects.

On 20 November 2003 Tracking Tomorrow: Celebrating Indigenous Film and Filmmaking, an event organised by the AFTRS and AFC, provided the opportunity for a number of announcements. The Hon Daryl Williams, AM,

QC, MP, Minister for Communications, Information Technology and the Arts, launched the Indigenous Film and Television Training Strategy Discussion Paper, a joint initiative of Indigenous Screen Australia, the Indigenous Unit of the AFC and IPI; Executive Warwick Smith announced the Macquarie Bank Indigenous Scholarship and presented its inaugural scholar, screenwriter Marcus Waters, with his award; AFTRS Chair Daniel Gilbert released *Indigenous Voice*, an AFTRS publication celebrating the journeys of AFTRS graduates; and AFC Chair Maureen Barron addressed the achievements of the Indigenous Unit of the AFC.

The 2003 Myer scholar, documentary producer Penny Smallacombe, graduated on 30 April and 2004 Myer Scholar, Kim West, from Broome in Western Australia, commenced studies on 28 January in TV Editing.

Inaugural Macquarie Bank Scholar Marcus Waters' first film, *Too Little Justice*, produced at AFTRS, was selected for competition at the 2004 St Kilda Film Festival.

IPI developed an Indigenous Protocols (Screen) curriculum unit in consultation with Terri Janke (writer, *Our Culture, Our Future* and AFC Indigenous Filmmaking Protocols Discussion Paper).

An active Indigenous Issues Committee, with student, staff, management and Council representation, met monthly during the year.

Corporate and Student Services

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

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

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

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

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

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

The Branch will continue to develop and enhance its Customer Service policy through the implementation of its Customer Service Charter. Two areas of activity in particular represent key achievements of the last twelve months.

In order to consolidate the support services of the School into one functional Branch it was decided to transfer the responsibility of managing Student Services to the Head of Corporate Services. This move ensures that resources and management are more focused on supporting the core teaching activities of the School. The transfer of this support area has already achieved better servicing of client needs, improved synergies with other support areas and a more focused approach to customer servicing.

The second area of activity is AFTRS' involvement in the Sydney Corporate Management Forum. The Head of Corporate and Student Services is a key member of this Forum, whose activities focus on achieving significant productivity savings through shared servicing, information exchange, procurement strategies and constant communication.

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

- Governance, Compliance and Strategy
- Finance and Accounting
- Human Resources
- Library Services
- Student Services.

Finance Department

The Department has responsibility for:

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

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

Student Services

The key functions of Student Services are:

- All activities associated with course and student matters at a School and Departmental level
- Policy and procedural matters relating to the student services area
- Admission, enrolment, graduation and other related activities
- Reporting, publications and the recruitment of full-time and short course participants
- Orientation, prize ceremony, student support, financial support, special categories of students.

During 2003–04 the Student Services area has undergone significant change, including a major restructuring of responsibilities and changes in personnel. These changes have reinforced their commitment to high-quality customer service as well as accommodating suggestions to improve staff satisfaction. The Student Centre is often the first point of contact for students and prospective students and, as such, has an important role in maintaining and enhancing the reputation of the School.

Library

The Jerzy Toeplitz Library is Australia's premier library for film, television, broadcasting and related industries. The Library operates lending and information services and is open to the public.

The key functions of the Library are:

- An ongoing acquisition program
- An extensive specialist collection of books, periodicals, journals, CDs, DVDs and video
- A comprehensive reference service for staff, students and the community.

National access is provided by a comprehensive web site and recently various short cuts have been created to popular searches via the online catalogue. Short cuts include Video/DVD searches, script searches and links to other relevant library catalogues.

During the last 12 months, collection building concentrated on Digital Media resources including material related to video games and Screen Composition, with the addition of a selection of film scores. Loans have increased by ten per cent and the uptake of DVD titles has been extraordinary. Work attachments included library students from TAFE and Charles Sturt University.

Human Resources

The Human Resources Department has responsibility for:

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

Staff Training and Development

Internal training during 2003–04 continued to offer employees both basic skills in information technology and more general development opportunities. New courses offered included presentation skills and time management. Consultants were engaged to offer on-site courses including FarCry, stills photography, ergonomics and industry business skills. A new program of industry based seminars with external experts was also implemented and staff continue to be actively encouraged to attend industry related classes and short courses within AFTRS. Staff attended a wide variety of external training which included advanced technology, security and disaster preparedness, management and administrative skills, and copyright.

A number of staff accessed professional development leave or were granted leave without pay to enhance their industry based skills. Staff also attended industry conferences including ABA, SIGGRAPH, documentary, SPAA and SPAA Fringe, ASDA, Screenwriters, and NAB Radio Conferences. Other industry events attended included The Society of Motion Picture and Television Engineers' Exhibition and the National Association of Broadcasters Trade Show. In the area of education staff attended the National Conference of Film Schools, the Australian Universities Quality Assurance Conference, and CILECT. Staff attended conferences both overseas and in Australia.

In 2003–04 AFTRS provided studies assistance to support staff undertaking external studies including Computing Science, Law, Marketing, Australian Folk Lore, Education, Library Information, and Teaching. AFTRS also employed five technical

trainees who were supported through their TAFE training.

Human Resources continued to implement programs addressing needs identified in the 2003–04 Training Needs Analysis and is currently reviewing the staff training and development policy and procedures. The process of identifying and electronically storing information centrally concerning staff skills, qualifications, training and needs continued.

Cost of Staff Training

Value of staff time involved in training

117 days internal training*	\$29,577
250 days external training	\$72,709
136 days attending conferences	\$46,737
59 days approved study bank leave	\$11,382
5 days professional development leave	\$1,257

Direct expenditure staff training

Internal Training	\$17,251
External Training	\$33,973
Conferences	\$32,537
Related travel	\$85,285

Total cost of staff training** **\$330,708**

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

** *This is a more than 20 per cent increase on the amount expended in 2002–03.*

Work and Private Commitments

AFTRS retains a flexible policy in relation to accommodating private commitments which includes part-time work, job sharing, home based work, flexible working hours, personal leave, recreation leave at half pay and leave without pay. During 2003–04 there was an increase in the use of flexible working hours, recreation leave at half pay, home based work and job sharing, including at senior levels. In addition AFTRS formally recognised the practice of staff bringing children onto the premises (short and long term) in the form of official guidelines.

Industrial

AFTRS continued 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. Staff and/or student representatives also have input through the Occupational Health and Safety, Equal Opportunity, Indigenous Issues, and Postgraduate Curriculum committees.

Information is available to staff and students primarily through email, the AFTRS web site and regular staff newsletters. Staff are consulted on a wide range of policies, procedures and in advance of organisational change.

Enterprise Bargaining

The current Enterprise Bargaining Agreement expires in November 2004. Negotiations for a new Agreement between AFTRS and staff representatives commenced in June.

Technology and Infrastructure Management

Industry Participation

Members of staff continue to play an active role within the film, television, radio and new media industries. In 2003-04, activities included:

- Attending the SMPTE 2003 Exhibition and Conference in July 2003 and participating in a demonstration of digital radio at the event
- Participating in the regular meetings of the Australian Radiocommunications Study Group (ARSG) 6
- Performing the role of International Telecommunications Union – Radiocommunication Sector (ITU-R) Rapporteur for the 'Use of film in television' tasked with reviewing ITU-R Recommendation BR.1219 on the handling and storage of cinematographic

film for ITU-R Working Party 6R (Recording and Archiving)

- Liaising with Australian and overseas film industry representatives on the topic of digital cinema (D-cinema)
- Undertaking attachments with several organisations, such as a state-of-the-art DVD authoring facility in Sydney, the production of a television commercial on the Gold Coast and on set of a live-to-air multi-camera production for Channel 7.

Video Post

A number of new initiatives were incorporated into the Video Post Department in 2003-04.

High-end Digital Effects and Virtual Sets

High-end digital effects capability was added to the portfolio of services offered by the Video Post Department, with the commissioning of two systems from Discreet: 3D Studio Max and Combustion. These systems allow Video Post staff to augment the production capabilities of the Digital Media Department.

The TV production 'NFI' used a pseudo virtual set – an AFTRS first – using production switcher automation. This production process provided valuable experience for the set design students involved.

Web-streaming, DVD Authoring and Archiving

A Digital Rapids web-stream system using Microsoft Media 9 coding and compression was installed in the Video Post Department. Connected to the digital video routing switcher, the system provides the AFTRS a 'transmitter' at the push of a button from various locations around the building.

A DAT duplication suite has been implemented in the Post Production Department to further increase the quality control of DAT cloning. By bringing this process into the Video Post Department it allows the editing students (who were

lumbered with this process in the past) to concentrate on rushes, synching, screenings and crew feedback during the shoot.

The Video Post Department commenced the archiving of the AFTRS library of over 600 analogue video masters onto two digital-based media formats: 'Digital Betacam' and DVD. When completed, the process will provide additional asset security, improved access to robust AFTRS masters and more efficient use of space.

DVD authoring, and the demand for DVD copies of AFTRS student productions, has significantly increased over the past year. The acquisition of a faster than real-time DVD recorder has made DVD production times, in most cases, faster than traditional tape duplication.

Engineering

The Engineering Department undertook a number of projects throughout the year.

Sound and Screen Composition

A partial upgrade and remodelling of the AFTRS Mix Theatre was undertaken.

Video Editing

The first two of six new Avid Adrenaline non-linear editing (NLE) systems have been installed in the Editing Department.

The Avid Film Composer non-linear editing (NLE) systems within the Editing Department, purchased nearly seven years ago, were replaced by six new Avid Adrenaline high-end NLE systems.

Multi-purpose Apple Mac Laboratory

The Engineering and MIS Departments created a new multi-purpose Mac Laboratory. The facility comprises eleven G5 Apple Mac computers each with dual screens and the peripherals required for use by full-time students and short course participants attending courses run by the Editing, Sound and Screen Composition Departments.

Digital Radio

The AFTRS On-air Radio Studio was refurbished and a Klotz digital broadcast desk installed. The upgrade was part of an on-going Digital Radio project.

Management Information Systems (MIS)

IT Infrastructure

The department supports 16 servers, approximately 270 IBM-compatible desktop computers, 50 Apple Mac computers, all AFTRS databases and outline applications and around 300 users across four locations. In 2003-04, 90 (approximately one-third) new IBM-compatible desktop computers were rolled out as part of the three-year rolling replacement program.

IT Security

To improve and keep up to date with the rapid changes in information technology security, the MIS Department implemented a new virus protection strategy based on 'Trend Micro'.

Interstate and online connectivity

The MIS Department undertook a number of initiatives that provide enhanced IT services to the Interstate Offices:

- The South Australian Office in Adelaide was connected via a 2Mb/s digital link to the AFTRS secure Virtual Private Network (VPN). The VPN now interconnects offices in Sydney, Melbourne, Brisbane and Adelaide.
- The IT Helpdesk located in Sydney can provide remote support to staff within the Interstate Offices in Melbourne, Brisbane and Adelaide.

An online chat service called 'Chat Anywhere', initially set up for a Radio Department short course, has been made available to all AFTRS departments.

Property Services

Central Services Section

The amalgamation of the Print Room and Mail Room into the General Store area has been completed. The new consolidated section has been retitled Central Services and forms part of the Property Services Department.

ANAO Audit and Property Service Plan

The Australian National Audit Office (ANAO) conducted a Business Support Process audit of AFTRS property service and building maintenance activities during 2003. The full audit report – entitled Property Management – which included AFTRS management responses, was tabled in Parliament on 17 December 2003.

The Property Services Department has implemented a computerised maintenance management system (CMMS) called MEX.

Accommodation changes – Sydney campus building

The Building Maintenance Section undertook a program of accommodation changes and approved changes to several teaching departments (ie Cinematography, Design, Sound, Screen Composition and Editing). These will be undertaken shortly.

Building Code of Australia (BCA) compliance – Sydney campus building

An upgrade of the Emergency Lighting and Signage System was undertaken in order to bring the system in line with current BCA regulations.

Marketing and Community Relations

Marketing positions and functions throughout the School were consolidated in mid 2003 with the formation of the Marketing and Community Relations Branch. Major changes included bringing publicity in-house, the appointment of a Head of Marketing and Community Relations reporting to the Director, and a new structure that included upgrading positions to reflect the new focus on sponsorship and media management.

Strategic marketing activities undertaken in late 2003 and early 2004 include meetings, consultation, planning and workshops on the School's brand identity and position in the marketplace.

Recruitment

From June 2003 Marketing and Community Relations steered all aspects of the recruitment campaign for full-time Film and Television Branch courses in Sydney, attracting a pool of 450 applicants for entry in 2004. A separate recruitment campaign tailored for the AFTRS Radio Branch, attracted a strong applicant pool for entry.

AFTRS short courses were advertised each month throughout 2003–04 in industry magazines and cross-promoted via web, e-newsletters and direct mail. In late 2003 the Branch introduced a 'News' section into advertising to allow the use of photographs and text to promote graduate achievements, student success and new courses directly to target markets.

Events

AFTRS short and full-time courses were promoted at 28 film, industry and recruitment events in 2003–04. These included:

- Support of and involvement in the Sydney Film Festival, including screening Bright Sparks showreel on Qantas in-flight entertainment
- Society for Motion Picture and Television Engineers (SMPTE) exhibition
- Sour Grapes
- Brisbane International Film Festival
- Indigenous Film Festival
- Support of Darwin Festival of Film workshop via sponsorship by Gilbert & Tobin
- Sponsorship of Starlight Children's Foundation through provision of training in media, for use at Westmead and Randwick Children's Hospital
- Supported Reel Life Film Festival
- Coordinated AFTRS 30th anniversary exhibition at Macquarie University Library
- Sponsored Screen Producers Association of Australia (SPAA) Conference
- Sponsored SPAA Fringe
- Tracking Tomorrow: A Celebration of Indigenous Film and Filmmakers, an event held in collaboration with the AFC Indigenous Unit that included the introduction and awarding of the inaugural Macquarie Bank Indigenous Scholarship
- Exposure and stand at Australian Effects and Animation Festival, Sydney
- Sponsorship of Community Broadcasting Association of Australia Conference, Gold Coast
- The Next Generation: New Directors Film Festival presented by AFTRS and the State Library of NSW as part of the 2004 Sydney Festival
- Sponsorship of the Australian International Documentary Conference
- Designed and built a web site for the newly formed Australian Roundtable for

Arts Training Excellence as part of a larger AFTRS contribution

- Support of the Australian Interactive Media Industry Association (AIMIA) 2004 convergence seminar series
- Sponsorship of the MAFIA Documentary Awards.

Sponsorship

In May 2004 the Branch launched the School's Village Roadshow partnership to celebrate the inclusion of AFTRS student films on approximately 12 DVDs each year over the next three years. The partnership agreement includes student/graduate internships which are expected to commence in 2005. The event to launch the agreement coincided with the release of the first partnership DVD – *Cosi* and AFTRS student film *The Two-Wheeled Time Machine*.

Web Site

In late 2003 the AFTRS web site incorporated a stronger focus on student recruitment through the creation of new direct links to full-time and short course information on the home page.

The use of the FarCry Content Management System enables Departments, with appropriate training, to update material contained in the 1,500-page site directly. In 2003–04 the AFTRS web site recorded over 507,000 visitor sessions with more than 1.1 million page views, the largest number coming from the full-time course information pages.

Publications and Design

Marketing and Community Relations continued to provide a high-quality design and publication service to all AFTRS Departments. Large publication projects included the 2002–03 *Annual Report*, *Indigenous Voice* booklet, *2004 Student Handbook*, Graduation booklet, short course booklets, and updating the *Infobook* and application forms for prospective students. During 2003–04 a total of 222 short course

brochures were generated for distribution to prospective students via AFTRS' web site, relevant State Offices and the Student Centre.

Publicity

In late 2003, formal monitoring of press and electronic news coverage of AFTRS graduates, staff and students commenced with the appointment of an external media monitoring service. Media coverage and alerts began to be shared via email with the school community as they arrived each day, and were also placed on an intranet site. Marketing and Community Relations Branch crafted media guidelines for AFTRS staff and students.

In late 2003 the Branch coordinated production of the School's first Showreel on DVD. A total of 1,000 showreels were produced and distributed to the School's key stakeholders including government, funding agencies, industry groups, agents and media. Marketing continued to write the online *Wrap* e-newsletter and distribute it to approximately 5,000 subscribers each month, as well as post it on the AFTRS web site.

2003–2004 Media Summary

Month	Press releases generated	AFTRS stories carried
July	5	4
August	2	12
September	1	10
October	6	13
November	5	11
December	4	21
January	8	17
February	6	25
March	4	20
April	4	20
May	15	45
June	14	35
Total	74	233

Sales and Distribution

Over the past year AFTRS films have had 136 screenings at 65 events and won 26 awards in 20 countries, ranging from Australia, USA and UK to Chile, India, Iran, Mexico, Slovakia and South Korea. This compares favourably with the previous year's showing at 50 festivals. *Teratoma* was one of only two Australian films in competition at the Sundance Film Festival in the USA. The Australian Film Commission funded director Rupert Glasson to attend this significant event.

Sejong Park's 2004 graduation film *Birthday Boy* won the top award at the SIGGRAPH Computer Animation Festival in the USA, and at the Dendy Awards of the Sydney Film Festival. Both these awards qualify the film for entry into the Short Animated Film category at the 2005 Academy Awards®. Marketing and Community Relations has formed a planning group to map out AFTRS support for media training, sponsorships, publicity, DVD and web site, Academy correspondence and budget for this exciting student film.

