

AFTRS Annual Report 1997-98

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Australian Film Television & Radio School

Annual Report 1997-98

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Australian Film Television & Radio School

Senator the Hon Richard Alston
Minister for Communications, the Information Economy and the Arts
Parliament House
Canberra ACT 2600


Dear Minister

It gives me great pleasure to deliver my first Annual Report as Chair of Council.

The 1997-98 Annual Report has been prepared under section 38 of the *Australian Film Television and Radio School Act, 1973*, in accordance with the Requirements for Departmental Annual Reports and for Statutory Authorities, as fully stated in the introduction on pVII.

Section 38 of the AFTRS Act, through the application of Division 3 Part XI of the *Audit Act, 1901*, provides that the annual report shall be furnished to the Minister as soon as practicable after the end of each financial year, and subsection 34C(2) of the *Acts Interpretation Act, 1901* provides that annual reports such as the AFTRS' shall be furnished within six months after the end of the financial year.

This report covers a period where my predecessor Robin Hughes was Chair. As you know, in her six years Robin made a huge contribution to the School and the changes it has undergone, some of which are detailed in the following pages. On behalf of Council I wish to take this opportunity to thank her sincerely for her enormous efforts.



Tristram Miall
Chair of Council
Date

Mission Statement

To operate as the national centre of excellence in professional education and training for the Australian film, broadcasting and new media industries.

Objectives and Values

The objectives of the AFTRS are to:

- 1 Prepare students and industry practitioners to the highest standard for work in the film, broadcasting and new media industries.
- 2 Encourage experimentation, innovation and excellence in screen and broadcasting production.
- 3 Provide national access to education and training programs and resource materials.
- 4 Foster a close relationship and collaboration with industry.
- 5 Strengthen an international profile.
- 6 Encourage social and cultural diversity among program makers in the film, broadcasting and new media industries.
- 7 Conduct and encourage research into screen and broadcasting production especially where relevant to education and training issues.
- 8 Foster a creative, collaborative and productive working environment attuned to AFTRS educational objectives.

In pursuing its objectives, the AFTRS values:

- Excellence
- Innovation
- Creativity
- Collaboration
- Diversity
- Professionalism

Introduction

This report of the Australian Film Television & Radio School for the 1997-98 financial year was compiled in accordance with the Requirements for Departmental Annual Reports approved by the Joint Committee of Public Accounts in March 1994 and updated February 1996. The report also complies with the Commonwealth Authorities and Companies Act of 1997 and with the Guidelines for the Content, Preparation and Presentation of Annual Reports by Statutory Authorities, November 1982.

It is understood that the Guidelines for Statutory Authorities are being revised for next financial year but at the time of writing, information on the likely new requirements was not available. To ensure that the Report was appropriately structured and contained all information required, specific advice was gathered from the Department of Communications and the Arts, the Senate Environment, Recreation, Communication and the Arts References Committee and AusInfo's Annual Report Network.

The report of operations is structured around the corporate objectives contained in the AFTRS Corporate Strategy which was refined in 1998. The report does not refer to the various organisational units of the AFTRS, except to indicate the contribution of specific units to the achievement of particular objectives.

Further information about the activities of the AFTRS is available in a number of agency publications. These include the AFTRS Handbook and the AFTRS Infobook. Individual Departments publish documents which promote their students, recruitment and special activities. The AFTRS website also contains information about the School's activities. Over one hundred sites have a link to the AFTRS website, which indicates its value as a reference point.

AFTRS Legislation

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

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

Functions and Powers of the AFTRS

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

Functions of the school

5. (1) 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 co-operate 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.
- (2) 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.

Court and Administrative Tribunal Decisions

There were no judicial decisions nor were there decisions by administrative tribunals involving the AFTRS during 1997-98.

Corporate Structure

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

Council Members

The AFTRS Council held eight meetings in the reporting period 1 July 1997 to 30 June 1998.

Council members as of 30 June 1998 were:

Appointed by the Governor-General

- Tristram Miall (Chair)
Independent Filmmaker, NSW
26 November 1997–25 November 2000
First term as Chair
- Andrew Myer
Managing Director, Eclipse Films, Vic
16 April 1997–15 April 2000
First term
- Robyn Watts
CEO Southern Star, NSW
16 April 1997–15 April 2000
First term

Appointed from Convocation

- Christopher Thomas
Managing Partner, Egon Zehnder International, Vic
30 August 1996–29 August 1999
First term

- Lydia Miller
Independent Filmmaker, NSW
12 September 1997–11 September 2000
First term
- Rachel Perkins
Blackfella Films Pty Ltd, NSW
3 July 1998–2 July 2001
First term

Ex Officio

- Rod Bishop
Director, AFTRS
30 January 1996–29 January 2001

Staff elected member

- George Whaley
Head of Directing, AFTRS
15 March 1998–14 March 1999

Student elected member

- Lesley Dyer
MA Student (Producing)
15 March 1998–14 March 1999

Council Member Retired in 1997–98

- Robin Hughes, AO (Chair)
Independent Filmmaker, NSW
20 November 1994–19 November 1997
Second term