Birthday Boy also won the Prix Jean-Luc Xiberras for Best First Film at Annecy, the world's most prestigious animation festival, and again the AFC funded this director's travel to France to attend the event.

Other major awards went to *Ash Wednesday* (Nicholas Baudin Prize, St Tropez Film Festival, France), *Teratoma* (Best Student Sound Editing, Golden Reel Awards, USA), *Press Any Button* (Best Student Film, Madrid Experimental Film Festival, Spain), *Smith* (Best Student Cinematography, ACS National Awards, Australia) and *The Hit* (Best Movie Theme Music, APRA Awards, Australia).

The Worldwide Short Film Festival, 11–16 May in Toronto, Canada, screened an AFTRS 30 Year Retrospective at this year's event. The films shown included: *One Hundred a Day* (Gilliam Armstrong 1973); *Peel* (Jane Campion 1982); *The Drover's Wife* (Sue Brooks 1985); *Swimming* (Belinda Chayko 1990); *Palace Café* (Andrew Lancaster 1993); *Mozzie* (Dylan Yeo 1999); *Joy* (Cate Shortland 2000); *Inja* (Steve Pasvolosky 2001).

The Network

Industry links and networking opportunities are also cemented through the activities of the AFTRS Network, the School's alumni association.

The AFTRS Network provides its members with a lifelong social and professional network. With over 450 members across Australia and overseas, the Network has contacts in all specialisations of film, television and radio.

The Network hosts regular monthly events including screenings, script readings, workshops and information sessions to facilitate the sharing of knowledge and experience amongst members and to assist members with ongoing learning in their chosen field.

During 2004, the Network held a number of events, including: a script reading of *The Collaborators*, directed by Mairi Cameron;

Recovery 2004, which welcomed the 2004 graduates and gave them a chance to mingle with Network alumni; an Australian TV Drama Night which opened discussion on the future of the Australian TV industry and was moderated by Margaret Pomeranz and included a panel of TV heavyweights – Glenys Rowe, Hal McElroy, Posie Graham-Evans, John Holmes, Kate Woods and Amanda Higgs; a Members' Lunchbreak for members and their families, where Tom Keneally read from his new children's book and spoke about *Schindler's List* and a screening of *Under One Roof*, two episodes from filmmaker Kay Pavlou's latest series.

The AFTRS Network also offers a mentorship program to its alumni members whereby an experienced graduate can mentor a less experienced member.

A members-only database is available on the Network web site where members can contact each other, promote themselves and their work and participate in forums.

Birthday Boy



Statutory Reports

Effects of Ministerial Directions

The Minister wrote to AFTRS on 2 February 2004 regarding a general policy on the extension of the application of the National Code of Practice for the Construction Industry and the Commonwealth's Implementation Guidelines. AFTRS is applying the policy accordingly. Two matters from previous years continue to be noted, namely, policies on Foreign Exchange Risk received on 17 July 2002 and on Cost Recovery received on 12 May 2003.

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

Judicial Decisions and Reviews by Outside Bodies

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

Indemnities and Insurance Premiums for Officers

No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer of AFTRS, with the following exception: AFTRS paid an insurance premium of \$22,524.48 GST exclusive to Comcover to indemnify the Council Members and Officers for any claim made against them while acting in their capacity as office holders.

Freedom of Information

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

AFTRS received no formal requests for information under the Act during 2003–04.

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. During 2003–04 there was an emphasis on ongoing training in relation to privacy, reviewing policies for both staff and students to ensure compliance, reviewing the record keeping within the Interstate Offices, and considering the impact on procedure of the *Spam Act 2004*. Advice was sought from the Privacy Contact Officer in relation to mailing lists on a number of occasions.

Commonwealth Disability Strategy

In terms of the Commonwealth's Disability Strategy AFTRS is a Provider, a Purchaser and an Employer. AFTRS has a well-established Disability Policy and a Disability Action Plan. Both are available on the Internet.

Assessment Against Performance Indicators

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

- The Professional Excellence Office has been established to ensure quality across all School service delivery.

In addition quality improvement and assurance systems include the formal evaluation of full-time course components and short courses. The details are compiled by an independent department and referred to the Executive and reviewed at annual curriculum review meetings.

- The current AFTRS Service Charter, available on the Internet, specifically refers to the provision of appropriate facilities and support for staff and students identifying with a disability.

Purchaser – AFTRS is a purchaser of goods and services.

- All tender documents and calls for expression of interest are available electronically either through the Internet or on request. These are generally available at the same time the tender documents are made available in hard copy. There have been no requests for other formats.
- For general purchasing and tendering Australian standards are consulted. All leases ensure compliance. Where specific equipment or services are obtained for an individual, that individual, and any person or organisation they recommend, are consulted.
- Purchase and tender documents specify standards to be met in terms of access, where relevant.

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

- The requirements of the *Disability Discrimination Act 1992* are considered in the development of employment policies, procedures and practices. The EEO Committee reviews policies and plans prior to them being forwarded to the Executive for consideration.
- All advertisements and vacancy information is available electronically on the date the position is advertised. No other formats have been requested.

- Information on 'reasonable adjustment' is available on the Internet and forwarded to all selection panel members. Human Resources representatives are on all staff selection panels.
- All internal training and development programs ask staff to nominate if they have special needs.
- The inclusion in training of disability issues is as required.

Complaint and Grievance Mechanisms

- AFTRS Service Charter (on Internet) gives contact details for complaints.
- The Disability Policy (on Internet) gives external complaint details eg Human Rights and Equal Opportunity Commission.
- Internal grievance and complaint mechanisms are available to staff and students on the Internet.
- The induction of staff and students includes details of grievance and complaint mechanisms.

Action Undertaken in 2003–04

- Contracts for Service developed and in use specifying compliance with the *Disability Discrimination Act 1992*.
- Performance Excellence Office established to ensure quality across all teaching and procedures.
- Student application and enrolment forms amended to allow further information about special needs.
- Library of disability related information and training tools expanded.
- Access for students to Macquarie University student health and welfare services arranged.
- Extended marketing through the Internet.

- Extended information and application methods available through the Internet.
- Ongoing review of staff and student related policies and procedures.

Plans for 2004–05

- The review of the Service Charter to be completed under the Performance Excellence Office.
- Library of disability-related information and training tools to be expanded.
- Continue to improve the accessibility of the Internet and the range of information available.
- Ongoing review of staff and student related policies and procedures.
- Specific training on teaching students with psychiatric conditions to be provided to staff.

Equal Employment Opportunity (EEO)

A number of informal complaints were received and resolved with the assistance of members of the EEO Committee. There were no new formal complaints received.

EEO Committee

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

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

During the year the following EEO related issues were reviewed:

- Harassment Contact Officer training was offered.

- A New Staff Survey Policy (three-month employees) was approved by AFTRS Executive and a survey and reporting procedure was implemented.
- The use of carer's leave has increased.
- The EEO related content for the staff induction program was reviewed and expanded.
- A 'Children on Premises' policy was developed and implemented.
- A cultural awareness training program for staff was developed to be run in 2004-05.
- A number of related student policies and procedures were developed and implemented.
- An arrangement was made with Macquarie University to provide student health and welfare services.
- Closer links between the EEO Committee and the Indigenous Issues Committee have been developed.
- Indigenous Protocol training units have been developed.

Staffing, Establishment and Appointments

Representation of women within AFTRS increased slightly from 48 per cent to 51 per cent of staff. Representation of women decreased at the senior management level (25 per cent to 16 per cent) and increased at the Head of Department level (31 per cent to 44 per cent). Representation of women within technical areas remained stable.

As of 30 June 2004 there were 118 staff at AFTRS, 20 of whom worked part time. Staff from non-English speaking backgrounds occupied 15 positions (to the Head of Department level), one was occupied by a person identifying as an Aborigine or Torres Strait Islander, and three were occupied by people with disabilities.

Of the 35 appointments made by AFTRS during the year 25 were women and four indicated they were from a non-English speaking background. All EEO related policies are available on the Internet.

Blue Poles



Staffing Information

Staff by gender, part-time/full-time status and level as at 30 June 2003

	Male Full-time	Male Part-time	Female Full-time	Female Part-time	Total
New South Wales					
a) Principal Executive Office	1				1
b) SES equivalent	4		1		5
c) Below SES	47	3	39	11	100
d) Temporary		1	2	1	4
Total	52	4	42	12	110
Victoria					
a) Below SES	1		1	2	4
b) Temporary					
Total	1		1	2	4
Queensland					
a) Below SES			2		2
b) Temporary					
Total			2		2
South Australia					
a) Below SES				2	2
b) Temporary					
Total				2	2
TOTAL	53	4	45	16	118

Staff are employed at AFTRS under the *Australian Film, Television and Radio School Act 1973* (as amended). All staff are covered by the *AFTRS Certified Agreement 2002*. SES equivalent staff are employed on a contract basis. The holder of the Principal Executive Office and all Senior Executive equivalent staff are covered by a performance appraisal scheme which allows for an annual performance related payment. In 2003-04 \$27,288 was paid in performance related payments.

Breakdown of AFTRS staff by gender, level and NESB as at 30 June 2004

	Male	Female	Total	NESB
Senior Management	5	1	6	
Management/Heads of Department	15	11	26	4
Teaching/Training	3	4	7	1
Teaching/Training Support	5	20	25	1
Administration	5	24	29	4
Technical	22	1	23	4
Support	2		2	1
Total	57	61	118	15

The Senior Management category includes a holder of a Principal Executive Office. The Management/Heads of Department and Teaching/Training categories include women who teach in technical disciplines. The Teaching/Training Support category covers staff who provide administrative or production support to Teaching/Training staff. The Support staff primarily perform duties relating to the maintenance of the building.

Representation of EEO target groups within salary bands (full-time equivalent)

Salary Band	NESB	ATSI	PWD	Women
To \$31,633	1		2	
\$31,634 – \$35,918				3
\$35,919 – \$39,818	1	1		11
\$39,819 – \$44,648	1			14
\$44,649 – \$48,632	2			6
\$48,633 – \$56,902	4		1	8
\$56,903 – \$68,432	2			10
\$68,433 – \$82,835	4			8
Over \$82,835				1
Total	15	1	3	61

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

Environmental Protection and Biodiversity Conservation

The AFTRS is currently implementing our Environmental Management System (EMS). The AFTRS EMS was developed according to AS/NZS ISO 14001:1996.

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

Also as part of the EMS the AFTRS has developed and adopted an Environmental Policy, which can be viewed on our web site.

Occupational Health and Safety (OH&S)

The AFTRS strives to identify and promote best practice OH&S management and is committed to the reduction of workplace related accidents, illnesses and injuries. We are committed to the implementation of and adherence to all relevant government OH&S policy and legislation and will continuously seek to improve our performance, maintain focus on our objectives, and evaluate our progress.

To achieve this the AFTRS is currently developing and implementing an OH&S Management System as per AS/NZ 4801:2001. This includes a review of the AFTRS OH&S Policy. As with our current Policy, the revised policy will be communicated to all AFTRS staff and students, and posted on our web site.

Health and safety representatives

The AFTRS has an active OH&S committee. Staff are well represented on the committee which meets quarterly. Minutes of the meetings are provided to all staff and students electronically and posted on the OH&S noticeboards.

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

- 6 Health and Safety Representatives
- 10 First Aid Officers
- 13 Fire Wardens.

Accidents or dangerous occurrences that require reporting

There were no reportable incidents this year.

Appendixes



Statistics

Staffing Information

Staff by gender, part-time/full-time status and level as at 30 June 2003

	Male Full-time	Male Part-time	Female Full-time	Female Part-time	Total
New South Wales					
a) Principal Executive Office	1				1
b) SES equivalent	4		1		5
c) Below SES	47	3	39	11	100
d) Temporary		1	2	1	4
Total	52	4	42	12	110
Victoria					
a) Below SES	1		1	2	4
b) Temporary					
Total	1		1	2	4
Queensland					
a) Below SES			2		2
b) Temporary					
Total			2		2
South Australia					
a) Below SES				2	2
b) Temporary					
Total				2	2
TOTAL	53	4	45	16	118

Student Information

Full-time Program

Full-time students by discipline and level of enrolment as at 30 June 2004

Department	Graduate Diploma	MA	MA (Hons)
Cinematography	4	4	
Design	4	5	
Digital Media	4	3	1
Directing	4	4	
Documentary		4	3
Editing	4	7	
Producing	3	4	
Screenwriting	4	4	
Sound	4	4	1
Screen Studies			1
Screen Composition	4		
Location Sound	4		
TV Production	8		
Radio	14		
Total	61	39	6

Full-time students enrolled as at 30 June 2004 by State of origin

ACT	4
NSW	61
NZ	2
QLD	10
SA	7
TAS	4
VIC	9
WA	9
Total	106

National Short Course Program Statistics 2003–04 by State

State	No of courses	No of participants	%	Male	Female	Student days ¹ 2003–04
NSW	116	1,674	46	916	758	5,315.0
QLD	47	1,044	29	487	557	1,178.0
VIC	34	593	16	272	321	853.0
TAS	10	44	1	26	18	76.0
SA	7	178	5	87	91	378.5
WA	8	115	3	56	59	215.0
Total	222	3,648	100	1,844	1,804	8,015.5

Notes:

¹ Student days = Number of course participants x number of course days.

National Short Course Program Statistics 2003–04 by Department

Course	No of courses	No of participants	%	Male	Female	Student days ¹ 2003–04
Cinematography	12	123	3	87	36	396.0
Design	8	82	2	25	57	343.0
Digital Media	28	319	9	178	141	1,146.5
Directing	10	103	3	47	56	491.5
Documentary	20	288	8	105	183	683.5
Editing	18	119	3	69	50	345.0
Producing	16	234	6	84	150	656.0
Radio	32	676	19	421	255	1,947.5
Screen Composition	3	37	1	23	14	74.0
Screen Studies	3	44	1	21	23	88.0
Scriptwriting	29	389	11	185	204	811.5
Sound	2	16	0	12	4	32.0
Television	8	206	6	96	110	199.0
Other ²	33	1,012	28	491	521	802.0
Total	222	3,648	100	1,844	1,804	8,015.5

Notes:

¹ Student days = Number of course participants x number of course days.

² Includes special events, screenings, etc.

Library Statistics

	2003	2002	2001
Loans by Category of Material	33,323	30,264	28,625
Video & Laserdisc Loans	13,853	16,217	17,007
Film Loans	285	256	278
DVDs	9,155	4,171	2,292
Books	9,567	9,129	8,588
Others	445	447	460
Loans by Borrower Type			
(automated only)	32,958	29,804	28,255
Staff (teaching and non-teaching)	13,294	11,786	11,262
AFTRS Students Full-time	15,817	14,157	13,643
Short course (includes Radio)	325	145	348
Ex-students	0	0	5
Paying members	2,468	2,470	2,045
Reciprocal (UNILINC and MacQ)	363	589	568
Other-Undefined/Lib Maint/III/Special	691	648	356
ILL Requests – Other Libraries	129	146	106
Fulfilled	68	71	76
Unfulfilled	35	53	24
Fast Track	10	3	3
ILL Requests – JTL	26	27	10
Fulfilled	20	21	6
Unfulfilled	4	2	4
Fast Track	1	1	2
Library Visitors	2,320	2,407	1,587
Membership	329	356	353
Paying	188	188	198

Web Site Statistics

Most popular pages on the web site 2003–04

Page	Views
Home Page	224,335
Register	102,543
Full-time Courses	48,464
For Students/Staff	44,055
National Short Courses	37,772
Full-time Courses >> General Information on Full-time Study	36,525
Short Courses >> NSW: Short Courses	31,950
Full-time Courses >> General Information >> Full-time Course Structure	17,313
About AFTRS	15,894
Full-time Courses >> General Information >> Full-time Applications	15,789
Full-time Courses >> General Information >> Course Structure >> Full-time Postgraduate Courses	15,114
About AFTRS >> Corporate Info >> Human Resources >> Working at AFTRS >> Current Job Vacancies	14,225
About AFTRS >> Contact Details	12,467
Search	11,651
Jerzy Toeplitz Library	11,602
Full-time Courses >> General Information >> Course Structure >> Full-time Courses by Department	11,496
Graduates and Productions	11,171
Full-time Courses >> General Information >> Fees, Scholarships and Allowances	10,649

Crawlspace



Graduates

2004 Graduates – Master of Arts Honours (Film and Television)

Design

Matthew Aberline

Documentary

Ben Davies

2004 Graduates – Master of Arts (Film and Television)

Cinematography

Jules O'Loughlin

Judd Overton

John Radel

Gareth Tillson

Design

Alex Holmes

David Ingram

Virginia Mesiti

Ross Perkin

Digital Media

Tahl Niran

Sejong Park

Peter Sved

Jakub Zaremba

Directing

Harrison Chadd

Alister Grierson

Ema Mulholland

Darcy Yuille

Documentary

Sascha Ettinger

Madeleine Hetherton

Marc Ianniello

Penny Smallacombe

Editing

Antony Cirocco

David Cole

Walter McIntosh

Amanda McKnight

Adrian Rostirolla

Haig Stewart

Producing

Adam Dolman
Andrew Gregory
Leesa Kahn
Rosie Travers

Screenwriting

Justine Gillmer
Stewart Klein
Will Temple
James Walker

Sound

Adrienne Alexander
Adrian Bilinsky
Derryn Pasquill
Megan Wedge

2004 Graduates – Graduate Diploma (Film and Television)

Screen Composition

James Lee
Tamara O'Brien
Craig Ross
Matteo Zingales

Sound

Stevan Bae

Television

Lindy Allen
Jacquetta Hayes
Carlos Hydo
Hayley Lake
Fiona Lawson-Baker
Habib Massad
Stevo Petkovic
Simon Thomas

2003 Graduates – Graduate Diploma in Commercial Radio Broadcasting

Brendon Boss
Nick Condon
Matthew Dawson
Jo Donohue
Kate Lamey
Lisa Leong
Samara Luck
Amanda Lumsden
Kate McLoughlin
Karina Singer
Kent Small
Melanie Withnall

Certificates

3D Animation

Vanessa Ambrose
Chris Gardner
Denzil Maher
Shane Richards
Sharri Titley

Titles and Broadcast Design

Julian Ford
Peter Jurca
Alexandra Karydis
Jasmine Kim
Matthew Lindsay
Siiri Saarela
Katiuska Varela

Guest Lecturers

Cinematography

Erika Addis ACS – DOP
 Ray Argall – Director/DOP
 Steve Arnold – DOP
 Ian Baseby – DOP
 Keith Bryant – Focus Puller
 Alison Croft – Editor
 Ron Croft – DOP
 Pieter de Vries – DOP
 Julian Ellis – DOP
 Calvin Gardiner ACS – DOP
 Peter Grace – Sound Designer
 Ray Henman ACS – DOP
 Max Hessner – Sound Recordist
 Lou Irving – DOP
 Andrew Lesnie ACS – DOP
 Martin McGrath – DOP
 John Virtue – Manager, Digital Imaging,
 Tony Wilson – DOP
 Steve Windon ACS – DOP
 Lisa Zanderigo – Stills Photography

Design

Matthew Aberline – Costume Designer
 Annie Beauchamp – Art Director
 Genevieve Blewitt – Aging and Dying
 Specialist
 Lara Blomfield – Costume Designer
 Martin Bruveris – Scenic Artist
 Peggy Carter – Make-up Artist
 Robin Clifton – Location Manager
 Aaron Crothers – Art Director
 Michelle Dado – Production Designer
 Jack Elliott – Greens Designer
 Sue Ferrier – Visual Artist
 Tim Ferrier – Production Designer
 Blossom Flint – Set Decorator
 David Giles – Writer/Producer
 Neville Kerr – Costume Supervisor
 George Liddle – Production Designer
 Peter Neufeld – Vectorworks Lecturer
 Michael O’Kane – Scenic Artist
 Bill Passmore – Illustration Lecturer
 Michael Phillips – Production Designer

Charles Revai – Art Director
Jon Rhode – Art Director/
Production Designer
Faith Robinson – Set Decorator
Emma Schofield – 1st Assistant Director
Peter Sheehan – Concept Illustration
Sarah Stollman – Production Designer
Katerina Stratos – Production Designer,
PhotoShop Lecturer
Jenny Tate – Costume Designer
Louise Wakefield – Costume Designer
Sam Wilde – Props Buyer/
Production Designer

Digital Media

Tim Baier – Shake Lecturer
John Breslin – Composer
Ian Brown – VFX Supervisor/3D Animator
Martin Crouch – Motion Graphics Designer
Mike Daly – Composer
Kit Devine – 3D Animator
Sue Ferrier – Designer, freelance
Shoshana Fishbein – Composer
Alex Goodwin – 3D Artist, Iris Animation
Nathan Hallifax – Shake Lecturer
Philip Howe – Editor, DVD Lecturer
Malcolm Kesson – Renderman
Hael Kobayashi – Animal Logic
Peter Neufeld – Design Lecturer
Mark Pesce – Interactive Media Lecturer
Pheng Sisopha – Composer
Russell Tagg – Animation Director
Anna Tow – After Effects Lecturer
Matt Urmenyhazi – Graphic Designer
Cathy Vogan – After Effects Lecturer

Directing

Ray Argall – DOP
Nikki Barrett – Casting
Marcus Cole – Director
Josef Demian – DOP/Director
Robert Klenner – Director
Daniel Nettheim – Director
Cherie Nowlan – Director
Daphne Paris – Director
Mike Thornhill – Producer/Director
Jonathan Wald – Director
Stephen Wallace – Director

Documentary

Erika Addis – Cinematographer, Director
Martha Ansara – Director
Jeannine Baker – Researcher, Director
Helen Barrow – Cinematographer, Director
Susan Castrique – Screen Writer,
Script Editor
Fabio Cavadini – Cinematographer, Director
Barbara Chobocky – Director, Producer
Bob Connolly – Director
Michael Cordell – Director
Sohail Dahdal – New Media
Jessica Douglas Henry – Director, Producer
Neill Duncan – New Media Producer
Mary Ellen – Producer
Paul Finlay – Sound Recordist
Lori Flekser – Producer, Production Manager
David Goldie – Director, New Media
Trevor Graham – Director
Naomi Hall – Researcher
Denise Haslem – Producer, Editor
Lesley Holden – Researcher, Production
Manager
Robin Hughes – Director, Writer, Researcher
Juliet Jordon – Producer
Susan Lambert – Director
Melissa Lee – Director
Curtis Levy – Director
Alisson Lyssa – Writer, Script Editor,
Script Writer
Susan McKinnon – FFC Documentary,
Government Finance Rep Money Penny
Production Accountant
Margot Nash – Director, Writer
Chris Pip – Researcher
Jan Preston – Screen Composer
John Russell – Producer
Leo Sullivan – Sound Recordist, Director
Storry Walton – Producer
John Whitteron – Cinematographer
Tony Wilson – Cinematographer, DOP
Aviva Ziegler – Director
Tom Zubrycki – Director

Editing

Thomas Ashelford – Web Developer
Ian Barry – Director
Nick Beauman – Editor
Paul Cantwell – Editor
Allison Croft – Editor
Dave Forsyth – Editing Lecturer
Philip Howe – Editor/Lecturer
Bill Lee – Apple Software Engineer
Warren Lynch – Colourist
Belinda Mason – Director
Nick Meyers – Editor
Ian Montgomery – Editor
Karen Pearlman – Editor/Lecturer
Grant Salinger – DVD Author
Rob Sandeman – Atlab Laboratory
Technician
Mark Ward – Sound Editor
Stewart Young – Editor

Producing

Sandra Alexander – Production Manager
Nikki Barrett – Casting Director
Ron Blair – Writer
Sonia Borella – Lawyer
Tait Brady – General Manager
Richard Brennan – Producer
Helen Campbell – Producer
Benita Carey – Editor
Penny Carl – Founder, Moneypenny Services
John Carroll – Production Designer
Mark Chamberlain – National Film
Programmer
Belinda Chayko – Director
Leah Churchill-Brown, Executive Producer
David Collins – Director of Marketing and
Distribution, Australia/New Zealand
Sue Collins – Production Accountant
David Court – Executive Producer
Bob Donoghue – Formerly programmer at
Channel 10 and CEO of Pay TV movie
Channel Showtime
Lori Flekser – AFC Representative
Guy Gadney – Foxtel Interactive
Development Manager
Mark Gooder – Icon Film Distribution
Posie Graeme-Evans – Head of Drama,
Nine Network

Ali Grant – Producer
Mark Hamlyn – Executive Producer
David Heidtman – Lawyer
Natasha Henry – Publicist
Amanda Higgs – Producer
Chris Hilton – Producer
Michael Jenkins – Writer
Bronwyn Kidd – Festival Director, Flickerfest
International Short Film Festival
Steve Knapman – Knapman Films
Peter Lawless – Location Manager
Mark Lazarus – Producer
Bob Loader – Golden Dolphin Productions
Sue Maslin – Producer
John Maynard – Producer
Judi McCrossin – Writer
Hal McElroy – McElroy Television Pty Ltd
Bryce Menzies – Lawyer
Tony Merritt – Movie Measure
Sue Milliken – Completion Guarantor
Nick Murray – Producer
Chris O'Mara – Executive Director, formerly
Program Director and Head of Producing
for Channel 7
Julia Overton – Project Manager
Stephen Rae – Composer
Vicki Roach – Daily Telegraph
Ian Robertson – Lawyer
Nikki Roller – Producer
Brian Rosen – CEO, FFC
Peter Sainsbury – Independent Producer
Jeremy Saunders – Graphic Designer/
Poster Designer
Peter Schreck – Scriptwriter
Richard Sheffield – Hoyts Film Distribution
Kath Shelper – Producer
Lee Smith – Editor
Nina Stevenson – Lawyer
Sam Thompson – Production Manager
Victoria Treole – Senior Acquisitions
Executive, Miramax Australia/New Zealand
Mark Turnbull – Director/Producer
Jackie Turnure – Writer/ Director
Kim Vecera – Head of Production and Drama,
Foxtel
Sarah Warner – Director/Writer
David Whealy – Lawyer
Tim White – Executive Producer
Pete Wilson – Movie Measure

Christine Woodruff – Music Director
Kris Wylde – Writer

Radio

Sandi Aloisi – Programming
Dave Archer – Announcing and Music
Directing
Bill Barrington – Syndication
Jann Baxter – Zomba Music
Chris Bean – RCS
Tony Bell – Management
Dan Bessant – Music Directing
Geoff Bowser – Creative/Production
Phil Brandel – Programming
Rod Brice – Programming
Dean Buchanan – Programming
Mike Byrne – Programming and Announcing
Greg Byrnes – News
Dave Cameron – Music Directing
Grant Cameron – Management
Phil Charley – Announcing
Ian Cousins – Sales
Glenn Daniel – News
Pat Drummond – Country Music
Huw Drury – Announcing
Bianca Dye – Announcing
Barry Eaton – Voice Over
Paul Exhoras – Production
Bruce Ferrier – Syndication
Geoff Fisher – Programming
Sam Galea – Formats
Soloman Gates – Production
Jarrod Graetz – Production
Mike Hammond – Announcing
Greg Henricks – News Editor
Bob Hughes – Voice Over
Pete Jackson – Community Announcements
Steve James – CRA
Patrick Joyce – Management
Ian Judge – Production
Moses Kakaire – CRA
Simon Kennedy – Creative/Production
Aaron Kirby – Copywriting
Joe Lewis – Announcing
Alexandra Lyall – Compliance
Cate Madill – Voice Over
John Maizels – Technical
Richard Mallett – Copywriting
Mary Martin – Sales

Jason Matthews – Programming
Phil May – Marketing
Nic McClure – Producing
Corryn McKay – News
Merrick and Rosso – Announcing
Bob Millar – Management
Jeremy Millar – Programming
Tony Moltzen – Marketing and Sales
Jason Morrison – News Editor
Pete Murray – Announcing
Wayne Murray – Announcing
Rob Neill – Announcing
Ann-Maree Nolan – Nielsen Media, Research
Jen Oldershaw – Airchecking
Russell Powell – News
Sammy Power – Announcing
Dave Rabbetts – Announcing
Bridie Read – Production
Joel Rheinberger – Copywriting
David Rogerson – Programming
Nicole Salisbury – Promotions
Peter Saxon – Features
Nick Scott – Sales
Kent Small – Announcing
Graham Smith – Consultant
John Stanley – News
Brad Storey – Announcing and Programming
Blair Sullivan – RCS
Roger Summerill – Management
Giles Tanner – ABA
Brendan Taylor – Production
Anne Thompson – News
Jo Van Es – Voice Over
Joan Warner – CRA
Peter Watson – General Manager
David Wight – News
Kip Wightman – Announcing
Murray Wilton – Talkback
Shane Withington – Voice Over
Melanie Withnall – Production/Announcing
Dave Wright – Announcing

Screen Composition

Gerard Brophy – Composer
Philip Brophy – Teacher, Theorist,
Sound Designer, Author
John Charles – Composer
Jon Drummond – Composer and Sydney
Conservatorium Teacher

Mary Finsterer – Composer
Chris Gordon – Composer
John Gray – AFTRS Graduate teaching
technical skills
Guy Gross – Composer
Phil Hartl – Concertmaster, Principal Violinist
Paul Healy – Composer
Andrew Lancaster – Composer, Studio
Operator
John Lasher – Producer, Writer
Sven Libaek – Composer, Conductor
Antony Partos – Composer

Screen Studies and Research

Dr Alessandro Abbate – Academic
Peter Abbott – Executive Producer
Dr John Banks – Consultant
Dr Ben Goldsmith – Research Fellow
Dr Craig Hight – Lecturer
Nathan Mayfield – Producer
Prof Derek Paget – Academic
Aaron Pedersen – Producer
Tracey Robertson – Producer
Dr Richard Smith – Lecturer
Dr Catherine Summer-Hayes – Lecturer
Dr Jenni Thornley – Academic
Jason Wilson – Researcher

Screenwriting

Phillip Adams – Commentator and Writer
Sarah Bock – Web Developer
Helen Carmichael – Life Coach, Grad Dip
Drama Slate
Matthew Dabner – Script Editor
Blanche d’Alpuget – Author
Kate Gaul – Theatre Director
Kate Grenville – Author
James Judge – Lawyer
Andrew Kelly – Writer/Script Editor
Murray Khouri – Musician
Tamara Kim Burnstock – Writer/Producer
Ray Kolle – Writer
Rob Marchand – Director
David Marr – Journalist and Author
Sophie Masson – Author
John Meadows – Writer
Peter Neale – Writer/Script Editor
Nicholas Price – Producer
Richard Tulloch – Writer

Lynne Vincent McCarthy – Writer,
Script Editor
Jonathan Wald – Writer/Director
Brett Wood – Theatre Director
Louise Woodruff Sanz – Writer

Sound

Andrew Beck – Mixer
Mark Blackwell – Location Sound
Richard Bradshaw – DOP
Helen Brown – Foley Artist
Mark Cornish – Location Sound
Liam Egan – Sound Editor
Les Fiddess – Foley
Michael Fisher – Acoustics Specialist
Peter Grace – Location Sound
John Gray – Screen Composition
Cathy Gross – Location Sound
Paul Huntingford – Foley
Mike Jones – Foley
Oliver Junker – Mixer
Ross Linton – Location Sound
David Lumsdaine – Audio Director
Spencer May – Mixer
Michael McMenomy – Sound Editor
Ben Osmo – Location Sound
Martin Oswin – Mixer
Rod Pascoe – Location Sound
Andrew Plain – Sound Editing
Liam Price – Location Sound
Peter Purcell – Mixer
Howard Spry – Location Sound
Leo Sullivan – Location Sound
Sion Tammes – Sound Editor
David White – Mixer

Television

Peter Abbott – Executive Producer,
Network Ten
Kim Anderson – Director of Digital Services,
Nine Network
Mark Atkin – Acting Network Programmer,
SBS TV
David Barbour – Executive Producer,
Nine Network
Daniel Barton – Executive Accounts and
Sales, HoloType New Media
Michael Bates – Director
David Burden, CEO, Legion Interactive

Matt Campbell – Director of Programming,
SBS TV

Peter Carstairs – Lawyer and Director

Mark Cloudsdale – Manager, Digital and
Creative Services, Seven Network

Amanda Collinge – Producer/Reporter,
SBS TV

Julian Cress – Executive Producer,
Nine Network

Ben Cunningham – Interactive TV Producer

Michelle Dado – Production Designer

Mike Dalton – Executive Producer,
Sports Interactive, Nine Network

Damian Davis – Producer

Warwick Denby – Director, Products and
Services, Austar

Ross Duncan – Lawyer, Legal Services, ABC

Trevor Eastment – Head of Production,
Lifestyle Channel, Foxtel

John Eastway – Producer, Grass Roots,
ABC TV and Life Support, SBS TV

Alison Edwards – Lawyer, Content Rights,
ABC

Stephen Feneley – Freelance TV Producer

Mark Fennesy – Executive Producer and
CEO, Crackerjack Productions

Paul Finlay – Sound Recordist

Michael Finucan – Sound Editor, Foxtel

James Hackett – Titles Designer/
Graphic Artist, ABC TV

Victoria Hansen – TV Presenter

Kari Harris – Casting Director,
Prototype Casting

Phillip Howe – TV Editor

Bob Hughes – Voice Over Artist and Trainer

Tony Jennings – Cinematographer

David Johnson – Senior Technical
Consultant, NDS

Larry Meltzer – Executive Producer, SBS TV

Paul Melville – Development Executive,
Southern Star Entertainment,
Executive Producer, ABC TV

Margaret Murphy – Executive Producer,
SBS TV

Lisa Santo – OzTam

Sandy Sharp – Network Classification Officer,
ABC TV

Ian Simmons – Head Writer, ABC TV

Mark Strong – Interactive TV Manager,
TV Channels, Foxtel

Leo Sullivan – Sound Recordist

Giles Tanner – General Manager, ABA

Jon Vidler – Producer, Blue Horizon Television

Tony Wilson – Cinematographer

Chris Winter – Manager, New Services, ABC

Graham Wyse – Sound Recordist

Splintered



Student Productions

Birthday Boy

35mm | colour | 9 mins 30 secs

A 3D animation set during the Korean War. Little Manuk is playing on the streets of his village and dreaming of life at the front. When he returns home, he finds a birthday present that will change his life.