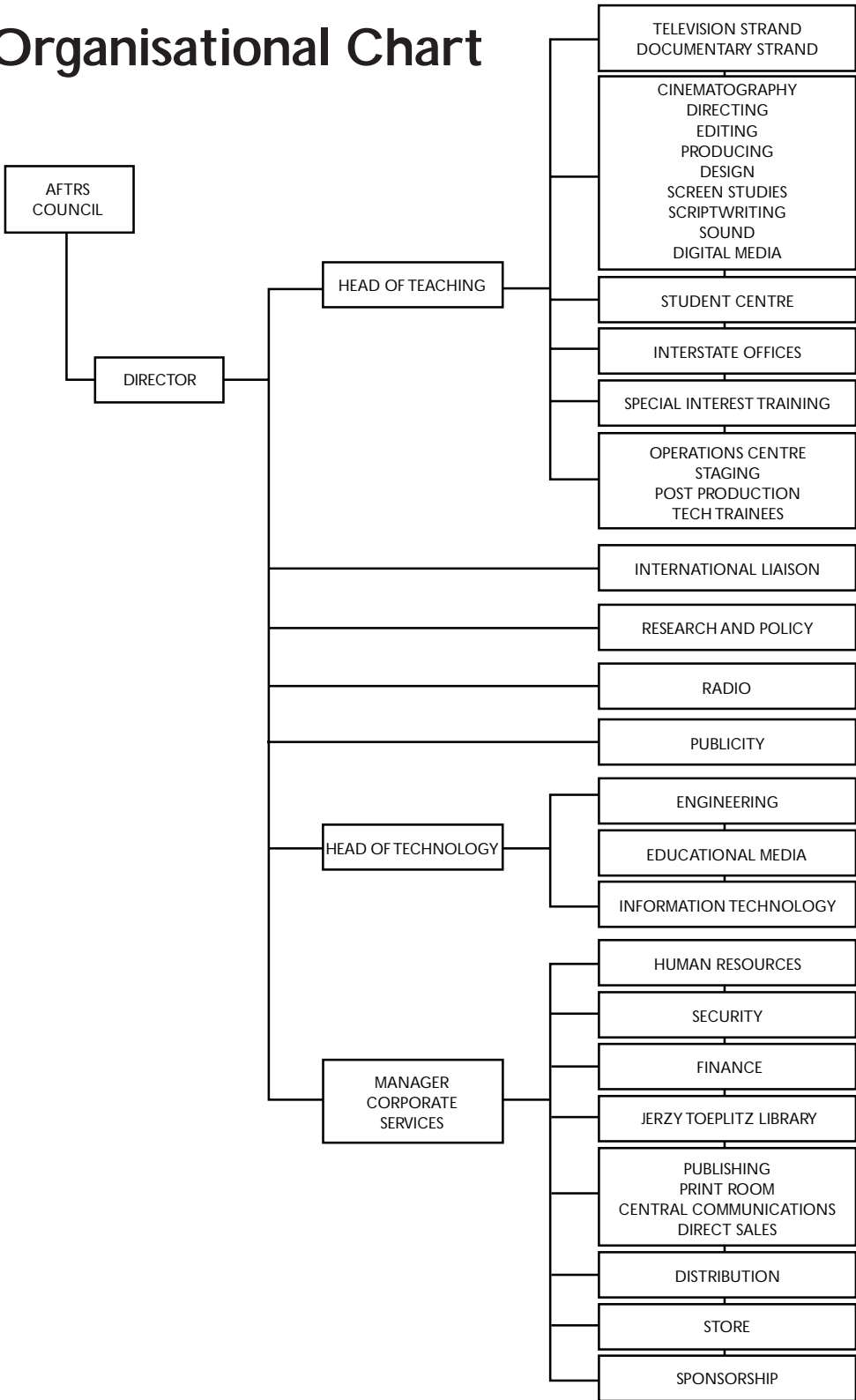
Staff

The School's educational programs are delivered nationally by a group of core staff and supported by freelance industry professionals who are contracted on a short term basis. The main centre of activity is in Sydney with offices in Melbourne, Brisbane and Adelaide, and representatives in Perth and Hobart. The School strives to ensure that the high standards of academic excellence and production are maintained by the recruitment of highly skilled staff and students.



At the farewell of departing Chair, Robin Hughes, l to r, Lucienne Joy (Head of Radio), Tristram Miall (Chair), Robin Hughes, Sara Hourez (Manager, Special Programs), Annie Breslin (Head of Sound), Joe Velikovsky (graduate), Annabelle Sheehan (Head of Teaching) and Ruth Saunders (Manager, Distribution).

Organisational Chart

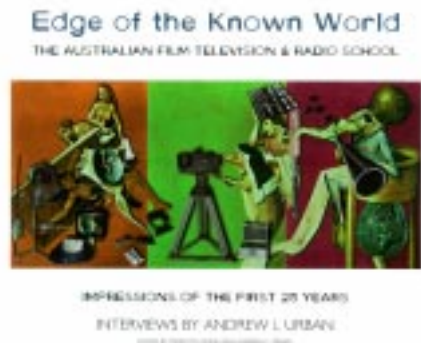


Management Discussion

25th Anniversary

1998 marks the 25th Anniversary of the School, prompting reflection on past accomplishments and future goals. Established under the *Australian Film Television and Radio School Act, 1973* (as amended), the School has evolved into the national training institution for the film, broadcast and new media industries. Considerable effort was devoted this year to producing a major publication *Edge of the Known World: The Australian Film Television & Radio School*, a history of the School's first 25 years, which will be launched towards the end of 1998. Some of the important facts contained in the book include:

- 96% of all film and television graduates find employment in the industry.
- 80% of all radio graduates are employed in the industry.
- AFTRS is the only film and television school in the world to have produced both the winner of the Palme d'Or (Jane Campion) and the Caméra d'Or (Shirley Barrett) at the Cannes Film Festival.
- Eleven features and nine shorts by our students and graduates have been officially selected for the Cannes Film Festival.
- Student films have won 303 awards in more than 200 international film festivals.



Andrew L Urban (Front Up, SBS Television), conducted 60 interviews with graduates and former and present administrators and staff for *Edge of the Known World*, the book edited by Andrew and AFTRS Publisher Meredith Quinn to commemorate the first 25 years of the School's history.

- Our graduates have amassed the following feature film credits – director (86), producer (37), writer (54), director of photography (74), editor (31) and sound (140).
- Graduates' credits on television series and telefeatures include – director (44), producer (17), writer (38), and director of photography (10).

Recognition

This year marked the third consecutive year an Australian feature film selected for Official Competition at the Cannes Film Festival was directed by an AFTRS graduate. Awards for our student films doubled from eleven in 1996-97 to 22 in 1997-98. Revenue from local and international sales for student films increased by 33%. Sponsorship for AFTRS activities, particularly graduation prizes, increased from \$100 000 in 1996-97 to \$150 000 in 1997-98.

Compared to achievements in other branches of the arts, there has been relatively little recognition of Aboriginal and Torres Strait Islander filmmakers; AFTRS has been a catalyst in redressing this balance. A recent survey in higher education has shown that the AFTRS ranks fourth in the country for the percentage enrolment of Indigenous students. Indigenous directing graduate, Ivan Sen, and current student, Erica Glynn, received awards and nominations for their films at the Dendy Awards and the St Kilda Film Festival Awards, respectively.

Restructuring

In restructuring initiatives, AFTRS abolished the position of Chief Engineer and replaced it with Head of Technology. The new position incorporates the previous functions of the Chief Engineer, but adds a brief to 'digitise' the production processes within AFTRS. To this end, the Educational Media Department will be disbanded and the two positions converted to Producer, Electronic Publishing and Production Designer, Electronic Publishing. AFTRS continued to pursue the online world – in a joint venture with NIDA two low-end online content projects (*Byte Sized Theatre* and *Love Cuts*) are up and running on the internet, funded by the Department of Communications and the Arts.

Other restructuring moves include a change of title from the Head of Film and Television to the Head of Teaching, providing a greater focus on the delivery of the new post graduate curriculum; the integration of digital training into the full-time program; and the devolution of managing international attachments and exchanges to the teaching departments. AFTRS has also moved towards 'applied' forms of research, particularly in the areas of web-based online delivery and interactive distance education. Within the high-end Digital Training Centre, up to six students a year are constantly researching various aspects of digital visual effects and computer animation with state-of-the-art hardware and software. Although we intend to

continue with both policy and industry research, AFTRS is well placed for applied research into the impact of the new technologies on both industry process and film and broadcast training.

In the restructured role of Head of Teaching, Annabelle Sheehan retains management of the state offices, the national short course program and all aspects of the full-time program. She has set in place a number of strategies designed to ensure that there is maximum opportunity for all teaching staff to meet, discuss and plan curriculum development. These meetings occur monthly in addition to specific curriculum review workshops. Communication between staff and students is highly valued and mechanisms for maximising student and staff feedback are being developed.

Capital Requirements

AFTRS is unique in that it represents an integrated production environment. Students learn not just how to operate equipment or how to use software packages, but how to put together a complete film, using a variety of inputs and tools. This multiskilling facility sets AFTRS apart from other training institutions.

In order to maintain our unique position, it is essential that AFTRS remains at the cutting edge of industry trends in technology utilisation. Accordingly, the streamlining of studio infrastructure has been planned to allow for:

- Higher quality capture of sound and moving images (eg, better sound cameras, hard disk recorders).
- More efficient integration of input from a variety of aural and visual sources into the production process (eg, better camera heads, telecine equipment).
- Greater flexibility in output formats whether film, video or digital online productions through high speed networks.

The process of upgrading all facilities to allow for overall digitisation of production is complex and costly. In teaching television, for example, AFTRS is in a similar position to that of the public broadcasters, in having to accommodate the advent of digital television.

The international organisation of film and television schools, CILECT, is providing AFTRS with funding to mount an Interactive Distance Learning conference in the 1998-99 financial year. We are still seeking funding for a high-end online content course with broadband access (developed by the Melbourne office). The Melbourne office continued to have significant input into the development of a Digital Docklands, based on the successful SohoNet in London.

Financial Performance

The 1997-98 financial year provided a number of challenges for AFTRS in managing our programs within budget as we delivered what amounted to a double curriculum, with the final year of the Bachelor of Arts program as well as the new post graduate programs. As a result of our transition from an undergraduate to a post graduate training program, AFTRS produced a record 60 films and videos in the past year. At the same time, a documentary strand was introduced with appropriate resources allocated over and above our traditional courses.

Capital expenditure was maintained at the same level as recent years to accommodate the additional expenses of the double curriculum and production slate. However, this is an area that will be given higher priority in future years in order to ensure that the technological base of AFTRS is maintained at industry level.

Staff numbers in the corporate administration area and the production support area decreased in order to accommodate increases in the teaching areas to facilitate changes in the curriculum.