Director	Sejong Park
Writer	Sejong Park
Producer	Andrew Gregory
Sound Designer	Megan Wedge
Animator	Sejong Park
Editor	Adrian Rostirolla
Music Score	James Lee

Black Berries

35mm | colour | 16 mins

Black Berries is a story about Candy and Lao, two 12-year-old best friends.

One fateful day while walking home, the girls come to a laneway – the short cut.

Lao begins to walk down it. In a moment of loyalty, Candy keeps a promise she made to

her mother and chooses the long way home.

To begin to try and understand the complex nature of relationships is to begin growing up.

Director	Ema Mulholland
Writer	Ema Mulholland
Producer	Rosie Travers
Cinematographer	John Radel
Sound Designer	Megan Wedge
Sound Recordist	Max Crawford
Editor	David Cole
Production Designer	Alex Holmes
Costume Designer	Allan Lee
Composer	James Lee

Blandville

Betacam | colour | 6 mins

Blandville Court, a Sydney housing estate built in the 60s, stands high on a hill in Gladesville, its austere and grey modernist lines suggesting little life or interest.

Once inside the building, however, passion, love, kindness, loneliness, humour, colour, eccentricity and zeal abound in the stories of its elderly residents.

Their passions and beliefs build another structure, the structure that has supported them through their lives.

Director	Tahnee McGuire
Producer	Stuart Parkyn
Cinematographer	Callan Green
Sound Designer	James Bagley
Sound Recordist	Max Crawford
Editor	Matt Walker
Music Score	Matteo Zingales

Bloodlines

Betacam | colour | 6 mins

People walk past and sneak a peek. They seldom enter but they're curious. You wouldn't want to meet them in a dark alley... those who work in this place...

A father and son. A brotherhood of men. They share a common bond. Drawn together by their bloodline.

Director	Ben West
Producers	Kay Rasool Tim Kreibig
DOP	David Hawkins
Sound Recordist	Jake Brown
Editor	Tamara Meem
Sound Design	Paul Hurrell
Titles Designer	Ben West
Composer	Tamara O'Brien

Blue Poles

35mm | colour | 16 mins

Australia. 1974. Libby, a tired hippie, is running from a failed relationship. She hitches a ride with a young farmer named Miles. Miles is on his way to Canberra. While stopped at a motel, Libby reads Miles' journal. She reviews the experiences they have shared in their short time together. She is both compelled and disturbed by the truths that lie in Miles' words. *Blue Poles* is a story about a woman coming to understand her conflicting desires and responsibilities.

Director	Darcy Yuille
Writer	Stewart Klein
Producer	Adam Dolman
Cinematographer	Gareth Tillson

Sound Designer	Adrian Bilinsky
Sound Recordist	Lucas Bone
Editor	Haig Stewart
Production Designer	Virginia Mesiti
Costume Designer	Allan Lee
Music Score	Matteo Zingales

The Bridesmaid

Digibeta | colour | 7 mins 30 secs

Tanya has a very close relationship with her mother, Lorraine. When Lorraine decides to remarry, Tanya is determined to find a way to scare Warren off. Tanya's plans succeed, leaving Tanya trapped in a needy relationship she no longer wants.

Director	Tahnee McGuire
Producer	Nicholas Price
Writer	Jedda Bradley
DOP	David Hawkins
Production Designer	Dennon Pike
Costume Designer	Dennon Pike
Editor	Chris Mill
Sound Designer	Sasha Zastavnikovic
Composer	Craig Ross
Titles Design	Siobhan Bowers
Sound Recordist	Stevan Bae

The Brother

35mm | colour | 15 mins

As members of a family gather and await the return of a loved one, old recriminations and accusations bubble to the surface. This evening will determine the family's future.

Director	Harrison Chadd
Writers	Harrison Chadd Justine Gillmer Will Temple
Producer	Andrew Gregory
Cinematographer	Judd Overton
Sound Designer	Adrienne Alexander
Sound Recordist	Stevan Bae
Sound Mixer	David White
Digital Effects	Elizabeth Foley
Editor	Amanda McKnight
Production Designer	David Ingram
Costume Designer	Manuka Clay
Music Score	Craig Ross

Burning Ambition

35mm | colour | 14 mins 30 secs

Burning Ambition is a comedic retelling of the Narcissus myth that asks, 'does self adoration lead to self destruction?'

Director	Alister Grierson
Writer	Alister Grierson
Producer	Leesa Kahn
Cinematographer	Jules O'Loughlin
Sound Designer	Derryn Pasquill
Sound Recordists	Jake Brown Max Crawford
Editor	Adrian Rostirolla
Production Designer	Ross Perkin
Costume Designer	Manuka Clay
Music Score	Tamara O'Brien

Change of Heart

Digibeta | colour | 25 mins

Since the dawn of time there has been a universal fascination with the human heart that no other organ has inspired. Although modern western medicine tells us it's just a pump, the belief that the heart is something far greater persists. But are people who have a heart transplant just receiving a spare part? What really happens when a human heart gives life to a body other than the one it was created in?

Director	Sascha Ettinger-Epstein
Writer	Sascha Ettinger-Epstein
Producer	Penny Smallacombe
Cinematographer	Gareth Tillson
Sound Designer	Adrian Bilinsky
Sound Recordist	Max Crawford
Sound Mixer	Max Crawford
Editor	Antony Cirocco
Production Designer	Alex Holmes
Music Score	Craig Ross

Clarissa Performs a Magic Trick

Digibeta and DVD | colour | 8 mins 30 secs

Secretly dreaming of becoming a ballerina, overweight Clarissa is inspired to fight her fears and pursue her goal after encountering shallow ad man Sam on the train on her way to school.

Director	Virginia Mesiti
Writer	James Walker
Producer	Adam Dolman
Production Designers	Ross Perkin David Ingram
DOP	John Radel
Costume Designer	Janai Anselmi
Editor	Amanda McKnight
Composer	Matteo Zingales
Sound Designer	Sasha Zastavnikovic
VFX Artist	Jakub Zaremba
Titles Designer	Siobhan Bowers

Crawlspace

35 mm | colour | 8 mins

Crawlspace is a 3D animation exploring the cyclic nature of want and freedom from want, illustrated by one man's journey from need to greed.

Director	Peter Sved
Writer	Peter Sved
Producer	Adam Dolman
Sound Designer	Derryn Pasquill
Editor	David Cole
Music Score	Tamara O'Brien

Distressed Jeans

35mm | colour | 45 secs

Distressed Jeans is a shot on spec TVC for Levi's jeans. It was shot on 35 mm.

Producer	Leesa Kahn
Director	Alister Grierson
DOP	Jules O'Loughlin
Editor	Adrian Rostirolla
Sound Design	Adrian Bilinsky
Music	John Gray

Filatelista

35mm | colour | 6 mins

A man, perplexed by his sense of place in a foreign environment, looks to memory to find the missing piece and a sense of belonging. The film poses the question: 'Is part of one's consciousness alive and living in another place, constantly searching for a link in the present?'. *Filatelista* explores the process of synaesthesia, where memory is triggered by reminiscent sounds from our past experiences.

Director	Jakub Zaremba
Writer	Jakub Zaremba
Producer	Rosie Travers
Cinematographer	Jules O'Loughlin
Sound Designer	Adrian Bilinsky
Sound Recordist	Stevan Bae
Editor	Haig Stewart
Production Designers	Alex Holmes Virginia Mesiti
Assistant Costume Designer	Allan Lee
Music Score	Matteo Zingales

Flight

35mm | colour | 5 mins

Flight is a comic fable on how an air force family deals with change. Their world is falling apart, the gypsy life is hard – they re-establish their life each time they move.

Director	Alistair Grierson
Writer	Alistair Grierson
Producer	Leesa Kahn
DOP	John Radel
Digital Effects	Tahl Niran
Production Design	Ross Perkin
Costume Design	Manuka Clay
Editor	Amanda McKnight
Sound Design	Adrienne Alexander

Infidels

DV | colour | 15 mins

Jimmy has a secret he has kept from Mia for too long. He can't sleep, can't eat, but will telling her make it any better or just ease his guilt?

Infidels is a story of relationships tested by past secrets revealed.

This was an offslate produced in Queensland for a minuscule budget with the generous support of the Queensland Office of AFTRS and the Screenwriting Department.

Producer	Darcy Yuille
Executive Producer	Adam Dolman
Director	Stewart Klein
Writer	Stewart Klein
DOP	Simon Chapman
Sound Recordist	Daniel Miao
Production Designer	Jane Culverhouse

Editor	Haig Stewart
Composer	John Gray

Late Shift

Digibeta | colour | 7 mins 30 secs

A dark, surreal film following a young man on a collision course with his future.

Director	Ben West
Writer	Michael Phelan
Producer	Matt Carter
Cinematographer	Nicola Daley
Sound Designer	James Bagley
Sound Recordist	Lucas Bone
Editor	Tamara Meem
Production Designer	Kati Lehtonen
Costume Designer	Kati Lehtonen
Music Score	Tamara O'Brien

Little Room

16mm | colour | 6 mins 30 secs

In the aftermath of a horrific and unseen catastrophe in a busy office workplace, three survivors find themselves trapped together in the janitor's closet with nothing but a light bulb and their wits between them. Outside, a force of monstrous proportions threatens to rip them apart should they be discovered. Inside, tensions are high, tempers are at boiling point and someone's watch keeps on tick, tick, ticking... A comedy about the horrors of office politics.

Director	James Walker
Writer	James Walker
Producer	Adam Dolman
Cinematographer	John Radel
Sound Designer	James Bagley
Sound Recordist	Lucas Bone
Editor	Haig Stewart
Production Designer	Ross Perkin
Costume Designer	Manuka Clay

MA TV Drama 1

– My Soul Is Too Much Charg'd

Digibeta | colour | 22 mins

In the 1920s an actress playing the Scottish Queen in the Scottish Play discovers that the superstitions about the play merge with her uncertainty about her own origins.

Writer	Justine Gillmer
Creative Producer	Justine Gillmer
Director	Harrison Chadd
DOP	Jules O'Loughlin
Camera B	Judd Overton
Production Designer	Virginia Mesiti
Costume Designer	Virginia Mesiti
Recordist	Stevan Bae
Boom	Max Crawford
Editor	Amanda McKnight
Post-production Supervisor	Amanda McKnight
Assistant Editor	Adrian Rostirolla

MA TV Drama 2 – Heart of the Matter

Digibeta | Colour | 17 mins

In the 1970s the theatre's nothing more than a strip club. Stripping is the art of making the ordinary fascinating. But what's really fascinating is how we'll risk everything for love... but the truth about ourselves.

Writer	Will Temple
Creative Producer	Will Temple
Director	Ema Mulholland
DOP	John Radel
Camera B	Gareth Tillson
Production Designer	David Ingram
Costume Designer	David Ingram
Recordist	Max Crawford
Boom	Jake Brown
Editor	David Cole
Post-production Supervisor	Dave Cole
Assistant Editor	Haig Stewart

MA TV Drama 3 – State of Mind

Digibeta | Colour | 16 mins

And today the theatre will be demolished to make way for Development. It's absurd and the way to confront it is with a piece of Absurdist Theatre.

Writer	James Walker
Creative Producer	James Walker
Director	Darcy Yuille
DOP	Judd Overton
Camera B	Jules O'Loughlin
Production Designer	Ross Perkin

Costume Designer	Ross Perkin
Editor	Adrian Rostirolla
Post-production Supervisor	Adrian Rostirolla
Assistant Editor	David Cole
Recordist	Lucas Bone
Boom	Stevan Bae

MA TV Drama 4 – Any Body

Digibeta | colour | 16 mins

In the 1940s, opening night looms and the heroine's yet to be cast. No legitimate actor is available, but Honey's a brilliant performer. Never mind the script, just concentrate on her body. A screwball comedy.

Writer	Stewart Klein
Creative Producer	Stewart Klein
Director	Alistair Grierson
DOP	Gareth Tillson
Camera B	John Radel
Production Designer	Alex Holmes
Costume Designer	Alex Holmes
Editor	Haig Stewart
Post-production Supervisor	Haig Stewart
Assistant Editor	Amanda McKnight
Recordist	Jake Brown
Boom	Lucas Bone

Milk Men: Can We Deliver?

Digibeta | colour | 6 mins

Yes, men have mammary glands as well, but are they willing to use them?

For too long, the oversized female nipple has stolen the limelight from her humble male counterpart but, with the help of scholars Dr Karl Kruszelnicki and Fiona Giles, this documentary proves once and for all that men as not as useless as tits on a bull.

Director	Peter Templeman
Producer	Luke Eve
Cinematographer	Nicola Daley
Sound Designer	Luke Mynott
Sound Recordist	Stevan Bae
Editor	Melanie Annan
Production Designer	James Croke
Music Score	James Lee

My Big Fat Australian Wedding Episodes 1-4

Digibeta | colour | 4 x 26 mins

My Big Fat Australian Wedding is a four-part series that celebrates and demystifies aspects of our varied wedding culture, through the example of two weddings per week. It's a show that aims to satisfy cultural curiosities plus provide us with happy insight into ourselves, each other, and what it is to be Australian.

Program Producers/	Lindy Allen
Segment Producers/	Jacquetta Hayes
Directors/Writers	Fiona Lawson-Baker
	Habib Massad
	Stevo Petkovic
	Simon Thomas
Program Concept	Jacquetta Hayes
Editors	Carlos Hydo
	Hayley Lake
Production Design	Virginia Mesiti
	Alex Holmes
	David Ingram
	Ross Perkin

Not So Super

Digibeta | colour | 6 mins

Henry Baker, accountant and superhero, returns home to find he's been robbed... again.

Director	Andrew Gregory
Writer	Andrew Gregory
Producer	Rosie Travers
Cinematographer	John Radel
3D Animation	Sejong Park
Sound Designer	Megan Wedge
Sound Recordist	Stevan Bae
Editor	Adrian Rostirolla
Production Designer	David Ingram
Costume Designer	Allan Lee
Music Score	Craig Ross

Out on the Tiles

Digibeta | colour | 14 mins

Desmond's life with Maureen is about as interesting as the country town they live in. That is, until their son Rob delivers a surprise present to spice up his father's humdrum

existence. But who would've known this gift could mean so much more than just an alternative to pork chops and peas...

Director	Alex Holmes
Writer	Alex Holmes
Producer	Rosie Travers
Cinematographer	John Radel
Sound Designer	Megan Wedge
Sound Recordist	Ben Smith
Editor	Adrian Rostirolla
Music Score	Tamara O'Brien
Production Designer	Ross Perkin
Costume Designer	Manuka Clay

Overture

Digibeta | colour | 22 mins

On 14 September 2002, three screen composition students at AFTRS had their first experience of a live orchestral recording session as they recorded their music for three student films.

Director	Rebecca Barry
Writer	Rebecca Barry
Producers	Marc Ianniello
	Charlotte Tanner
Editor	Amanda McKnight
Cinematographers	Denson Baker
	Dominic Egan
	Judd Overton
Cinematographer (reconstructions)	Hugh Miller
Sound Designer	Adrienne Alexander
Sound Recordists	Daniel Miao
	Rainier Davenport
	Stevan Bae
Music Scores	Caitlin Yeo
	John Gray
	Scott Cameron

Passion with a Pedigree

Digibeta | colour | 6 mins

Val is passionate about cats and cockatoos, while Ken is fanatical about flying model aeroplanes... A retired couple from western Sydney, they share their obsessions and philosophies on life.

Director	Beth Armstrong
Writer	Beth Armstrong

Producer	Matt Carter
Cinematographer	Shing Fung Cheung
Sound Designer	Sasha Zastavnikovic
Sound Recordist	Lucas Bone
Editor	Chris Mill
Music Score	Craig Ross

Roger

Digibeta | colour | 17 mins

Roger said to me recently when I asked him about the end of his life: 'I wanted to be on the side of growth.' I think that sums it up. As a Catholic priest, he was pro women's rights and a strong anti-war activist at a time when most priests were neither of these things.

If we are made up of our memories, who are we when they fade? Despite that desperate impediment, even now, the real Roger is vibrantly with us.

Director	Madeleine Hetherton
Writer	Madeleine Hetherton
Producer	Penny Smallacombe
DOP	Jules O'Loughlin
Sound Recordist	Lucas Bone
Boom Swinger	Jake Brown
Editor	Antony Cirocco
Production Designer	Virginia Mesiti
Costume Designer	Virginia Mesiti
Sound Design	Megan Wedge
Titles Design and EFX	Elizabeth Foley
Composer	Tamara O'Brien

Sentences

Digibeta | colour | 17 mins

Their imaginations have no limit even if their world is surrounded by razor wire. Welcome to the inner realm of NSW's most notorious lock-up, Long Bay Gaol, where a select group of maximum-security inmates are getting seriously creative.

Director	Sascha Ettinger
Writer	Sascha Ettinger
Producer	Marc Ianniello
Cinematographer	John Radel
Sound Designer	Derryn Pasquill
Sound Recordist	Stevan Bae
Editor	Walter McIntosh

Production Designer	David Ingram
Music Score	James Lee

Splintered

Digibeta | colour | 8 mins 30 secs

This is a film about the unspoken rules of friendship.

After leaving his best friend stranded at the scene of their crime, teenager Gavin struggles with the guilt of his actions and desperately tries to regain his mate's trust.