Radio students, Caroline Tran and Joel Gosper.



Students at work in the Silicon Graphics lab.



MA editing students Bin Li (l) and Andrea Lang at work in one of the School's two AVID suites.

Financial and Staffing Resources Summary

	Actual	Budget	Actual
Running costs (accrued)			
Employees	7 112	7 590	6 913
Suppliers	7 665	7 730	7 873
Minor capital	1 257	980	996
Abnormal items	668	–	–
Total accrued costs	16 702	16 300	1578
Less accruals			
Depreciation and other non-cash	(2 361)	(2 100)	(2 192)
Total running costs (cash)	14 341	14 200	13 590
Less:			
Revenue (accrued)	1 600	1 400	1 612
Accrual adjustments	(35)	–	174
Cash on hand at beginning of period	942	–	687
Total revenue used (cash)	2 507	1 400	2 473
Total net cash expended	11 834	12 800	11 117
Plus:			
Cash on hand at end of period	687	–	1 285
Total appropriation	12 521	–	12 402
Staffing:			
Staff years (actual)	122.66	–	123.28

1997–98 Highlights

Recognition of Excellence

Recognition of the quality of AFTRS productions was demonstrated by sales of student films, festival acceptances, sponsorship, and particularly students' awards. There was a marked improvement from last year in terms of all these criteria.

Film sales were up (33%) on the previous year with fifteen sales to Australian broadcasters and 34 internationally. Most of the international sales were made directly by AFTRS and income was at the highest level for six years.

Festivals

There were 490 entries to film and video festivals with 140 screenings at 71 different festivals and 22 awards. These figures are a major achievement, representing a doubling of the number of awards and an increase in the number of festivals (from 63 to 71). AFTRS was represented at the major short film festivals of Clermont-Ferrand in France and Tampere in Finland.

The Cannes International Film Festival included a tribute to AFTRS and VCA School of Film and Television, hosted by Cinéma des Antipodes as part of the Cannes Forum, which featured a presentation of 45 minutes of AFTRS student work.

At the 1998 Sydney Film Festival, AFTRS graduate and Council member, Rachel Perkins, received the ultimate accolade when *Radiance* won the audience vote for Best Feature Film. Two other films by 1998 graduates were among the audience's Top Ten short film favourites and another three films by AFTRS graduates from earlier years also appeared in the list of favourites.

In the Dendy Awards, 1998 graduate Yves Stening's drama *Great Falls* was a finalist; two other recent films were commended and there were three AFTRS graduates among the prizewinners. Graduate documentary, *Relative Strangers*, was



Council member, Rachel Perkins, speaks at the 1998 Graduation Ceremony.

awarded an Honourable Mention and was also accepted for the 1998 Melbourne International Film Festival.

Sponsorship

The year saw a significant rise in sponsorship commitment from major industry organisations with the establishment of the following new annual graduate/student awards at the 1998 graduation ceremony (the full list of awards appears at Appendix 5, pp 90-92).

- AFTRS Cinematographer of the Year Award – joint sponsorship by Atlab Australia, Kodak (Australasia) Pty Ltd and Panavision Australia.
- AWA Distribution Award – AKG microphone products to the value of \$1500.
- Fox Studios Australia Award for Design Excellence – \$5000 cash.
- New South Wales Film and Television Office Scriptwriting Award – \$2000 cash.
- NIMAA (National Indigenous Media Association of Australia) Award for Excellence in Indigenous Filmmaking – \$2000 cash.
- Visualeyes Complete Editor Award – ten hours on the Quantel Edit Box (awarded in 1998 to two students, representing an approximate market value of \$6000 to each student).

Successes of Graduates

Many student projects developed as part of the new curriculum's workshops have received critical acclaim. The documentaries *Relative Strangers* and *Alias*, the dramas *Jess' Homecoming* and *The Laundry* plus the 3D animations *Serving Suggestion* and *Has Beans*, have all been accepted into festivals or nominated for awards.

Call Waiting won the award for Best Screenwriting at the British Short Film Festival. *Freestyle* was voted Best Short Thriller at the 'Noir in Film' festival in Italy. David Lowe's graduation film *The Two-Wheeled Time Machine* was invited to France's Clermont-Ferrand International Short Film Festival, the world's most prestigious short film event.

The 1998 AFI Award nominations included fourteen AFTRS graduates, six of them 1998 graduates. In the Best Short Fiction category, three of the four nominees are graduates. Our new curriculum area of Digital Media is recognised with the nomination of *Has Beans*, a 3D digital animation, as Best Short Animation Film.

Industry Connections

Collaboration with industry is at the forefront of AFTRS operations. We have built upon existing relationships and launched a wide range of new co-ventures, so that every department has links with relevant industry bodies. Several departments were involved in research of new technologies such as editing equipment, film processing tests and Silicon Graphics software. Key collaborative activities included:

- Collaboration with the National Institute of Dramatic Art (NIDA) Acting Course and AFTRS Directing Department was re-established in 1997.
- In collaboration with NIDA, Educational Media produced two internet-based projects: *Byte Sized Theatre* was Australia's first drama series on the internet, comprising 24 interactive works; followed by *Love Cuts*, Australia's first interactive, experimental television drama.
- Industry events organised with the Australian Screen Directors Association, such as their annual conference and a master class with director Gillian Armstrong on *Oscar and Lucinda*, attracted large audiences to AFTRS.
- AFTRS and the ABC collaborated for the second time in the selection and training of 'racers' for the highly successful *Race Around the World*.
- The Radio Department, in conjunction with Federation of Australian Radio Broadcasters (FARB), ran a 12-month correspondence course, considered unique in world terms. Show Radio was operated by the students at the Royal Easter Show for the fourth consecutive year and for the first time it was broadcast Sydney-wide, 24 hours a day.

International Profile

In recognition of the reputations of AFTRS staff, there were numerous invitations for staff members to lecture or make presentations overseas. The following staff were among those who contributed to international training:

- As part of his American Coral Sea Scholarship, the Head of Technology participated in the CILECT Animation Teachers Symposium, at the California Institute of the Arts.
- The Director and the Head of Technology attended the CILECT bi-annual conference entitled 'Training for the Next Century'. They conducted a session on the implementation of digital training and profiled AFTRS' digital program, which was hailed by conference participants as the best of its kind in the world.
- The Head of Technology visited the University of California (UCLA) Film School to deliver three seminars for the UCLA staff on the development of digital media programs and presentation of the AFTRS model.

- The Manager, Documentary Strand, toured four USA universities to screen his multi award-winning documentary, *Mabo – Life of an Island Man*, together with five films by the documentary graduates. He also travelled to Malaysia with the assistance of the Australian High Commission, to hold workshops on Australian documentary practice.
- The Head of Cinematography was invited to New Zealand to conduct a workshop on 'Cinematography for Drama' funded by Women in Film and Television (WIFT), New Zealand and to present a screening of AFTRS student films.
- Radio Lecturer Steve Ahern visited South Africa twice this year at the invitation of the South African Department of Communications (funded by AusAid) to assist in establishing a National Broadcasting School.
- The Manager, International Training, organised a course in directing and digital post production for China Central Television in Beijing, sponsored by the Australia China Council, Southern Star, Frameworks and AVID.



NSW Premier Bob Carr (r) presents Trevor Graham, Manager, Documentary Strand, with the Premier's History Award.

Report of Operations



Technomad by Adam Séibre

Transition to Post Graduate Level

Objective 1: Prepare students and industry practitioners to the highest standard for work in the film, broadcasting and related industries.

The Curriculum

The new post graduate curriculum is comprised of three qualifications – Graduate Diploma, (GradDip), Master of Arts (MA) and the MA Honours (MA [Hons]). This structure allows for flexible entry and exit of students. Students enter at the level to which they are most suited, and continue only if their goals are best served by further study.

At post graduate level, with an emphasis on the specialist departments, the course attracts mature age students who have already chosen the key creative role they wish to perform in film or television. Students are recruited at a higher level with some industry experience and therefore leave at a higher level and with greater capacity for industry employment.

At GradDip level, students work within their specialist roles but gain experience across documentary, multicam television and short form drama. At MA level, students continue to work within their role but choose to further specialise in either short form drama, television, documentary or digital media. Students who have completed the MA, or who enter as industry professionals, can apply to the MA (Hons).

MA (Hons)

The MA (Hons) is designed as a highly self-directed year of research. Research can be within one specialist discipline or involve the production of cutting edge film or television. It is expected that industry professionals with substantial experience will apply to this program.

Five students were selected for the MA (Hons) program in 1998. The students were accepted into the departments of Cinematography, Design, Documentary and Sound. In their first semester they undertook substantial research, such as in testing film stocks and exploring production design concepts. MA (Hons) documentary student, Adam Sebire, has been filming *The School*, covering the 25th year of AFTRS, in the style of an observational documentary. The MA (Hons) year gives students from all specialisations the chance to direct their own project.

Implementation of the New Curriculum

Restructuring the courses to post graduate level has situated AFTRS as a high-end educational institution. AFTRS provides high quality resources and teaching structures to ensure that students already familiar with working in film and television build on that background to learn the skills associated with managing large crews and state-of-the-art technology. Learning how to express ideas in this context prepares students for a wide range of production contexts.

Given the emphasis on specialisation, the new curriculum allows for students to explore other roles through electives, research workshops and the production of 'off-slate' work. Students are able to access equipment and facilities in semester and term breaks to produce low budget short films. These off-slate (non-curriculum) production opportunities allow writer/directors to make their own films or students in one specialisation to follow up an interest in another. If that work confirms talent in a previously unexplored craft area, that student may subsequently apply for a place in another department.

Implementation of the new post graduate curriculum has resulted in quality work. Many student projects that were developed and produced as part of the new subjects and workshops have received critical acclaim. The documentaries *Relative Strangers* and *Alias*, the dramas *Jess's Homecoming* and *The Laundry* plus the 3D animations *Serving Suggestion* and *Has Beans*, have all been accepted into festivals or nominated for awards. (See 'International Awards' and festivals, pp 21-23 for more details.)

The MA Collaborative Workshop

Student product is not the only measure of success. It is already clear that the focus on a specialist field at post graduate level has resulted in the development of greater technical and creative expertise. These abilities are evident in workshops such as the MA Collaborative Workshop, where students working in their specialist roles form production teams to produce a short drama. The workshops have been structured to allow discussion of the process of creative collaboration within the film crew hierarchy through the entire process from conception to



MA digital media students Niki Bern (on camera), Dylan Yeo (l) and Jonathon Hairman (r), with John Breslin, guest lecturer, during a cinematography exercise.

completion. The work produced has drawn out the collaborative, creative and technical skills of all students. Debriefs with the teams have indicated that the students found this method of learning productive and stimulating.

Enrolments in Full-time Courses, 1998

Course	Females	Males	Total
Location Sound Recording Certificate	0	3	3
Graduate Diploma of Arts	8	8	16
MA and BA Transitions	30	20	50
Master of Arts (Honours)	3	2	5
Commercial Broadcasters Certificate	6	6	12
Certificate in 3D Computer Animation	1	4	5
Total	48	43	91

New and Revised Units

In the second year of the operation of the new curriculum, staff have developed and adapted existing units. For example, the 35mm Advanced Directing and Cinematography Workshop was further refined this year and involved students working to a tight brief, creating cinematically mature work.

Some additional units were developed within the new structure. Some of these units have focused on greater collaboration between departments in shorter production exercises. In collaboration with the Digital Media Department, the Sound Department developed Exploring the Medium which yielded innovative material. Calling the Shots and Creative Coverage were developed by the Directing and Cinematography departments to expand students' range and skills in framing and coverage for drama.

New Units

Animation Extensions – Expressions (MA)	Design Skills (MA)
Animation Extension – Particle Effects (MA)	Directed Readings (MA [Hons])
Animation Preproduction (MA)	Introduction to Cinematography (MA)
Design Composition (GradDip)	Introduction to the MA Honours year
Design in Practice (MA)	Re-recording/Mixing (MA [Hons])
Design Project (MA)	Research Seminar (MA [Hons])
Design Reorientation (GradDip/MA)	Resonances (GradDip/MA)
Design Shortcuts (GradDip/MA)	Technology and Aesthetics (MA)

Television, Digital Media and Documentary

The first year of the Television Strand ensured a lift in the status of television production at AFTRS. A pilot for a TV series, *The Teenage Guide to Popularity*, drew

in all students from the MA Drama Strand. Increased skill levels for multicam studio production substantially improved the production values in the live to air graduation night program.

Evidence of the enhanced profile of television at AFTRS emerged clearly in the GradDip production of a 50-minute live music show called *Reverb*, tracing the history of Australian contemporary music. This energetic magazine format show involved live interviews, animated inserts, edited archival footage, a live band, a host, three major sets and a large studio audience. Students were influenced by guest lecturers such as Martin Coombs (dir *Good News Week*), Roger Law (dir *Spitting Image*) and director/producer, Robbie Weekes.



Radio personality, Maynard, compered the live-to-air TV production Reverb. It was written by Lynne Vincent-McCarthy, produced by Isabel Perez, Steve Pasvolsky and Sam Conway, directed by Damien Power and Sofya Gollan.

Head of Teaching Annabelle Sheehan continued to consult with the television industry in order to set up pilot courses that will develop a culture of television within AFTRS. There are projects in development with MTV and Saatchi & Saatchi that will provide opportunities for students in 1998-99 to work in the areas of advertising and station identifications. Two new courses in television aimed at attracting applicants interested in multicam magazine shows or drama series development have been advertised for 1999 recruitment.

The TV curriculum and strand continue to be revised. Applications for the program have been low, indicating a lack of understanding of how television is learnt and produced within the AFTRS context. With no full-time TV students for the 1998 year, a Manager, TV Strand was not employed. However, a more intensive recruitment drive and two new GradDip courses should see dedicated TV students and a new TV manager in 1999.

Digital Media has refined its curriculum for the full-time students with 2D and 3D animation and special visual effects units. Students graduate with an animation showreel, and the ability to deal with the technical and creative problem-solving associated with special visual effects supervision. An increased understanding of the role of the visual effects supervisor has contributed to the production values inherent in all AFTRS student work. The extraordinary output of the first digital media graduates is described in the chapter 'Encouraging Excellence', pp20-24.

The number of documentaries produced at AFTRS has increased and all are of a high standard. The Documentary Strand alone has produced twelve short documentaries since its inception in 1997. The manager Trevor Graham has also overseen the Documentary Unit for the Graduate Diploma. The profile of AFTRS as a producer of documentary shorts and working graduates has been substantially strengthened.

Radio

The full-time Commercial Radio Broadcasters Course aims to produce graduates who are multiskilled in all areas of radio, including presentation, production, news and writing. As digital equipment continues to be adopted by the commercial radio industry, the course is designed to provide students with a high level of computer skills relevant to radio production.



Radio students at Show Radio, 2-17 April 1998. Back row: Rod Bishop (Director), Joel Gosper, Tristram Miall (Chair), Daniel Cassin, Lucienne Joy (Head of Radio), Suzy Thalbourne, Andrew Clerihew, Leanne Alberghini, Caroline Tran, Kirileigh Lynch. Front row: Hamish Ludwig, Belinda Hoare, Steve Ahern (Lecturer, Radio), Jo Lewis, Drew Michel.

Encouraging Excellence

Objective 2: Encourage experimentation, innovation and excellence in screen and broadcasting production.

Innovation

In graduate exit interviews, appreciation is often expressed about the access that the students are offered to excellent equipment, resources and expertise, plus the freedom to experiment with filmmaking at a level that would be otherwise unavailable to newcomers in the industry. It is somewhat arbitrary to select individual examples of innovative work amongst such a broad array; nevertheless it is worth pointing to the extraordinary body of digital media work, since this is the first year in which the department has run its full-time accredited program.