Director	Peter Templeman
Writer	Ian Irvine
Producer	Stuart Parkyn
Cinematographer	Callan Green
Sound Designer	Paul Hurrell
Sound Recordist	Jake Brown
Editor	Matthew Walker
Production Designer	James Croke
Costume Designer	Manuka Clay
Music Score	Matteo Zingales

The Standing Room

Digibeta | colour | 24 mins 6 secs

The Standing Room is a pilot for a new half-hour stand-up comedy program, aiming to unearth some of Australia's funniest unknown comedic performers. *The Standing Room* will feature six stand-up acts per show, each performing a three-minute routine before a live studio audience. Each week the audience will be treated to these new comedians as they battle it out amongst one another as the studio audience votes for the best comedian of the night.

Producers	Fiona Lawson-Baker Stevo Petkovic
Director	Habib Massad
Switcher	Carlos Hydo

Street Level

Digibeta | colour | 26 mins 30 secs

'These are real songs about who we are and where we come from'.

— Johnno

'I've always known that everyone has a story to tell... and lucky for me I've got all these experiences to put down on paper and make music out of...'

— Tanya

Through the hip-hop rhymes of Johnno and Tanya, we enter the world of inner Sydney streets and kids who have lived on them. The streets are frequently a dark world – and one hard to leave.

Director	Madeleine Hetheron
Writer	Madeleine Hetheron
Producer	Marc Ianniello
Cinematographer	Judd Overton
Sound Designer	Adrienne Alexander
Sound Recordist	Jake Brown
Sound Mixer	Oliver Junker
Editor	Walter McIntosh
Music Score	Matteo Zingales

Tackle

Digibeta | colour | 8 mins 30 secs

Rob encourages his son, Ryan, to follow in his footsteps and become a professional rugby player. When Ryan fails to make the school team, he is unable to face his father with the truth. He tells his father he's at training, whilst pursuing his genuine interests. The lie builds and Ryan struggles to maintain the façade.

Tackle is about a crucial turning point in the relationship between a father and his teenage son.

Director	Beth Armstrong
Writer	Michael Lucas
Producer	Luke Eve
Cinematographer	Shing Fung Cheung
Sound Designer	Luke Mynott
Sound Recordist	Max Crawford
Editor	Melanie Annan
Production Designer	Zoe Finch
Costume Designer	Allan Lee
Music Score	James Lee

Truckies Don't Eat Quiche

Digibeta | colour | 31 mins

In *Truckies Don't Eat Quiche*, writer/director Ben Davies takes a personal look at the similarities between the language systems of a group of Sydney surfers and those of popular media. In particular he considers that darling of contemporary culture: 'cool'.

Director	Ben Davies
Writer	Ben Davies
Producer	Andrew Gregory
Cinematographer	Hugh Miller
Sound Designer	Adrian Billinsky
Sound Recordist	Daniel Miao
Sound Mixer	David White
Editor	David Cole
Production Designer	Sophie Nash
Music Score	John Gray

Filatelista



Film Festival Awards and Recognition

FilmVideo, International Film Festival, Montcatini Terme, Italy, 2003

<i>Inja</i>	Steve Pasvolsky	Targa FEDIC (FEDIC Plaque)
-------------	-----------------	----------------------------

Festival Internacional de Cine Universitario, Santiago, Chile, 2003

<i>Lillian & I</i>	Jonathan Wald	Best Director
<i>Lillian & I</i>	Kerri-Lee Hammelswang	Best Cinematography, Fiction category
<i>Lillian & I</i>	Jasmine Gufford	Best Sound, Fiction category
<i>Lillian & I</i>	Penny Biggins	Best Performance (joint winner), Fiction category
<i>Pending</i>	Anna Tow	Best Film, Animation and Experimental category
<i>Pending</i>	Anna Tow	Best Script, Animation and Experimental category
<i>Pending</i>	Paola Garofali	Best Production
<i>Pending</i>	Katy Wood/ Leigh Coleman	Best Sound, Animation and Experimental category
<i>Pending</i>	Anna Tow	Best Visual Concept, Animation and Experimental category

Cinéma des Antipodes, St Tropez Film Festival, France, 2003

<i>Ash Wednesday</i>	Jason Tolsher	Nicholas Baudin Prize for Best Short Film
----------------------	---------------	---

International Student Documentary Competition, Columbia College, Chicago, USA, 2003

<i>The Road Home</i>	Kelrick Martin	Best Film
<i>The Road Home</i>	Kelrick Martin	Most Creatively Innovative Film
<i>The McDonagh Sisters</i>	Rebecca Barry	Award for Technical Excellence

NYU International Student Film Festival, New York, USA, 2003

<i>Ash Wednesday</i>	Hugh Miller	Kodak Cinematography Award
<i>Pending</i>	Anna Tow	Honourable Mention
<i>Teratoma</i>	Rupert Glasson	Honourable Mention

Interfilm, Berlin, Germany, 2003

<i>The Shot</i>	Puven Pather	Second Prize, Films against Violence and Intolerance
-----------------	--------------	--

Madrid Experimental Cinema Week, Spain, 2003

<i>Press Any Button</i>	Anna Fraser	Best Film by a Film School Student
-------------------------	-------------	------------------------------------

ACS (NSW) Awards, Australia, 2003

<i>Smith</i>	Tim Alewood	Gold Award, Student Cinematography category
<i>Life @ 24 fps</i>	John Radel	Gold Award, Student Cinematography category
<i>Room 14</i>	John Radel	Gold Award, Student Cinematography category
<i>Out on the Tiles</i>	John Radel	Silver Award, Student Cinematography category
<i>Love's Labourer</i>	Gareth Tillson	Silver Award, Student Cinematography category
<i>Time of Death</i>	John Radel	Highly commended, Student Cinematography category
<i>Sentences</i>	John Radel	Highly Commended, Student Cinematography category
<i>Working Harbour</i>	Hugh Miller	Highly Commended, Documentary category
<i>Ash Wednesday</i>	Hugh Miller	Silver Award, Fiction Drama Shorts category
<i>Painless</i>	Peter Holland	Silver Award, Fiction Drama Shorts category
<i>Teratoma</i>	Peter Holland	Highly Commended, Fiction Drama Shorts category

ACS (SA) Awards, Australia, 2003

<i>A Simple Song</i>	Helen Carter	Gold Award, Fictional Drama Shorts Cinema and TV category
----------------------	--------------	---

Kodak Student Cinematography Competition, Australia, 2003

<i>Out on the Tiles</i>	John Radel	Winner, Australian Award
-------------------------	------------	--------------------------

Johnny Dennis Awards, APRA, Australia, 2003

<i>The Hit</i>	Scott Cameron	Winner, Best Movie Theme
----------------	---------------	--------------------------

My Queer Career, Mardi Gras Film Festival, Sydney, Australia, 2004

Ex Julie Kalceff, Winner, Panavision Award
Andrew Soo

Out Far! Phoenix International Lesbian and Gay Film Festival, USA, 2004

Ex Julie Kalceff, Best Gal's Film
Andrew Soo

Golden Reel Awards, MPSE (Motion Picture Sound Editors), USA, 2004

Teratoma Manuel Holihan Verna Fields Award in Sound Editing for
Student Filmmakers

SIGGRAPH Computer Animation Festival, USA, 2004

Birthday Boy Sejong Park Best Animated Short Film

Prix Ars Electronica, Linz, Austria

Birthday Boy Sejong Park Award of Distinction

Over The Fence Comedy Film Festival, Australia, 2004

Milk Men Peter Templeman Best Film

Milk Men Peter Templeman 3rd Prize, Most Popular Film

ACS National Awards, Australia, 2004

Smith Tim Alewood Gold Award, Student Cinematography category

St Kilda Film Festival, Melbourne, Australia, 2004

Press Any Button Michel McMenomy Best Achievement in Sound Post-production
Jasmine Guffond

Teratoma Rupert Glasson Best Use of Digital Technology

International Animated Film Festival, Annecy, France, 2004

Birthday Boy Sejong Park Prix Jean-Luc Xiberras for Best First Film

Dendy Awards, Sydney Film Festival, Australia, 2004

Birthday Boy Sejong Park Yoram Gross Award for Best Animation

ComGraph 2004: Asia-Pacific Digital Art and Animation Competition, Singapore, 2004

Birthday Boy Sejong Park Gold Award, Student Computer Animation
Section

CrawlSpace Peter Sved Merit Award, Student Computer Animation
Section

Sponsored Awards Grants and Scholarships

Film Critics Circle Awards

Best Film

Birthday Boy

Director Sejong Park

Producer Andrew Gregory

Best Documentary

Truckies Don't Eat Quiche

Director Ben Davies

Producer Andrew Gregory

Best Animation

Birthday Boy

Director Sejong Park

Best Digital Effects

Filatelista

Director Jakub Zaremba

Best Direction

Birthday Boy

Director Sejong Park

Best Script

Birthday Boy

Sejong Park

Best Cinematography

Black Berries

John Radel

Best Production Design

Burning Ambition

Ross Perkin

Best Music Score

Birthday Boy

James Lee

Best Editing

Truckies Don't Eat Quiche

David Cole

Best Sound Design

Birthday Boy

Megan Wedge

Best TV Magazine Program

Segment No 44

Jacquetta Hayes

Student Scholarships

2004 Inaugural Macquarie Bank
Indigenous Scholarship
Awarded to Marcus Waters

2004 One Year Myer Indigenous Scholarship
Sponsored by Andrew V Myer
Awarded to Kim West

Sponsored Awards and Grants

2003 Kodak/Atlab Documentary Grant
Street Level
Producer Marc Ianniello and
Director Madeleine Hetherton

2004 Apple Editing Award
Hayley Lake

2004 Avid Editing Achievement Award
Amanda McKnight

2004 Kenneth Myer Fellowship
Andrew Gregory

AFTRS Network Honorary Memberships
Melanie Coombs
Andrew Lesnie
Adam Elliot

Atlab Master of Arts
Cinematography Grant
The Brother
Judd Overton

Atlab Graduate Diploma
Cinematography Grant
Late Shift
Nicola Daley

Audio Sound Centre (ASC)
Encouragement Award
Lucas Bone

The Australian Cinematographers Society
for High Achievement in Cinematography
Gareth Tillson

Australian Film Commission Award
for Best Achievement in Drama Directing
Ema Mulholland

Australian Screen Directors Association
Award (ASDA) for Best Directed Drama
Harrison Chadd

Community Relations Commission Award
My Big Fat Australian Wedding
Lindy Allen, Jacquetta Hayes,
Fiona Lawson-Baker, Habib Massad,
Stevo Petkovic, Simon Thomas

Currency Press Screen Studies Award
Peter Sved

Digidesign Award for Excellence
in Sound Design
Birthday Boy and *Black Berries*
Megan Wedge

Sound Devices Award
Adrienne Alexander

Eckersleys Design Award
David Ingram

The European Union Film Award
Harrison Chadd

FFC Creative Producer Award
Andrew Gregory

Film Australia Documentary Awards
Sascha Ettinger-Epstein and
Madeleine Hetherton

Fox Studios Australia Award for Excellence
in Design for the Screen
Ross Perkin and Alex Holmes

Frameworks Award for
Excellence in Editing
Walter McIntosh

The Gilbert & Tobin Award
Fiona Lawson-Baker

Indesign Award for Excellence in Design
Virginia Mesiti

Kodak Master of Arts
Cinematography Grant
Black Berries
John Radel

Kodak Graduate Diploma
Cinematography Grant
The Bridesmaid
David Hawkins

The LAB Sydney Master of Arts
Cinematography Grant

Blue Poles
Gareth Tillson

The LAB Sydney Graduate Diploma
Cinematography Grant

Splintered
Callan Green

Network Award 2004

John Radel and Virginia Mesiti

NSW Film and Television Office
Scriptwriting Award

James Walker and Stewart Klein

Panavision Master of Arts
Cinematography Grant

The Brother
Judd Overton

Panavision Graduate Diploma
Cinematography Grant

Tackle
Shing Fung Cheung

SBSI Documentary Award

Street Level
Marc Ianniello

ScreenSound Award for significant
insight into Australian Cultural Life

Blandville
Producer Stuart Parkyn
Director Tahnee McGuire

The Sennheiser Award

Stevan Bae

SMPTE Creative Technology Award

Filatelista
Jakub Zarembo, Alex Holmes, Virginia Mesiti,
Jules O'Loughlin, Siobhan Bowers
and for the individual award
Birthday Boy
Sejong Park

Soundfirm Award

CrawlSpace
Derryn Pasquill

Southern Star Award for Screenwriting

Michael Lucas

Storm FX Best 3D Animation Award

Birthday Boy
Sejong Park

Visualeyes Complete Editor Award

Haig Stewart, David Cole, Adrian Rostirolla,
Walter McIntosh and Hayley Lake

Blandville



Sales of Student Productions

Broadcast Sales

<i>Basilisk Stare</i>	France 3, France
<i>Life at 24 frames per second</i>	ABC Television, Australia
<i>Life at 24 frames per second</i>	Sky Television, Italy
<i>Little Blue</i>	Sky Television, Italy
<i>Overture</i>	ABC Television, Australia
<i>Pending</i>	Canal +, Belgium
<i>Pending</i>	Canal +, Poland
<i>Pending</i>	Canal +, Sweden
<i>The Shot</i>	ZeD TV, Canada
<i>A Simple Song</i>	Sky Television, Italy
<i>Time of Death</i>	ZeD TV, Canada
<i>Triple Word Score</i>	RTP, Portugal

DVD Releases

<i>Harvey</i>	Imagina, France
<i>The Two-wheeled Time Machine</i>	Roadshow, Australia
<i>The Two-wheeled Time Machine</i>	Opening, France

Theatrical Screenings

<i>Inja</i>	Apollo Cinema, USA
-------------	--------------------

Supporters of AFTRS

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

2AY/Star FM – Albury

2CC/2CA – Canberra

2GB – Sydney

2LT – Lithgow

2UE – Sydney

ABC

ABC Radio NSW

Ace Radio Network

Apple Australia

APRA

ASDA

Atlab

Audio Sound Centre

Austereo Network

Australian Film Commission

Australian Guild of Screen Composers

Australian Performing Rights Association

Australian Radio Network

Australian Writers Guild

Avid Australia

Channel 7

Channel 9

Channel 10

Commercial Radio Australia

Community Broadcasting Association
of Australia

Darling Downes Radio Centre – Toowoomba

Digidesign

DISCRETE Australia

DMG Radio

FilmAust

Film Finance Corporation

Foxtel

Frameworks

Gilbert & Tobin

Grant Broadcasting Network

Hartl Music Enterprises

Hear and There International

Holding Redlich

Hot100 FM – Darwin

Hot Tomato – Gold Coast

Kodak

Lemac

Macquarie Radio Network

Mix 106.3/Canberra FM – Canberra

Moneypenney Services

MTV Australia

Nickelodeon
Nielsen Media Research
NSWFTO
Regional Radio Bureau
RG Capital Network
Royal Agricultural Society
Satellite Music Australia
SBS
ScreenSound Australia
Sound Devices
Soundfirm

Southern Cross Broadcasting
Southern Star
StormFX
SuperNetwork
Syntec International
The Lithgow Mercury
Top Technicians
Trackdown Scoring Stage
Visualeyes
WOW FM – St Mary's

Tackle



AFTRS Legislation

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

Functions and Powers of AFTRS

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

Functions of the School

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

passing of examinations or otherwise in relation to the education and training provided by the School as are provided for by the regulations; and

- (h) to do anything incidental or conducive to the performance of the foregoing functions.
5. (ii) the School shall exercise its functions with a view to enabling and encouraging the production of programs of a high degree of creativeness and of high technical artistic standards.

Powers of the School

6. Subject to this Act, the School has the power to do all things that are necessary or convenient to be done for

or in connection with the performance of its functions and, in particular, has power:

- (a) to enter into contracts;
- (b) to erect buildings;
- (c) to occupy, use and control any land or building owned or held under lease by the Commonwealth and made available for the purposes of the School;
- (d) to acquire, hold and dispose of real or personal property; and
- (e) to accept gifts, devices and bequests made to the School, whether on trust or otherwise, and to act as trustee of moneys or other property vested in the School upon trust.

Burning Ambition



Glossary

ABA	Australian Broadcasting Authority
ABC	Australian Broadcasting Corporation
ACM	Association for Computing Machinery
ACS	Australian Cinematographers Society
AFC	Australian Film Commission
AFTRS	Australian Film Television and Radio School
AIDC	Australian International Documentary Conference
AIMIA	Australian Interactive Media Industry Association
ANAO	Australian National Audit Office
APRA	Australasian Performing Rights Association
ARN	Australian Radio Network
ARSG	Australian Radiocommunications Study Group
ASC	Audio Sound Centre
ASCAP	American Society of Composers, Authors and Publishers
ASDA	Australian Screen Directors Association
ATOM	Australian Teachers of Media
AUQA	Australian Universities Quality Agency
AWG	Australian Writers' Guild
BCA	Building Code of Australia
BIFF	Brisbane International Film Festival
CBAA	Community Broadcasting Association of Australia
CILECT	Centre International de Liaison des Ecoles de Cinéma et de Télévision
CMMS	computerised maintenance management system
CNNNN	Chaser Non-Stop News Network

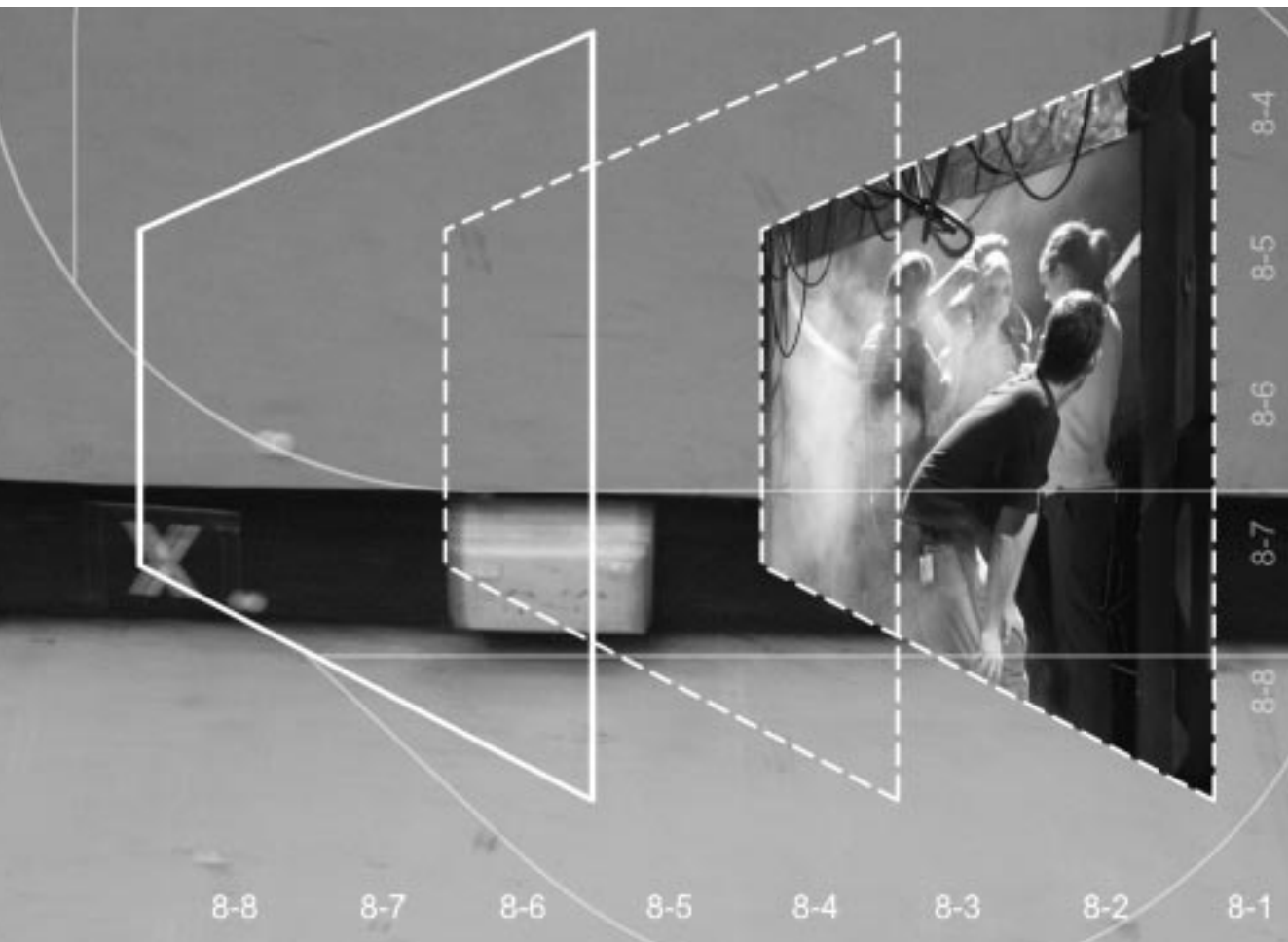
CRC	Cooperative Research Centre
DAT	digital audio tape
DCITA	Department of Communications, Information Technology and the Arts
DOP	Director of Photography
DVD	digital video disk
ECS	Emergency Consulting Services Pty Ltd
EEO	Equal Employment Opportunity
EMP	Environmental Management Plan
EMS	Environmental Management System
FAIM	Fellow of the Australian Institute of Management
FEDIC	Fédération des Industries du Cuir
FFC	Film Finance Corporation
FTA	Australia's free trade agreement
FTI	Film and Television Institute
ILL	inter-library loan
IPI	Indigenous Program Initiative
ISA	Internet Security and Acceleration
ISO	International Organisation for Standardisation
IT	information technology
ITU-R	International Telecommunications Union – Radiocommunication Sector
JTL	Jerzy Toeplitz Library
KAFA	Korean Academy of Film Arts
KPI	Key Performance Indicators
MAFIA	Music and Film Independent Artists
MCA	Museum of Contemporary Art
MIS	Management Information Systems
MPEG	Moving Picture Experts Group
NAB	National Association of Broadcasters
NEMBC	National Ethnic Media Broadcasting Council
NESB	non-English speaking background
NGO	non-Government organisation
NICA	National Institute of Circus Arts
NLE	non-linear editing
NSWFTO	New South Wales Film and Television Office
NYU	New York University
OH&S	Occupational Health and Safety
OZDOX	Australian Documentary Forum
PEO	Public Employment Office
PEXO	Professional Excellence Office
PGCC	Postgraduate Courses Committee
PWD	people with a disability
QUT	Queensland University of Technology
RCS	Revision Control System
SAFC	South Australian Film Corporation
SBSI	SBS Independent
SES	Senior Executive Service

SFF	Sydney Film Festival
SIGGRAPH	Special Interest Group Graphics
SMPTE	Society of Motion Picture and Television Engineers
SPAA	Screen Producers Association of Australia
TVC	television commercial
USC	University of Southern California
UTS	University of Technology, Sydney
VCA	Victorian College of the Arts
VPN	Virtual Private Network

Truckies Don't Eat Quiche



Financial Statements





**INDEPENDENT AUDIT REPORT
To the Minister for the Arts and Sport**

Scope

The financial statements comprise:

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

of the Australian Film Television and Radio School for the year ended 30 June 2004.

The Council Members are responsible for the preparation and true and fair presentation of the financial statements in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*. This includes responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial statements.

Audit approach

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

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

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

Procedures were performed to access whether, in all material respects, the financial statements present fairly, in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, Accounting Standards and other mandatory financial reporting requirements in Australia, a view which is consistent with my understanding of the Australian Film Television and Radio School's financial position, and of its performance as represented by the Statements of Financial Performance and Cash Flows.

The audit opinion is formed on the basis of these procedures, which included:

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

Independence

In conducting the audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate Australian professional ethical pronouncements.

Audit Opinion

In my opinion, the financial statements:

- (i) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997* and applicable Accounting Standards; and
- (ii) give a true and fair view, of the matters required by applicable Accounting Standards and other mandatory professional reporting requirements in Australia, and the Finance Minister's Orders, of the financial position of the Australian Film Television and Radio School as at 30 June 2004, and its performance and cash flows for the year then ended.

Australian National Audit Office



P Hinchey
Senior Director

Delegate of the Auditor-General

Sydney
8 September 2004

FINANCIAL STATEMENTS

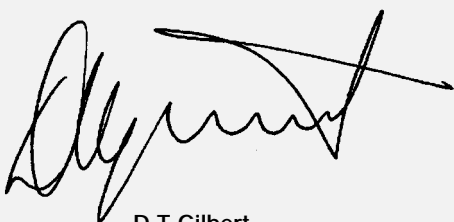
FOR THE YEAR ENDED 30 JUNE 2004

STATEMENT BY COUNCIL

In our opinion, the attached financial statements for the year ended 30 June 2004 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

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

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



D T Gilbert
Chair
7 September 2004



Malcolm Long
Director
7 September 2004

STATEMENT OF FINANCIAL PERFORMANCE

FOR THE YEAR ENDED 30 JUNE 2004

	NOTES	2004 \$000	2003 \$000
Revenues from ordinary activities			
Revenues from government	5A	16,047	18,872
Goods and services	5B	1,743	1,868
Interest	5C	221	263
Revenue from sales of assets	5D	50	101
Reversal of previous asset write-downs	6D	22	-
Other	5E	97	73
<i>Revenues from ordinary activities</i>		18,180	21,177
Expenses from ordinary activities (excluding borrowing costs expense)			
Employees	6A	10,944	10,179
Suppliers	6B	5,260	5,616
Depreciation and amortisation	6C	1,975	1,995
Write-down of assets	6D	-	25
Value of assets sold	5D	51	82
<i>Expenses from ordinary activities (excluding borrowing costs expense)</i>		18,230	17,897
<i>Borrowing costs expense</i>	7	2	4
Operating surplus / (deficit) from ordinary activities		(52)	3,276
Net credit to asset revaluation reserve	13	-	8,282
Total revenues, expenses and valuation adjustments recognised directly in equity		-	8,282
Total changes in equity other than those resulting from transactions with the Australian Government as owner		(52)	11,558

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

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2004

	NOTES	2004 \$000	2003 \$000
ASSETS			
Financial assets			
Cash	8A	5,325	4,301
Receivables	8B	231	468
Total financial assets		5,556	4,769
Non-financial assets			
Land and buildings	9A, F	30,563	31,350
Infrastructure, plant and equipment	9B, C, F	4,484	4,348
Intangibles	9D, F	153	146
Inventories	9G	6	103
Other non-financial assets	9H	78	48
Total non-financial assets		35,284	35,995
Total assets		40,840	40,764
LIABILITIES			
Interest bearing liabilities			
Student bonds		61	56
Total interest bearing liabilities		61	56
Provisions			
Employees	10	1,756	1,651
Total Provisions		1,756	1,651
Payables			
Suppliers	11	698	700
Other payables	12	285	268
Total payables		983	968
Total liabilities		2,800	2,675
NET ASSETS		38,040	38,089

EQUITY

Contributed equity	13	3	-
Reserves	13	18,601	18,601
Accumulated surplus	13	19,436	19,488
Total equity		38,040	38,089

Current assets		5,640	4,920
Non-current assets		35,200	35,844
Current liabilities		2,323	2,099
Non-current liabilities		477	576

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

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2004

	NOTES	2004 \$000	2003 \$000
OPERATING ACTIVITIES			
Cash received			
Appropriations		16,047	18,872
Goods and services		1,834	1,915
Interest		223	267
GST recovered from ATO		555	514
Other		87	38
Total cash received		18,746	21,606
Cash used			
Employees		10,919	10,180
Suppliers		5,811	6,172
Borrowing costs		2	4
Total cash used		16,732	16,356
Net cash from operating activities	14	2,014	5,250
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of plant and equipment		283	111
Total cash received		283	111
Cash used			
Purchase of plant and equipment		1,276	3,052
Total cash used		1,276	3,052
Net cash (used by) investing activities		(993)	(2,941)
FINANCING ACTIVITIES			
Cash received			
Appropriations – contributed equity		3	-
Total cash received		3	-
Cash used			
Capital use charge paid		-	3,437
Repayments of debt		-	23
Total cash used		-	3,460
Net cash from (used by) financing activities		3	3,460
Net increase / (decrease) in cash held		1,024	(1,151)
Cash at the beginning of the reporting period		4,301	5,452
Cash at the end of the reporting period		5,325	4,301

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

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2004

	2004	2003
	\$000	\$000
BY TYPE		
CAPITAL COMMITMENTS		
Equipment ¹	-	75
Total capital commitments	-	75
OTHER COMMITMENTS		
Operating leases ²	115	279
Student production funding ³	291	291
Other commitments ⁴	184	136
Total other commitments	590	706
Net Commitments	590	781
BY MATURITY		
CAPITAL COMMITMENTS		
One year or less	-	75
Total capital commitments	-	75
OPERATING LEASE COMMITMENTS		
One year or less	82	175
From one to five years	33	104
Total operating lease commitments	115	279
OTHER COMMITMENTS		
One year or less	441	382
From one to five years	34	45
Total other commitments	475	427
Net Commitments	590	781

NB: All commitments are GST inclusive where relevant.

¹ Equipment commitments are estimates for upgrading emergency lighting.

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

³ Funding commitments by the AFTRS on scheduled student projects in the next 12 months.

⁴ 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 2004

There are no known contingencies.

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2004

Table of Contents

Note	Description
1	Summary of significant accounting policies
2	Adoption of Australian equivalents to International Financial Reporting Standards from 2005–2006
3	Economic dependency
4	Events occurring after reporting date
5	Operating revenues
6	Operating expenses
7	Borrowing cost
8	Financial assets
9	Non-financial assets
10	Provisions
11	Payables
12	Other payables
13	Equity
14	Cash flow reconciliation
15	Contingent liabilities and assets
16	Remuneration of council members
17	Related party disclosures
18	Remuneration of officers
19	Remuneration of auditors
20	Average staffing levels
21	Financial instruments
22	Appropriations
23	Assets held in trust
24	Reporting of outcomes

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2004

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Basis of Accounting

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

The statements have been prepared in accordance with:

- Finance Minister's Orders (*being the Commonwealth Authorities and Companies Orders (Financial Statements for reporting periods ending on or after 30 June 2004)*);
- Australian Accounting Standards and Accounting Interpretations issued by the Australian Accounting Standards Board; and
- Consensus Views of the Urgent Issues Group.

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 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 that are unrecognised are reported in the Schedule of Commitments and the Schedule of Contingencies. No unquantifiable or remote contingencies exist.

Revenues and expenses are recognised in 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 2002–2003, except for:

- revaluation of property plant and equipment on a fair value basis (refer to Note 1.12); and
- imposition of an impairment test for non-current assets carried at cost (refer to Note 1.13).

1.3 Revenue

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

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

Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the relevant asset.

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

Revenue from the rendering of services is recognised by reference to the stage of contract completion based on proportion of time lapsed to duration of the transaction.

Revenues from Government – Output Appropriations

The full amount of the appropriations for departmental outputs for the year is recognised as revenue.

1.4 Transactions with the Government as Owner

Amounts appropriated by the Parliament as equity injections are recognised as 'contributed equity' in accordance with the Finance Minister's Orders.

1.5 Employee Benefits

Benefits

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for wages and salaries (including non-monetary benefits) and annual leave are measured at their nominal amounts. Other employee benefits expected to be settled within 12 months of the reporting date are also measured at their nominal amounts.

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

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

Leave

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

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

Superannuation

Employees of AFTRS contribute to the Commonwealth Superannuation Scheme, the Public Sector Superannuation Scheme, and other private schemes. The liability for their superannuation benefits is recognised in the financial statements of those funds.

AFTRS makes employer contributions to those funds at the requested rates.

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

1.6 Leases

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

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

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

AFTRS entered into a sale and operating leaseback of certain IT assets in April 2002. Those assets were sold at cost.

1.7 Borrowing costs

All borrowing costs are expensed as incurred. No amount was capitalised during the reporting periods.

1.8 Cash

Cash means notes and coins held and any deposits held at call with a bank or financial institution. Cash is recognised at its nominal amount. Interest is credited to revenue as it accrues.

1.9 Receivables

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

1.10 Payables

Trade creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received.

1.11 Acquisition of Assets

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

1.12 Property, 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

Basis

Property, plant and equipment are carried at cost and valuation. Revaluations included to 30 June 2004 were done on a fair value basis. This change in accounting policy is required by Australian Accounting Standard AASB 1041 *Revaluation of Non-Current Assets*. Valuations undertaken in previous years were on deprival basis.

Motor vehicles are all valued at cost.

Accounting Standard AAS 6 Accounting Policies requires, where practicable, presentation of the information that would have been disclosed in the 2002–03 Statements had the new accounting policy always been applied. It is impracticable to present this information.

Frequency

Property, plant and equipment are revalued progressively in successive 3-year cycles, so that no asset has a value more than three years old. In 2003–04, plant and equipment were revalued. Assets in each class acquired after the commencement of a progressive revaluation cycle are not captured by the progressive revaluation then in progress.

The Finance Minister's Orders require that all property, plant and equipment assets be measured at up-to-date fair values from 30 June 2005 onwards. The current year is therefore the last year in which AFTRS will undertake progressive revaluations.

Conduct

Valuations of land and buildings are conducted by an independent qualified valuer. Valuations of plant and equipment are conducted by internal staff with appropriate technical knowledge.

Depreciation and Amortisation

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

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

	2004	2003
Leasehold land	76 years	76 years
Buildings on leasehold land	50 years	40 years
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	3 to 7 years	3 to 7 years
Intangibles	3 to 5 years	3 to 5 years

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 6C.

1.13 Impairment of Non-Current Assets

Non-current assets carried at up-to-date fair value at the reporting date are not subject to impairment testing.

1.14 Intangibles

These comprise externally developed softwares for internal use and are carried at cost.

Software is amortised on a straight-line basis over its anticipated useful life of 3 to 5 years (2002–03: 3 to 5 years).

1.15 Taxation

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

Revenues, expenses and assets are recognized net of GST:

- except where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- except for receivables and payables.

1.16 Foreign Currency

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

1.17 Insurance

AFTRS has insured for risks through Comcover (Government's insurable risk managed fund). Workers compensation is insured through Comcare Australia.

1.18 Comparative Figures

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

1.19 Rounding

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

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

2. ADOPTION OF AUSTRALIAN EQUIVALENTS TO INTERNATIONAL FINANCIAL REPORTING STANDARDS FROM 2005–2006

Accounting Standard AASB 1047 *Disclosing the Impact of Adopting Australian Equivalents to IFRS* requires that the financial statements for 2003–04 disclose:

- An explanation of how the transition to the Australian Equivalents is being managed, and
- A narrative explanation of the key differences in accounting policies arising from the transition.