There are two aspects of digital media: one is the incorporation of digital elements in traditional film; the other is purely digital production. AFTRS has been praised by international film schools – specifically, the NFTS in the UK, and the American Film Institute, USC and UCLA in the USA – for our success with combining traditional and new technologies in student productions. This blending of new and traditional filmmaking techniques has been reported as an obstacle in other educational institutions.

Rather than Digital Media being an isolated department for those with specific technical prowess, students across departments have been encouraged to experiment with digital techniques for the enhancement of their craft skills and projects. Graduate films such as *Enemy of Fun* and collaborative workshops like *Lesson in Love* are testimonies to the success of AFTRS training in this area.

AFTRS has provided an integrated production environment for the full-time digital media students. Nowhere else in the world have students single-handedly created productions of substantial duration, using 2D or 3D computer animation. Their productions also demonstrate technical mastery of dramatic and narrative skills. Digital media productions such as *Has Beans*, *Serving Suggestion* and *Preoccupied* have already gained international attention.

Markets for Short Films

Program sales are a useful indicator of the commercial viability of student productions. Sales were up on the previous year, with fifteen sales to Australian broadcasters and 34 to international markets. Most of the international sales were made directly by AFTRS and income for these sales was at its highest level for six years.

The market for short films, both internationally and domestically, is small but increasing. The theatrical market for short films as support to features is effectively non-existent given that none of the major chains will consider shorts.

The main use for shorts on television is as 'interstitial' programming to fill in short gaps between full-length programs. ('Interstitial' is the official name for the 'fillers' which make programs up to a standard hour or half hour.) During the year, 25 AFTRS titles were sold to Home Video Channel in the UK for this type of programming.

The other main market for short films is in compilation programs, sometimes thematically linked. ABC Television screens a program of Australian short films each January for Australia Day and last year it combined with LOUD, a government-sponsored youth media initiative, across all broadcasting and print media. As part of this event, the ABC screened five AFTRS films; SBS and Pay Television each screened two.

SBS' late-night program, *Eat Carpet*, is another regular purchaser of AFTRS short films, particularly more experimental or controversial titles. In the UK, Channel Four acquired three of our titles for broadcast in their late-night program *The Shooting Gallery*.

1998 marked our first Digital Versatile Disk (DVD) sale; *Flying Over Mother* was released throughout North America in a compilation/magazine format.

For a full list of film sales see Appendix 7, pp 96-97.

International Awards and Festivals

Festival invitations provide an indication of industry recognition of excellence. Entering films into festivals can be complex and Distribution Manager Ruth Saunders has developed such an expertise in the area that AFTRS is regarded as a source of information and advice on festival entry for industry newcomers. The Distribution Department responds to many external requests for information about the most appropriate festivals for particular works and for advice about completion and submission of entry forms.

There were 490 entries to film and video festivals with 140 screenings at 71 different festivals; 22 awards resulted from the screenings. These figures are a major achievement, representing a doubling of the number of awards and an increase in the number of festivals (from 63 to 71). AFTRS was represented at the major international

short film festivals of Clermont-Ferrand in France and Tampere in Finland and at a special screening during the Cannes International Film Festival.

In a rare but welcome recognition for writers, *Call Waiting* won the award for Best Screenwriting at the British Short Film Festival. *Freestyle* was voted Best Short Thriller at the Noir in Film festival in Italy. In January 1998, David Lowe's graduation film *The Two-Wheeled Time Machine* was invited to France's Clermont-Ferrand International Short Film Festival, the world's most prestigious short film event. This was the second time David had attended the festival, as his second year film, *Freestyle*, was invited in 1997. It is very unusual for a filmmaker to have films selected in consecutive years. Moreover, the response to *Freestyle* at the 1997 festival was sustained throughout 1997-98, with eight sales finalised in this financial year. The film has now made three times the AFTRS share of its production budget.

Miriam Stein, the producer of *The Two-Wheeled Time Machine*, also attended the Clermont-Ferrand Festival, with a particular brief to report back to AFTRS on this key market for short films. She worked with the Australian Film Commission (AFC) representatives there and with Monsieur Ma Film, a sales agent which handles a number of AFTRS titles in Europe. *The Two-Wheeled Time Machine* was acclaimed, and secured sales at the Festival with other sales following later in the year.

The world's premier festival at Cannes was attended in May this year by AFTRS Head of Teaching Annabelle Sheehan, who represented the School at the Cannes Forum tribute to AFTRS and the VCA School of Film and Television, hosted by Cinéma des Antipodes. The Cannes Forum has, for the past three years, offered tributes to both AFTRS and the Australian national cinema. This provides an avenue for our students to the main festival. In its history, the Cannes Forum has offered tributes to no other national cinema.



Annabelle Sheehan, Head of Teaching, in Cannes with Patrice Beghain (l), Director General of FEMIS and Yves Louchez, Director General of CST (Commission Superior Technique).

The AFTRS performance was well covered by the Australian media. The Forum Director was particularly pleased with the attendance and has confirmed the continued place for Cinéma des Antipodes next year. AFTRS student films at the Cannes Forum were: *Love From Guy*, *The Drip*, *Flying Over Mother*, *Warm Strangers*, *The Two-Wheeled Time Machine*, *Nightride*, *Lunar Defence* and *Eat Your Greens*.

Films made by AFTRS graduates screened at the Cannes Forum were: *Road to Nhill*, *The Boys* and *Return Home*. AFTRS graduate, Rolf de Heer, had his film *Dance Me to My Song* screened in competition. AFTRS graduate and Council Member, Rachel Perkins, screened her film *Radiance* at the Market.



Graduate Rolf de Heer (*Dance Me to My Song*), being interviewed by Andrew L. Urban at Cannes.

While at Cannes Annabelle also gave a presentation to and participated in an inter-schools debate on the directions for film education, and attended a film schools' forum hosted by the Commission Supérieur Technique – a grouping of French craft guilds. This forum included the presentation of 45 minutes of AFTRS student work along with explanations of the technical and creative concerns underpinning the work. AFTRS students' films shown at the schools' debate and forum were *The Laundry*, *Has Beans* and *Enemy Of Fun*.

Australian Awards and Festivals

Awards are a clear measure of the quality of AFTRS productions. There were four awards for AFTRS films at Melbourne's St Kilda Film Festival, with another three awards going to the work of graduates. There were also four awards for student cinematographers in the Australian Cinematographers Society (ACS) Awards.

At the 1998 Sydney Film Festival, Rachel Perkins received the ultimate accolade when *Radiance* won the audience vote for Best Feature Film. Rachel graduated in 1996 as a producer and *Radiance* is not only her first feature but also the first time she has directed a drama. Two other films by 1998 graduates were among the audience's Top Ten short film favourites and another three films by AFTRS graduates from earlier years also appeared in the list of favourites.

In the Dendy Awards – the competitive short film section of the festival – 1998 graduate Yves Stening's drama *Great Falls* and current student Erica Glynn's *My Bed, Your Bed* were finalists in the long fiction section. Two other recent films were commended and there were three AFTRS graduates among the prizewinners. Graduate Rosemary Hesp's documentary, *Relative Strangers*, was awarded an Honourable Mention and it was also accepted for the 1998 Melbourne International Film Festival, winning the Kino award for creative excellence.

The nominations for the 1998 Australian Film Institute (AFI) Awards recognised the achievements of both current and past graduates. These are Australia's only national awards and they have been a great boost to the careers of many notable graduates. In total, fourteen AFTRS graduates were represented in this year's nominations, six of them 1998 graduates. In the Best Short Fiction category, three of the four nominees are graduates. Our new curriculum area of digital media was recognised with the nomination of *Has Beans*, a 3D digital animation, for Best Short Animation Film.

A new Sydney festival, Crowsfest, was established by the Crows Nest Chamber of Commerce, inspired by the many film-related businesses in the area. AFTRS provided all the films for the outdoor screening in March 1998. The event was well covered by the media and AFTRS has been asked to participate again next year.