Management of the transition to Australian Equivalents to IFRS

AFTRS has taken the following steps in preparation towards the implementation of Australian Equivalents:

- The Chief Finance Officer is formally responsible for the project and reports regularly to the Finance and Audit Committee on progress against the formal plan approved by the Committee.
- The plan requires the following key steps to be undertaken and sets deadlines for their achievement:
 - Identification of all major accounting policy differences between current AASB standards and the Australian Equivalents to IFRS progressively to 30 June 2004.
 - Identification of systems changes necessary to be able to report under the Australian equivalents, including those necessary to enable capture of data under both sets of rules for 2004–05, and the testing and implementation of those changes.
 - Preparation of a transitional balance sheet as at 1 July 2004, under Australian Equivalents, within three months of 30 June 2004.
 - Preparation of an Australian Equivalent balance sheet at the same time as the 30 June 2005 statements are prepared.
 - Meeting reporting deadlines set by Finance for 2005–06 balance sheet under Australian Equivalent Standards.
- The plan also addresses the risks to successful achievement of the above objectives and includes strategies to keep implementation on track to meet deadlines.
- To date, all major accounting and disclosure differences and system changes have been identified and the system changes have been tested successfully.
- Consultants will be engaged where necessary to assist with each of the above steps.

Major changes in accounting policy

Changes in accounting policies under Australian Equivalents are applied retrospectively i.e. as if the new policy had always applied. This rule means that a balance sheet prepared under the Australian Equivalents must be made as at 1 July 2004, except as permitted in particular circumstances by AASB 1 *First-time Adoption of Australian Equivalents to International Financial Reporting Standards*. This will enable the 2005–06 financial statements to report comparatives under the Australian Equivalents also.

Changes to major accounting policies are discussed in the following paragraphs.

Property plant and equipment

The Finance Minister's Orders now require property, plant and equipment assets carried at valuation in 2003–04 to be measured at up-to-date fair value from 2005–06.

In 2002–03 property was valued at fair value and during 2003–04, plant and equipment was converted to fair value. Motor vehicles are presently carried at cost.

Impairment of Non-Current Assets

AFTRS' policy on impairment of non-current assets is at note 1.13.

Under the new Australian Equivalent Standard, these assets will be subject to assessment for impairment and, if there are indications of impairment, measurement of any impairment. The impairment test is that the carrying amount of an asset must not exceed the greater of (a) its fair value less costs to sell and (b) its value in use. 'Value in use' is the depreciated replacement cost for assets which would be replaced if AFTRS were deprived of them.

The significant change is that, for assets carried at up-to-date fair value, whether for profit or not, they may nevertheless be required to be written down if costs to sell are significant.

Employee Benefits

The provision for long service leave is measured at the present value of estimated future cash outflows using market yields as at the reporting date on national government bonds.

Under the new Australian Equivalent standard, the same discount rate will be used unless there is a deep market in high quality corporate bonds, in which case the market yield on such bonds must be used.

3. ECONOMIC DEPENDENCY

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.

AFTRS is dependent on appropriations from the Parliament of the Commonwealth for its continued existence and ability to carry out its normal activities.

4. EVENTS OCCURRING AFTER REPORTING DATE

AFTRS has been given permission to develop a business case, based on Department of Finance and Administration guidelines, to evaluate the relocation of its current operations to a more appropriate location. Should the relocation proceed, it may impact on the carrying values of its property (see note 9).

	2004 \$000	2003 \$000
5. OPERATING REVENUES		
5A. Revenues from Government		
Appropriations for outputs	16,047	18,872
5B. Sale of Goods and Services		
Goods	304	342
Services	1,439	1,526
Total sales of goods and services to external parties	1,743	1,868
Cost of sales of goods	223	251
5C. Interest		
Bank deposits	221	263
5D. Net Gain from Sale of Plant and Equipment		
Equipment		
Proceeds from disposal	28	23
Net book value of assets disposed	(27)	(4)
<i>Net gain from disposal of equipment</i>	1	19
Motor vehicles		
Proceeds from disposal	22	78
Net book value of assets disposed	(24)	(78)
Write-offs	-	-
<i>Net (loss) from disposal of motor vehicles</i>	(2)	-
Proceeds from disposal	50	101
Net book value of assets disposed	(51)	(82)
<i>Total net gain / (loss) from disposals</i>	(1)	19
5E. Other Revenues		
Sponsorship and bequests	95	72
Bad debts recovered	-	1
Insurance recoveries	2	-
Total	97	73

2004	2003
\$000	\$000

6. OPERATING EXPENSES

6A. Employee Expenses

Wages and salaries	8,862	8,221
Superannuation	1,020	956
Leave and other benefits	779	810
Separation and redundancy	82	71
Other employee benefits	28	29
Total employee benefits expenses	10,771	10,087
Workers compensation premiums	173	92
Total employee expenses	10,944	10,179

6B. Supplier Expenses (non-related entities)

Supply of goods and services	4,920	5,262
Operating lease rentals	340	354
	5,260	5,616

6C. Depreciation and Amortisation

Depreciation / amortisation of property, plant and equipment and intangibles	1,832	1,899
Amortisation of leased assets	143	96
Total depreciation and amortisation	1,975	1,995

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

Leasehold land	143	96
Buildings on leasehold land	644	667
Equipment	1,128	1,146
Motor vehicles	23	40
Intangibles	37	46
Total depreciation and amortisation	1,975	1,995

6D. Writedown of Assets

Doubtful debts expense	(22)	25
------------------------	------	----

	2004 \$000	2003 \$000
7. BORROWING COST		
Finance charges on lease liabilities	-	1
Interest paid on student bonds	2	3
Total	2	4

8. FINANCIAL ASSETS

8A. Cash

Cash at bank	5,311	4,289
Cash on hand	14	12
Total cash	5,325	4,301
Balance of cash as at 30 June shown in the Statement of Cash Flows	5,325	4,301

8B. Receivables

Goods and services	36	46
Less: Provision for doubtful debts	(5)	(27)
	31	19
Other debtors	78	309
	109	328
Interest receivable	22	23
Income receivable	11	33
GST receivable	89	84
Total receivables (net)	231	468

Receivables (gross) are aged as follows:

Not overdue	210	440
Overdue by:		
Less than 30 days	7	25
30 to 60 days	14	4
60 to 90 days	5	-
more than 90 days	-	26
	26	55
Total receivables (gross)	236	495

Provision for doubtful debts is aged as follows:

Not overdue	-	-
Overdue by:		
Less than 30 days	-	-
30 to 60 days	-	-
60 to 90 days	-	-
more than 90 days	(5)	(27)
<hr/>		
Total provision for doubtful debts	(5)	(27)

Receivables for Goods and Services

Credit terms are generally net 30 days (2003: 30 days).

Other Debtors

Comprise student fees receivables (2004: \$78, 2003: \$81) and proceeds from equipment sold (2004: nil, 2003: \$228)

Interest Receivable

Temporarily surplus funds, mainly from monthly draw-downs of appropriation, are placed on deposit at call with AFTRS' banker. Interest is earned on the daily balance at the prevailing daily rate for money on call and is paid at month end.

	2004	2003
	\$000	\$000

9. NON-FINANCIAL ASSETS

9A. Land and Buildings

Leasehold land

at 2002–03 valuation (fair value)	8,725	8,725
Accumulated amortisation	(143)	-
Total Leasehold land	8,582	8,725

Buildings on leasehold land

at 2002–03 valuation (fair value)	22,625	22,625
Accumulated amortisation	(644)	-
Total Buildings on leasehold land	21,981	22,625

Total land and buildings (non-current)	30,563	31,350
---	---------------	---------------

9B. Equipment

At 2000–01 valuation (deprival)	-	16,357
Accumulated amortisation	-	(15,385)
	-	972

At 2003–04 valuation (fair value)	18,209	-
Accumulated amortisation	(15,043)	-
	3,166	-

At cost	1,303	4,302
Accumulated amortisation	(120)	(1,073)
	1,183	3,229

Total equipment	4,349	4,201
------------------------	--------------	--------------

9C. Motor Vehicles

At cost	277	271
Accumulated depreciation	(142)	(124)
Total motor vehicles	135	147

An internal valuation of equipment was carried out on 1 July 2003, with the assistance of AFTRS' technical staff. The Council of the AFTRS reviewed the valuation and approved its adoption. Revaluations prior to 1 July 2003 were based on deprival basis whilst 1 July 2003 was based on fair value. No material change to values occurred as a consequence of this change.

An independent valuation of leasehold land and buildings was carried out on 30 June 2003 by Mr G Nelson AAPI (Val) of the Australian Valuation Office. This valuation was based upon the fair value of the land and buildings in accordance with AASB 1041 which implies the amount for which an asset could be exchanged between knowledgeable, willing parties in an arms length transaction. While the AFTRS is the occupier of the premises this basis of valuation is appropriate.

	2004	2003
	\$000	\$000
9D. Intangibles		
Computer software		
At 2000 valuation (deprival)	-	678
Accumulated amortisation	-	(676)
	-	2
At cost	1,045	323
Accumulated amortisation	(892)	(179)
	153	144
Total computer software	153	146

The Finance Minister's Orders require intangibles to be carried at cost. No material change to values occurred as a consequence of this change.

9E. Movement in Asset Revaluation Reserve

Increment for leasehold land	-	2,870
Increment for buildings on leasehold land	-	5,412
	-	8,282

9F. Analysis of Property, Plant, Equipment and Intangibles

Table A – Reconciliation of the opening and closing balances of property, plant and equipment

	Land \$000	Buildings on leasehold land \$000	Total Land & Buildings \$000	Equipment \$000	Motor Vehicles \$000	Intangibles \$000	TOTAL \$000
As at 30 June 2003							
Gross book value	8,725	22,625	31,350	20,659	271	1,001	53,281
Accumulated depreciation / amortisation	-	-	-	(16,458)	(124)	(855)	(17,437)
Net book value	8,725	22,625	31,350	4,201	147	146	35,844
Additions by purchase	-	-	-	1,303	35	44	1,382
Net revaluation increment / (decrement)	-	-	-	-	-	-	-
Depreciation / amortisation expense	(143)	(644)	(787)	(1,128)	(23)	(37)	(1,975)
Disposals							
Other disposals	-	-	-	(27)	(24)	-	(51)
	(143)	(644)	(787)	148	(12)	7	(644)
As at 30 June 2004							
Gross book value	8,725	22,625	31,350	19,512	277	1,045	52,184
Accumulated depreciation / amortisation	(143)	(644)	(787)	(15,163)	(142)	(892)	(16,984)
Net book value	8,582	21,981	30,563	4,349	135	153	35,200

Table B – Assets at valuation

	Land \$000	Buildings on leasehold land \$000	Total Land & Buildings \$000	Equipment \$000	Motor Vehicles \$000	Intangibles \$000	TOTAL \$000
As at 30 June 2004							
Gross book value	8,725	22,625	31,350	18,209	-	-	49,559
Accumulated depreciation / amortisation	(143)	(644)	(787)	(15,043)	-	-	(15,830)
Net book value	8,582	21,981	30,563	3,166	-	-	33,729
As at 30 June 2003							
Gross book value	8,725	22,625	31,350	16,357	-	678	48,385
Accumulated depreciation / amortisation	-	-	-	(15,385)	-	(676)	(16,061)
Net book value	8,725	22,625	31,350	972	-	2	32,324

	2004	2003
	\$000	\$000

9G. Inventories

Inventories held for sale	6	103
---------------------------	---	-----

All inventories are current assets.

Inventories held are for publications retail sales. This activity has now ceased.

9H. Other non-financial assets

Prepayments	78	48
-------------	----	----

10. PROVISIONS

Annual leave	615	621
Long service leave	687	654
Accrued salaries, wages and superannuation	454	376
Aggregate employee benefit liability and related on costs	1,756	1,651

Current	1,279	1,075
Non-current	477	576
	1,756	1,651

11. SUPPLIERS

Trade creditors	610	648
Accrued trade payables	88	52
	698	700

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

12. OTHER PAYABLES

Deferred income	265	244
Accruals and sundry payables	20	24
	285	268

All other payables are current.

13. EQUITY

Item	Accumulated results		Asset revaluation reserve		Contributed Equity		TOTAL EQUITY	
	2004 \$000	2003 \$000	2004 \$000	2003 \$000	2004 \$000	2003 \$000	2004 \$000	2003 \$000
Opening balance as at 1 July	19,488	19,480	18,601	10,319	-	-	38,089	29,799
Net surplus / (deficit)	(52)	3,276	-	-	-	-	(52)	3,276
Net revaluation increment / (decrement)	-	-	-	8,282	-	-	-	8,282
Transactions with owner								
Returns on capital								
Capital use charge	-	(3,268)	-	-	-	-	-	(3,268)
Contributions by owner								
Appropriations (equity injections)	-	-	-	-	3	-	3	-
Closing balance as at 30 June	19,436	19,488	18,601	18,601	3	-	38,040	38,089
Total equity attributable to the Australian Government	19,436	19,488	18,601	18,601	3	-	38,040	38,089

	2004 \$000	2003 \$000
14. CASH FLOW RECONCILIATION		
Operating surplus (deficit)	(52)	3,276
Non-cash items		
Depreciation and amortisation	1,975	1,995
Write-down of stock	96	
Gain (loss) on disposal of assets	1	(19)
Increase / (decrease) in doubtful debt provision	(22)	25
Changes in assets and liabilities		
(Increase) / decrease in receivables	(16)	49
(Increase) / decrease in inventories	1	(15)
(Increase) / decrease in other assets	89	161
Increase / (decrease) in employee provisions	105	-
Increase / (decrease) in supplier payables	(180)	(251)
Increase / (decrease) in other payables	17	29
Net cash from operating activities	2,014	5,250

15. CONTINGENT LIABILITIES AND ASSETS

There are no contingent liabilities or assets to report.

16. REMUNERATION OF COUNCIL MEMBERS

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

\$Nil – \$9,999	4	2
\$10,000 – \$19,999	3	5
\$30,000 – \$39,999	1	1
\$50,000 – \$59,999	-	1
\$120,000 – \$129,999	-	1
\$210,000 – \$219,999	1	-
Total number of the AFTRS Council members	9	10
	\$	\$
Aggregate amount of superannuation payments in connection with the retirement of council members	73,119	25,091
Other remuneration received or due and receivable by the AFTRS council members	246,511	258,740
Total remuneration received or due and receivable by the AFTRS council members	319,630	283,831

The council members of AFTRS consist of the Director of the School as well as staff and student representatives and persons independent of the School. The Director and staff representative receive no additional remuneration for these duties. The total remuneration of the council members is shown above.

17. RELATED PARTY DISCLOSURES

Council members of the AFTRS

Council members during the year were:

D Gilbert	(Chair)
F Cameron	(appointed 4/11/2003)
J Rimmer	(appointed 4/11/2003)
M Long	(AFTRS Director)
S Britton	(staff representative elected 17/3/2004)
M Carnegie	
M Carter	(student representative elected 15/3/2004)
D Elfick	
R Perkins	
H Massad	(student representative term expired 14/3/2004)
P Millynn	(staff representative term expired 16/3/2004)
J Lane	(term expired 23/9/2003)

The aggregate remuneration of Council members is disclosed in Note 16.

Other transactions with Council Members or Council related entities

There were no related party transactions with Council members or Council-related entities.

18. REMUNERATION OF OFFICERS

The number of officers who received or were to receive total remuneration of \$100,000 or more:

	2004	2003
\$100,000 – \$109,999	1	-
\$110,000 – \$119,999	1	2
\$120,000 – \$129,999	2	1
	<hr/>	
	4	3
	\$	\$

The aggregate amount of total

remuneration of officers shown above	471,897	354,647
--------------------------------------	---------	---------

The officer remuneration includes all officers concerned with or taking part in the management of the AFTRS during the year except that of the Director. Details relating to the Director have been incorporated in Note 16 Remuneration of Council Members. The above amounts include superannuation contributions.

19. REMUNERATION OF AUDITORS

Remuneration (net of GST) to the Auditor-General for auditing financial statements for the reporting periods	\$	\$
The fair value of services provided was	35,000	33,000

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

20. AVERAGE STAFFING LEVELS

Average effective staffing levels for the AFTRS during the years were

152	148
-----	-----

21. FINANCIAL INSTRUMENTS

(a) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Non-Interest Bearing		Total		Weighted Average Effective Interest Rate	
		2004	2003	2004	2003	2004	2003	2004	2003
		\$000	\$000	\$000	\$000	\$000	\$000	%	%
Financial Assets									
Cash at bank	8A	5,311	4,289	-	-	5,311	4,289	4.54	4.27
Cash on hand	8A	-	-	14	12	14	12	n/a	n/a
Receivables for goods and services	8B	-	-	31	54	31	54	n/a	n/a
Other receivables	8B	-	-	200	414	200	414		
Total		5,311	4,289	245	480	5,556	4,769		
Total Assets						40,840	40,764		

Financial Instrument

	Notes	Non-Interest Bearing		Total		Weighted Average Effective Interest Rate	
		2004	2003	2004	2003	2004	2003
		\$000	\$000	\$000	\$000	%	%
Financial liabilities							
Trade creditors	11	698	700	698	700	n/a	n/a
Other payables	12	285	268	285	268	n/a	n/a
Total financial liabilities		983	968	983	968	-	-
Total liabilities				2,800	2,675		

(b) Net fair values of financial assets and liabilities

Financial assets

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

Financial liabilities

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

(c) Credit risk exposures

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

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

2004	2003
\$000	\$000

22. APPROPRIATIONS

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

Balance carried forward from previous year	-	-
Appropriation Act No. 1 & 3	16,047	18,872
Appropriation Act No. 2 & 4	3	-
Available for payment of CRF	16,050	18,872
Payment made out of CRF	16,050	18,872
Balance carried forward to next year	-	-

When received, the appropriations are legally the money of AFTRS and do not represent any balance remaining in the CRF.