In January 1998 three of the documentary strand students screened their graduation works to an overflowing audience at the Bondi Pavilion, as part of the annual Sydney Fringe Festival.

A full list of awards is at Appendix 4, pp 87-89.



Harold Hopkins as Jack and Suzie Dougherty as Jess in Jess' Homecoming, directed by Philip Joseph, produced by Leslie Dyer.

National Access

Objective 3: Provide national access to education and training programs and resource materials.

The School maintains a network of short courses across Australia through offices and representatives in Melbourne, Adelaide, Brisbane, Perth and Hobart, and actively recruits exceptional students from across Australia for its full-time courses based in Sydney.

The AFTRS produces, publishes and distributes educational videos, books and reports to meet the industry's education and information needs. Access to professional development is further provided through membership and casual use of the AFTRS Jerzy Toeplitz Library, which provides Australia's most comprehensive and up-to-date collection of books and videos on production crafts as well as industry developments.

During the last few months of the 1997-98 financial year, the Research Department surveyed the training needs of close to three hundred industry practitioners around Australia, to ascertain their professional development needs and to promote the objective of providing national access.

The AFTRS National Short Course Program

An unusually large slate and the new post graduate curriculum placed extra demands on teaching staff in Sydney, who were also still teaching BA courses. Consequently, the School was not able to run as many short courses as in the previous year. The national total of 172 courses was 32 below last year's figure and the total number of participants was, at 3803, also down from the previous year's figure of 4532.

However, the number of student days (ie, the number of course days multiplied by the number of course participants) was 24% higher than in the previous year. This was due to an increase in the average duration of individual short courses, through the introduction of a number of new courses which were longer than usual, and to the expansion of the SummerSkill program.

Following the popularity of the SummerSkill program in previous years, the series was extended this year to include Adelaide in addition to Sydney, Melbourne and Brisbane. The program consists of a comprehensive series of three-hour seminars suitable for film enthusiasts and aspiring professionals. Each seminar focuses on a

particular aspect of the film production process and is presented by leading industry practitioners in the respective crafts. South Australia's dramatic increase in participant numbers from 61 in 1996-97 to 245 in 1997-98 and a more than tripling of its student days (from 134 to 499) is attributable to its inaugural SummerSkill series.

Short Course Statistics

State	No of Courses	No of Participants	Male	Female	Student Days* 1997-98	Student Days* 1996-97
NSW	98	1447	608	839	4338	4637
QLD	25	758	327	431	2980	2153
VIC	33	1231	480	751	2670	1542
SA	7	245	135	110	499	134
TAS	3	33	14	19	58	87
WA	5	75	35	40	154	166
NT	1	14	7	7	184	85
Total	172	3803	1606	2197	10883	8794

NB: Figures include seminars, workshops, short courses, Indigenous and women's programs, SummerSkill training courses and the three-month animation course.

* Student Days = Number of course participants x number of course days.

New South Wales

New short courses were introduced during the year by a number of departments.

The Digital Media Department conducted three animation extension courses that covered the latest Alias Maya 3D animation software, as well as a cinematography course for digital artists. AFTRS Sydney also participated in or organised events that offered exposure for the School and the works of its students. Digital Media set up a stand at the Digital Media World Exhibition in Darling Harbour, to distribute short course information and showcase the works of students.

The Scriptwriting Department ran a record number of short courses (17) including the following new ones: Writing TV Serials, Writing TV Promotions, From Information to Emotion and Writing Radio Drama. A series of short inter-departmental exercises on topics such as rehearsal techniques encouraged students to attend courses in other departments.

The Sound Department introduced the full-time Location Sound Recording course. The course was developed to service a need in the industry and within the School, where the documentary strand has created a demand for experienced sound recording

students. The new Introduction to Production and Music Engineering for the Advertising Industry course was notable for its inclusion of hands-on experience at state-of-the-art advertising recording facility, Tiger Recording Studios at North Sydney.

The Producing Department conducted a weekend course called Film Development. The course proved so popular that it was repeated later in the financial year with a new set of case studies: *The Boys* and *Radiance*.

Other new courses included Toot Whistle Clunk and Boom – The Dramaturgy and Orchestration of Screen Music (Sound Department), Storyboarding for Film and Television (Design Department), Film Language (Directing Department) and Post Innocence and New Media (Screen Studies Department). The latter was run in conjunction with the University of Technology, Sydney (UTS).

Numerous seminars, conferences and workshops were run in Sydney. The Screen Studies Department organised a two-day public conference on screen violence. The conference had a sequel later in the year in a special Screen Studies event on Hong Kong action movies with Ronny Yu.

The Sound Department conducted a one-day seminar called Advanced Sound Recording Techniques for Single Camera Video. The Department also held a seminar on the techniques and processes of sound effects editing. The seminar featured AFTRS graduate and New York-based sound editor, Ben Cheah, who shared with students and industry professionals his experience as foley recordist and sound editor on *Men in Black*, *Fargo* and *Copland*.

Jan Preston, the AFTRS Screen Composition Lecturer, ran a three-day Screen Composition seminar during which participants were each required to compose two original short film scores.

Cinematography workshops were held with renowned cinematographers John Seale, ACS, Russell Boyd, ACS, and Don McAlpine, ACS. The Department also conducted a 35mm workshop, Shooting with Panaflex. This workshop took the form of a collaborative shoot between Cinematography and several other departments, including Directing, Sound, Scriptwriting and Editing.

The Radio Department offered workshops on voice-over techniques and documentary making, the results of which were broadcast by Radio National. In conjunction with the Federation of Australian Radio Broadcasters (FARB), Radio also ran a 12-month correspondence course – the FARB Programming Certificate Course – which is unique both in Australia and the world. The first 27 students, from all over Australia, graduated from this course at the FARB annual convention in Brisbane in September. The weekend residential workshop for the second year's intake of twenty students was held in March. Course leaders included general managers, program directors and music directors from all the largest radio stations and networks in Australia who contributed their time free of charge.

Queensland

AFTRS Queensland was the first interstate office to get a short course accredited towards the full-time program – Demystifying Post Production.

The office was involved in a number of industry events during the year, strategically running appropriate courses to coincide with such events. A notable example was the Fifth International Documentary Conference – AFTRS Queensland sponsored six half-day seminars leading up to the conference and organised three seminars during its course. Similarly, six seminars were organised as part of the Sixth Brisbane International Film Festival.

AFTRS Queensland continued to manage the Pacific Film and Television Commission's internship scheme, which resulted in the placement of sixteen students in various roles on a number of different productions.

Victoria

Courses were developed according to the requirements of the state industry, yielding a range of courses from small equipment-based intensive training to large discussion groups.

The clear demands from industry this year were for training in digital media and documentary. In response, AFTRS Melbourne hosted the Digital Post Production Certificate course and the Documentary Journey series of courses.

The Digital Post Production Certificate course came to fruition in 1998 after three years of development by a steering group comprising representatives from AFTRS, Crawford Productions, HSV-7, the ABC and AAV Australia. The 40-week course, aimed at achieving multi-skilled graduates, was implemented in April 1998 with funds from the Office of Technical and Further Education. Fourteen participants, nominated by Melbourne production companies, attended weekly classes in all aspects of digital media production.

The hefty demand for courses in low budget, digital video camera-based documentary production was met by the Documentary Journey series. Every aspect of documentary writing and production was covered in the five-part course and workshops. An indication of the current interest in documentary skills is the Melbourne Documentary Group, operating under the auspices of AFTRS Melbourne, with over five hundred active members who meet regularly to explore creative and critical aspects of the documentary form.

Simon Britton, Project Officer at AFTRS Melbourne, is chair of the Digital Docklands committee which is examining ways of linking production houses in the South Melbourne area with a high-speed data network. Similar in scope to SohoNet in London, other interested parties include Cinemedia and Monash University.

The demand for training in digital media and online media production is expected to increase in the foreseeable future. AFTRS Melbourne is well positioned to meet this need, although a major equipment upgrade will be required in the new financial year, given that computers and software acquired through a 1995 grant are reaching the end of their life cycle.

AFTRS Melbourne relies on the generosity of industry sponsors to supplement resources and facilities in certain areas. In the last financial year over \$70 000 of in-kind sponsorship assisted the conduct of courses.



SummerSkill Melbourne '98. Directing for the Screen with Fred Schepisi (front row, centre).

South Australia

SummerSkill Adelaide '98 was held for the first time during January with four guest speakers dealing with the craft areas of directing, acting, writing and cinematography. Each seminar attracted over one hundred people with the directing seminar conducted by John Ruane being particularly well attended.

Following consultation with industry, a range of short courses was devised for the year. Lighting for DOPs and Cinematographers obtained in-kind support from ABC TV Adelaide and Production Design in Practice received financial support from the South Australian Film Corporation. Also well received were the short courses Directing and Producing the Documentary, Writing for Children's TV Drama and Production Management and Budgeting.

Through the Indigenous Program Initiative (IPI), an Indigenous Scriptwriters' Workshop was conducted with participants from varied backgrounds including music, performing arts and writing for theatre.

Tasmania

The AFTRS' Tasmanian Travel Assistance Fund acknowledges the need for individuals to access training when there are not enough practitioners to warrant a local course. The fund allows eligible Tasmanian practitioners to attend short courses in Sydney or Melbourne. One participant was sponsored under the fund to attend an AFTRS Sound short course in Sydney.

The first short course for Palawa youth was run this year as part of IPI. The short course, Palawa Production Process, provided practical support for the Tasmanian LOUD project, which produced *Palawa Country*, a nine-minute documentary by Tasmanian Indigenous youth, which enabled participants to explore digital equipment in filmmaking.

Continuing last year's focus on television, the second short course for the year was Research for Television. Participants were from ABC, WIN TV and the independent sector. One of the participants from the independent sector subsequently joined the ABC to work as researcher on three new documentary projects.

Trevor Graham, Manager, Documentary Strand, presented a seminar on his award-winning documentary *Mabo – Life of an Island Man* while in Hobart for the AFTRS Students' Screenings Tour.

Western Australia

As the documentary-making area continued to expand in Western Australia, so did the interest in documentary courses. There was also keen interest in the use of new production technology. Courses and seminars included: Directing the Documentary, conducted by leading documentary-maker Tom Zubrycki; a seminar on using the internet for filmmakers; and a seminar on the technology and aesthetics involved in low budget drama production, led by award-winning director/producer Rolf de Heer. Jan Kenny, ACS, Head of Cinematography, ran a lighting workshop for drama, which was attended by the majority of WA's aspiring cinematographers.

Throughout the year AFTRS continued to foster its relationship with industry and educational bodies including: ScreenWest, Screen Industry Network, the Western Australia Aboriginal Media Association, the Australian Screen Directors Association (ASDA), the Screen Producers Association of Australia (SPAA), the Film and Television Institute, the Australian Writers Guild (AWG), TAFE and Curtin, Murdoch and Edith Cowan universities.

Online Education and Training

Extensive dialogue took place during the year with a variety of potential partners in the area of online education and training. The AFTRS will maintain liaison with possible collaborators, while monitoring relevant technological developments. In the meantime, a suitable infrastructure to support online training is taking shape with the creation of two new positions, Producer, Electronic Publishing and Production Designer, Electronic Publishing.

Rod Bishop is convening a conference on interactive distance learning at UCLA, Los Angeles, in February 1999. Sponsored by CILECT the conference will draw together research already undertaken by Professor John Bird for AFTRS, with Monash University, Cinemedia, the Royal Melbourne Institute of Technology (RMIT) and the ABC (from Australia) and UCLA, USC and the American Film Institute (from the USA). The focus of the conference will be on using screen studies and scriptwriting as prototypes for future online delivery by film and television schools.

Educational Media

The AFTRS Educational Media Department turned its attention to the internet this year. In collaboration with the National Institute of Dramatic Art (NIDA), Educational Media has produced two ground-breaking initiatives targeting the interactive potential of Australia's growing internet and fibre optic cable networks. Both projects were made possible by funding from the Department of Communications and the Arts as part of the Federal Government's Australia's Cultural Network initiatives.

The first project, *Byte Sized Theatre*, went 'to air' in January 1998 and is Australia's first drama and performance series on the internet. The project produced 24 diverse interactive works for the narrow-band internet. The works came from all over Australia and reflected the full diversity and ingenuity of Australia's emerging creative talent.



A screen from the Byte Sized Theatre website. Produced by Dr Amanda Morris and Jason Wheatley; designed by Louise Manner.

The second project was Australia's first experimental interactive television drama designed for the broadband capabilities of cable modem delivery. The drama, *Love Cuts*, commenced production during July 1998 with the aim of fusing high level interactivity with traditional television drama production values.

These projects will conclude the 20-year production history of AFTRS Educational Media, which is being disbanded in September 1998.

Publishing

The Publishing Department continued to design, produce and publish commercial, research and corporate titles. Income for the year was \$66 350, a small increase over the previous year's income of \$63 368.

This year the department spent a significant amount of time on collating and editing information for the book which is being produced to celebrate AFTRS' 25th birthday. Titled *Edge of the Known World: The Australian Film Television & Radio School*, the comprehensively indexed book consists of a series of interviews by Andrew L Urban with key graduates and staff from across the years, and includes listings of graduates of all courses, staff, international visitors, graduates' feature, television and documentary credits, non-graduating students and distance education materials. The book is due to be launched on November 13, 1998. At around the same time, a documentary, largely based on the videotaped interviews for the book, will be aired on the ABC.

A new title, *Screen Scores: Studies in Contemporary Australian Film Music*, was added to the AFTRS list. The book, the first on this topic published in Australia, is a collection of essays on the ways in which contemporary Australian film has used music in its soundtracks.

The final issue of *Media International Australia (MIA)* to be published by AFTRS was also produced. In November 1997, *MIA* transferred to the Key Centre for Cultural and Media Policy at Griffith University, which was considered a more appropriate publisher for an essentially academic journal. The AFTRS has continued to fund and retain copyright on the Media Briefs section of the journal. Staff in the Publishing Department have been compiling the past ten years of Media Briefs to publish as a searchable database on the AFTRS website. The ultimate aim is to incorporate Media Briefs from all issues of the journal, thereby providing an invaluable resource of press coverage of film, broadcasting, communications and related issues from 1976 to the present.

Work was undertaken on updating the popular AFC/AFTRS loose-leaf manual, *Production Budgeting and Film Management*. Among the enormous quantities of information in the manual are the latest pay rates for actors and crew.

This year the department completed a full revision of the AFTRS website. The new website went online in March. It provides accessible information on all AFTRS teaching departments, full-time and short courses, the Jerzy Toeplitz Library and distance education materials. In future the work of maintaining the website will be performed by the new electronic publishing positions (see above, 'Online Education and Training').

Library Services

The Jerzy Toeplitz Library supports the information needs of AFTRS staff and students via lending and information services and is accessible to staff and students of other tertiary institutions and the general public.

During the year, the Library improved its efficiency in disseminating information to staff and students by placing its current awareness services, such as press clippings, on the AFTRS intranet. Steps are also being taken to integrate the Library Management System with the intranet to provide a one-stop information resource available from the desktop. During 1997-98, the Library extended its student services by incorporating music CDs into its existing holdings of books, periodicals and videos. The CDs are provided free of charge by a number of local record companies and offer students access to new recordings by Australian artists.

Reciprocal borrowing was extended in 1998 to include UTS and the Hawkesbury campus of the University of Western Sydney (UWS). This augments existing arrangements with Macquarie University, the Nepean campus of UWS, North Sydney TAFE and another thirty institutions via UNILINC.

Library Services 1993-1998

	Loans	Phone Enquiries	Other Requests
1993-94	24 923	3312	3864
1994-95	25 173	3655	4290
1995-96	26 199	3531	4180
1996-97	26 326	4164	4414
1997-98	27 010	3703	2982

The Library experienced a record level of borrowing during the year, with over 27 000 loans of books and videos. There were fewer telephone enquiries during the year than in 1996-97, but they were still well in excess of those for the years prior to 1996-97. Other information requests, such as those arising from visits to the Library, fax, mail and email were also at a lower level than last year. This is partly the result of the Library's enhanced intranet service and AFTRS' internet presence, which preempt the more general enquiries.