23. TRUST MONEY

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

Trust funds managed by the AFTRS

Fund opening balance	767	813
Dividends	75	28
Interest	1	2
Increase / (decrease) in value of investment	38	(42)
Imputation refund received	-	9
Management fees	(8)	(9)
Scholarships	(36)	(34)
Fund closing balance	837	767

Represented by:

Cash management fund	58	38
Share portfolio	771	729
Property trusts	8	-
Total funds managed by MF Management P/L	837	767

24. REPORTING OF OUTCOMES

24A. Outcomes of AFTRS

The AFTRS is structured to meet one outcome:

- 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.

The 3 outputs identified with this outcome are detailed in note 24C.

24B. Net cost of outcome delivery

	Outcome 1	
	2004	2003
	\$000	\$000
<i>Departmental expenses</i>	18,210	17,901
<i>External revenues</i>		
Goods and services	1,743	1,868
Interest	221	263
Revenue from sales of assets	50	101
Sponsorship and bequests	95	72
Bad debts recovered	-	1
Insurance recoveries	2	-
Total external revenues	2,111	2,305
Net Cost of outcome	16,099	15,596

24C. Departmental Revenues and Expenses by Output Groups and Outputs

	Outcome 1							
	Output 1		Output 2		Output 3		Total	
	2004	2003	2004	2003	2004	2003	2004	2003
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
<i>Operating expenses</i>								
Employees	8,908	8,729	157	281	1,879	1,169	10,944	10,179
Suppliers	4,282	5,123	75	310	903	183	5,260	5,616
Depreciation and amortisation	1,608	700	28		339	1,295	1,975	1,995
Write-down of assets	(22)	25	-	-	-	-	(22)	25
Value of assets sold	51	82	-	-	-	-	51	82
Borrowing costs expense	2	-	-	-	-	4	2	4
Total operating expenses	14,829	14,659	260	591	3,121	2,651	18,210	17,901
<i>Funded by:</i>								
Revenues from government	13,062	15,361	230	269	2,755	3,242	16,047	18,872
Sale of goods and services	1,662	1,636	81	232	-	-	1,743	1,868
Interest	221	263	-	-	-	-	221	263
Revenue from sales of assets	50	101	-	-	-	-	50	101
Others	97	73	-	-	-	-	97	73
Total operating revenues	15,092	17,434	311	501	2,755	3,242	18,158	21,177

The Capital Usage Charge is not included in any of the net cost of outcomes as it is not an operating expense.

The comparatives in this table have been restated for greater accuracy.

Index

- Aboriginal Australians, *see* Indigenous training
- Academic Board, 15, 32
- accidents and dangerous occurrences, 56
- accommodation, 46
- accountability and management, 10, 14–17
- administrative tribunal decisions, 50
- AFC, 23
- AFTRS Code of Conduct, 16
- AFTRS Council, 9–13, 25, 50
- AFTRS Management Forum, 15
- alumni, *see* graduates
- Apple Mac Laboratory, 45
- applications, 22
- appointments, *see* staff appointments
- attachments, 27–8, 34, 42
- audio, *see* Sound
- auditors, 13
- audits, 46, 50
- Australian Film Commission, 23
- Australian Film Television and Radio School Act 1973*, 50, 88–9
- Australian National Audit Office (ANAO/Auditor-General), 13, 46, 50
- Australian Roundtable for Arts Training Excellence, 23
- Australian Universities Quality Agency (AUQA) standards, 27
- awards and recognition, 24, 79–81
- Cinematography Department, 28
- Television, 34
- see also* film festivals and awards;
- sponsored awards, grants and scholarships
- biodiversity conservation, 56
- branding/positioning project, 24
- broadcast sales, 85
- Building Maintenance Section, 46
- Business of Creativity program, 26, 28, 38, 39, 40
- Camera Assistants Volunteer Attachment Scheme, 27–8
- carer's leave, 53
- Casting Consultant, 29
- Central Services Section, 46
- Centre for Screen Studies and Research, 32, 59, 60, 69
- certified agreement, 44
- Cinematography, 27–8, 30, 38
- full-time students, 59
- graduates, 63
- guest lecturers, 65
- short courses, 60
- Code of Conduct, 16
- committees, 12–13, 15, 41, 52–3, 56
- Commonwealth Disability Strategy, 51–2
- Commonwealth Ombudsman, 50
- community relations, 31, 34, 46–7
- complaint and grievance mechanisms, 52
- composition, *see* Screen Composition
- conferences, *see* professional activities
- consultancies, 21–2, 29, 43
- convocation, Council members appointed from, 10–11, 12
- Corporate and Student Services, 41–4
- Head of, 12, 15, 41
- corporate governance, 9–17, 25
- Corporate Plan, 14
- key achievements, 21–5
- Council, 9–13, 25, 50
- court decisions, 50
- cultural awareness training, 53
- curriculum and courses, 15, 21–2
- Business of Creativity, 26, 28, 38, 39, 40
- Digital Interactive, 26, 30
- Discovering Story course, 33
- Documentary, 30
- Editing, 30
- Indigenous units, 21, 23
- Producing, 31
- Radio, 35–6

- Screen Composition, 32
- Screen Studies, 32
- television drama, 29
- see also* National Industry Training Program
- Curriculum Review, 21
- Customer Service Charter, 41, 52

- dangerous occurrences and accidents, 56
- Dean of Studies, 15, 27, 32
- decision-making, staff and student participation in, 43
- Department of Communications, Information Technology and the Arts, 23
- Design, 28, 59, 60, 63, 65
- Digital Media, 29, 30
 - full-time students, 59
 - graduates, 63
 - guest lecturers, 66
 - short courses, 34, 38, 60
- Digital Interactive, 26, 30
- Directing, 29, 38, 59, 60, 63, 66
- Director, 11, 13, 15, 23
 - perspective of, 7
- disabilities, people with, 51–2, 55
- Discovering Story course, 33
- distribution, 48, 85
- Documentary, 30, 59, 60, 63, 66
- DVD, 42, 45
 - releases, 23, 30, 47, 85

- Editing, 30–1, 33, 45
 - full-time students, 59
 - graduates, 63
 - guest lecturers, 67
 - short courses, 60
- EEO Committee, 52–3
- Emergency Lighting and Signage System, 46
- employment of graduates
 - Design, 28
 - Digital Media, 29
 - Documentary, 30
 - Editing, 31
 - Radio, 35
 - Screenwriting, 33
 - Sound, 34
 - Television, 34
- Engineering, 45
 - enrolments, 22
 - enterprise bargaining, 44
 - environment protection and biodiversity conservation, 56
 - Equal Employment Opportunity (EEO), 52–5
 - equipment and facilities, 44–5
 - Design, 28
 - Editing, 30, 45
 - Radio, 35
 - Screen Composition, 32, 45
 - Sound, 33–4, 45
 - equity, 51–5
 - see also* Indigenous training
 - Executive, 15
 - Exit Survey, 22

 - facilities, *see* equipment and facilities
 - family commitments and work, 43, 53
 - Fearless Media, 39
 - females, *see* women
 - Film and Television Institute, 40
 - film festivals and awards, 24, 27, 48, 79–81
 - Cinematography students, 27
 - Digital media students, 29
 - Indigenous students, 41
 - Producing students, 31
 - Queensland Office, 38
 - Screen Composition students, 32
 - Sound students, 34
 - Western Australian representative, 40
 - see also* sponsored awards, grants and scholarships
 - film screenings, 24, 40
 - Film, Television and Digital Media, 26–34
 - Head of Film, 15, 26
 - finance, 25, 43
 - Finance and Audit Committee, 12–13
 - Finance Department, 42
 - fraud control, 15
 - freedom of information, 51
 - full-time staff, 54
 - full-time students, 59
 - functions and responsibilities, 88–9
 - Council, 9–10
 - Finance and Audit Committee, 13

 - glossary, 90–2
 - Gold Coast, 38
 - governance, 9–17, 25

Governor-General, Council members
 appointed by, 10, 11, 12
 Graduate Certificate in Commercial Radio
 Programming, 35
 Graduate Diploma (Film and Television), 32,
 59, 64
 Graduate Diploma in Commercial Radio
 Broadcasting, 64
 see also Radio
 Graduate Diploma in Location Sound, 59
 Graduate Diploma in Television Producing
 (Non-Drama), 59
 graduates, 24, 49, 63–4
 Indigenous, publication about, 23
 see also employment of graduates;
 film festivals and awards;
 student productions
 grievance mechanisms, 52
 guest lecturers, 65–70

 Harassment Contact Officers, 52
 health and safety, 56
 human resources, *see* staff
 Human Resources Department, 42–4

 indemnities, 50
 Indigenous Issues Committee, 41, 53
 Indigenous Program Initiative (IPI), 36, 40–1
 Indigenous Screen Australia, 23
 Indigenous (ATSI) staff, 55
 Indigenous training, 23, 40–1
 international curriculum unit, 21
 industrial relations, 43
 industry, employment in, *see* employment of
 graduates
 industry relations, 23–4
 Cinematography, 28
 Design, 28
 Digital Media, 29
 Documentary, 30
 Producing, 31
 Queensland Office, 38
 Radio, 35
 Screen Composition, 32
 Screenwriting, 33
 Sound, 33
 South Australian Office, 38
 Tasmanian representative, 39
 Technology and Infrastructure
 Management, 44
 Television, 34
 Victorian Office, 39
 see also professional activities
 Industry Training Program, 22
 industry attachments, 27–8, 34, 42
 information technology, 45, 46
 insurance premiums, 50
 Interactive @ AFTRS Consultancy, 21–2
 internal auditor, 12, 13
 international activities, 28, 29
 see also film festivals and awards
 international Indigenous curriculum unit, 21
 international sales, 85
 Internet, 47, 52, 62
 internships, 23, 33, 47
 ISA, 23
 IT, 45

 Janke, Terri, 23
 Jerzy Toeplitz Library, 42, 61, 62
 jobs for graduates, *see* employment of
 graduates
 judicial decisions, 50

 Key Performance Indicators (KPIs), 14

 legislation, 50, 88–9
 Library, 42, 61, 62
 Location Sound, 59

 Mac Laboratory, 45
 Macquarie Bank Indigenous Scholarship,
 23, 41
 Macquarie University, 27, 53
 Mail Room, 46
 males, *see* men
 management and accountability, 10, 14–17
 management committees, 15
 management information systems (MIS), 45
 management level, women at, 53
 Marketing and Community Relations, 25,
 46–8
 Head of, 15, 46
 Master of Arts (Film and Television), 32, 59,
 63–4
 Master of Arts, Honours (Film and
 Television), 59, 63
 media coverage, 48

- Melbourne Office, 39, 45, 54
- Memorandum of Understanding, 27
- men, 37, 60
 - staff members, 54, 55
- mentoring programs, 49
- Minister, 9
- ministerial directions, effects of, 50
- mission statement, 20
- music, *see* Screen Composition
- Myer Scholar, 41

- National Industry Professional Development Program, 36
- National Industry Training Program (short courses), 30, 32, 33, 34, 36–40, 45
 - recruitment, 46, 47–8
 - statistics, 60, 62
- National Screening Tour, 24, 40
- Network, 24, 49
- New South Wales, 54, 59, 60
- New Zealand students, 59
- news coverage, 48
- Nine Network, 23, 33
- non-English speaking backgrounds, staff
 - from, 53, 55

- objectives, 21–5
 - Corporate and Student Services Branch, 41
 - National Industry Professional Development Program, 36
- occupational health and safety, 56
- Ombudsman, 50
- operational activities, 21–49
- organisation and structure, 9–13, 17
 - Corporate and Student Services, 41, 42, 46
 - Film, Television and Digital Media, 26–8
 - Marketing and Community Relations, 46
 - National Industry Training Program, 36
 - Radio, 35–6
- organisation chart, 17
- outsourcing, 27, 29
- overseas sales, 85

- Parliamentary Committees, 50
- part-time staff, 53, 54
- partnership agreement, 23
- pedagogical practices, 22, 27, 35

- personal information maintained, 50–1
- Pesce, Mark, 21–2
- Post Production Department, 44–5
- Postgraduate Courses Committee, 15
- powers of AFTRS, 89
- press releases, 48
- Print Room, 46
- privacy, 51
- private commitments and work, 43, 53
- Producing, 31, 33
 - full-time students, 59
 - graduates, 64, 31
 - guest lecturers, 67–8
 - short courses, 60
- professional activities, 43, 47
 - Cinematography, 28
 - Corporate and Student Services, 41
 - Digital Media, 29
 - Documentary, 30
 - Queensland Office, 38
 - Radio, 35
 - Screen Studies, 32
 - Sound, 34
 - Tasmanian representative, 39
 - Technology and Infrastructure Management, 44
 - Television, 34
 - Victorian Office, 39
- Professional Excellence Office (PEXO), 27
- promotion of AFTRS, 24, 25
- Property Services, 46
- publications, 23, 40, 47–8
 - for students, 27
 - Screen Studies, 32
- Publications and Design, 47–8
- publicity, 48

- quality of teaching, 22, 27, 35
- Queensland, 59, 60
- Queensland Office, 36, 38, 54

- Radio, 35–6
 - AFTRS On-air Studio, 45
 - full-time students, 59
 - graduates, 64
 - guest lecturers, 68
 - Head of, 15
 - short courses, 45, 60
- recruitment, 22, 30, 40, 46, 47–8

recruitment of staff, *see* staff appointments
 remuneration, 12, 54
 resources, 25
 see also finance; staff
 responsibilities, *see* functions and responsibilities
 Risk Analysis, 14
 Risk Management, 15–16
 Roadshow Entertainment, 23, 47

salaries, 12, 54
 sales and distribution, 48, 85
 scholarships, *see* sponsored awards, grants and scholarships
 screen business skills program, 26, 28, 38, 39, 40
 Screen Composition, 30, 31–2, 45
 full-time students, 59
 graduates, 32, 64
 guest lecturers, 68–9
 short courses, 60
 Screen Studies, 32, 59, 60, 69
 Screenwriting, 33, 38
 full-time students, 59
 guest lecturers, 69
 graduates, 33, 64
 Nine Network trainee position, 23, 33
 short courses, 33, 60
 security of IT, 45
 senior executive staff, 15
 senior management, 53, 55
 Service Charter, 41, 52
 short courses, *see* National Industry Training Program
 showreels, 48
 social justice, 51–5
 see also Indigenous training
 Sound, 30, 33–4
 full-time students, 59
 graduates, 34, 64
 guest lecturers, 69
 short courses, 45, 60
 South Australia, 59, 60
 South Australian Office, 38, 45, 45, 54
 sponsored awards, grants and scholarships, 82–4
 Design, 28
 Documentary, 30
 Indigenous, 23, 41
 Queensland Office, 38
 Screen Composition, 32
 Screenwriting, 33
 Sound, 34
 South Australian Office, 38
 Television, 34
 see also supporters of AFTRS
 staff, 15, 42–4, 51–6
 Code of Conduct, 16
 Council representatives, 11, 12
 indemnities and insurance premiums for, 50
 Professional Excellence Office (PEXO), 27
 Radio, 35–6
 staff appointments, 53
 Dean of Studies, 27
 Directing, 29
 Marketing and Community Relations, 46
 National Industry Training Program, 36
 Producing, 31
 Screen Studies, 32
 South Australian Office, 38
 staff training and development, 43, 52
 AUQA standards, 27
 occupational health and safety, 56
 standards, 21–2, 27
 State offices, 36, 38–40, 45, 54
 statutory office holder, 15
 statutory reports, 50–6
 story development, 31, 33
 structure, *see* organisation and structure
 student attachments, 27–8, 34, 42
 student productions, 22, 27, 71–8
 casting, 29
 DVD releases, 23, 30, 47, 85
 Queensland, 38
 sales, 85
 see also film festivals and awards
 Student Services, 41, 42
 Student Support Services, 27
 students, 15, 22, 59–60
 Council representatives, 11, 12
 publications for, 27
 participation in decision-making, 43
 studies assistance for staff, 43
 see also sponsored awards, grants and scholarships
 supporters of AFTRS, 47, 86–7

Cinematography, 28
Editing, 31
Screen Composition, 32
Sound, 33–4
South Australian Office, 38
Sydney Corporate Management Forum, 25

Tasmania, 39, 59, 60
teaching practices/quality, 22, 27, 35
Technology and Infrastructure Management,
15, 44–6
Television, 34, 59, 60, 64, 69–70
television drama, 29
temporary staff, 54
3D Animation Certificate, 29, 64
timetable, 21
Titles and Broadcast Design Certificate, 64
Torres Strait Islanders, *see* Indigenous
training
tribunal decisions, 50

values, 20
Victoria, 59, 60
Victorian Office, 39, 45, 54
Video Post, 44–5
Village Roadshow, 23, 47
vision statement, 20

web site, 47, 62
Western Australia, 40, 59, 60
women, 37, 60
staff members, 53–5
work and private commitments, 43, 53
workplace relations, 44
writing, *see* Screenwriting