The Library is also participating in measures designed to improve efficiency in the gathering, sharing and preservation of information in the wider industry. It is a founding member of Screen Network Information Providers (SNIP), which was formed in December 1997, and became a member of the Australian Archive Audiovisual Interest Group (AAAVIG) during the same year. Further details on these bodies and the AFTRS' involvement can be found in the chapter 'Industry Collaboration', pp 36-43.

National Screenings and Recruitment

The AFTRS Students' Screenings Tour

This year, the tour changed its name from the National Screenings Tour to the AFTRS Students' Screenings Tour to give ownership of the tour to the students and to be more recognisable for the film festival that it has become.

The 1998 tour achieved its objective of providing national exposure of staff, students, graduates, their films, and AFTRS, to the film and broadcast industry as well as interested public, with over 2600 people attending the combined screenings.

The tour took in Auckland, Sydney, Canberra, Melbourne, Hobart, Adelaide, Perth, Brisbane and the Gold Coast. The screening in Auckland resulted from an invitation by WIFT, New Zealand. Its inclusion in the tour and the screening at Bond University on the Gold Coast represent a diversification of audiences in international and regional markets. It is AFTRS' intention to increase its presence in regional centres and responding to an invitation to screen at the 1998 Bathurst Film Festival is in keeping with that goal.

Recruitment Seminars

As in previous years, recruitment seminars were conducted in conjunction with the screenings, in every city visited. The seminars play an important role in disseminating information about AFTRS and its training programs to people interested in applying, particularly for the full-time post graduate film and television program.

Recruitment by State

Through mechanisms such as national screenings and recruitment seminars, AFTRS endeavours to improve the national profile of its full-time courses. Indeed, thousands of enquiries are received about these courses from around Australia. Over two hundred applications for full-time courses were received during 1997-98, both from overseas and from every Australian state.

AFTRS facilitates applications from interstate applicants by offering financial assistance to attend interviews but the majority of applications and intake continue to be from within NSW.

A major factor is the centralisation of the industry in this state. Many of the NSW applications and enrolments are from people who have come from other states for employment reasons. Fifteen per cent of the NSW applicants were from various other states originally.

Applicants and Enrolments by State

Location at time of application	Applicants 1997-98	Intake* 1997-98
NSW	131 (58%)	31 (74%)
VIC	29 (13%)	3 (7%)
QLD	17 (8%)	3 (7%)
SA	9 (4%)	–
TAS	2 (<1%)	–
WA	14 (6%)	3 (7%)
NT	1 (<1%)	–
ACT	3 (1%)	–
NZ	11 (5%)	2 (5%)
Other Overseas	8 (4%)	–
Total	225	42

* Intake figures are the result of applications received during the previous financial year. Applications received during 1997-98 are for the 1999 academic year and are still being processed.

Industry Collaboration

Objective 4: Foster a close relationship and collaboration with industry

Collaboration with industry is at the forefront of AFTRS operations. AFTRS operates as an integrated production studio making it very much part of the industry. Since filmmaking is essentially a collaborative art form, great emphasis is placed on integrating the students with established industry practitioners. This key goal is realised through joint activities, attachments, internships, consultations, sponsorships and guest lecturers.

All members of the teaching staff are themselves professional practitioners who maintain industry contacts. External industry professionals teach in all departments, participate in student recruitment and contribute to curriculum development.

Appendix 3 pp 83-86 lists over three hundred guest lecturers, representing a slight increase over the number for last year. It should be noted that the great majority of these lecturers are industry practitioners. Their commitment to the School and respect for the students' work allows them to accept reimbursement well below their usual fees.

AFTRS collaborates internationally through student exchanges, internships, off-shore activities and hosting international speakers and visitors. Further collaborative initiatives are mentioned in the chapters 'International Perspective' pp 45-49 and 'Social and Cultural Diversity' pp 50-55.

Major Joint AFTRS/Industry Activities

Cinematography

Atlab invited the Cinematography Department to undertake tests which would give industry practitioners a visual comparative reference with cross-processing. The tests were made possible by the following organisations, which provided free resources and facilities: Atlab, Kodak, D-Film, Sony, Panasonic and Frame Set and Match.

Lecturer, Chris Fraser, conducted Betacam workshops for channels 7 and 10 in Cairns.

Internships: Andrew Commis and Damon Escott – *Babe 2*
Janet Hines – *Wildside* and *Heartbreak High*.

Design

The Design Department contributed to the development of Create Australia's competency standards for costume designers and special effect/stunt operators.

Internships: Elaine Kusmishko – *Babe 2*, Art Department
Mandi Bialek-Wester – *Radiance*, Art Department
Tracy Paine – *Radiance*, Costume Department

Digital Media

The Head of Digital Media made a number of overseas trips involving collaborations with other training institutions, which are reported in the chapter 'International Perspective', pp 45-49.

The Digital Media Department collaborated with SOS Digital on the calibration of the AFTRS film recorder.

Directing

Collaboration with the NIDA Acting Course and AFTRS Directing Department was re-established in 1997. Another successful program was conducted in 1998 with 25 NIDA actors working with seven AFTRS student directors in two course units.



Collaboration between NIDA and directing students (l to r): Russell Boyd consulting cinematographer, Damon Escott (Cinematography), Bob Howard (1st AD), Alex Chomicz (Directing) and NIDA student Myles Pollard.

Plans are under way for collaboration with the West Australian Academy of the Performing Arts (WAAPA). It is hoped that directing students from AFTRS will work in Perth with WAAPA third year actors in 1999.

AFTRS and ASDA organised a master class with director Gillian Armstrong on her film *Oscar & Lucinda*.

AFTRS hosted the ASDA annual conference in August, which entailed staff and student participation.

Documentary

The Documentary Department acted in an advisory capacity to the director of the Fifth National Documentary Conference in Brisbane, 1997.

AFTRS, the AFI and Film Australia hosted the *Cane Toad Cup Debate* – about the future of documentary funding – to a full house at the Chauvel Cinema in October 1997.

A unique collaboration between AFTRS and the CSIRO began in 1998 as a result of Adam Sébire's MA (Hons) interactive documentary project. CSIRO computer scientists are writing software, whereby a computer may perform some of the roles of a documentary editor.

Editing

A Frame by Frame screening of *The Boys* was run in conjunction with the Australian Screen Editors Guild in both Sydney and Melbourne.

Atlab commissioned two Rushes to Final Product short courses.

The Editing department worked with Women in Film & Television (WIFT) on their Editing Initiative Mentor Scheme.

Internships: Maria Barbagallo – telemovie *Inferno*
 Marzena Domaradzka – *The Wiggles Movie*
 Karryn de Cinque – *Pilbara Pearl*
 Morgan Read – Bondi Edit Co

Educational Media

In collaboration with NIDA, Educational Media produced two ground-breaking initiatives targeting the interactive potential of Australia's growing internet and fibre optic cable networks. Both projects were funded by the Department of Communications and the Arts as part of the government's Australia's Cultural Network initiatives (see 'National Access', pp 25-35 for details).

Information Technology (IT)

IT provided work experience for two final-year TAFE information technology diploma students, which offered several weeks experience in supporting a diverse computing environment.

Jerzy Toeplitz Library

The Library is a member of two groups interested in resource-sharing for information-providers.

SNIP is an informal network of the major Australian collectors and providers of specialist information on the screen and broadcasting industries. Membership includes the Australian Broadcasting Authority (ABA) Library; the AFC Research and Information Department; the AFI Research and Information Centre; and the National Film and Sound Archive (NFSA) Access Collection.

Australian Archive Audiovisual Interest Group (AAAVIG) was established in 1997 to focus on preservation and digital technology issues. Membership of this group comprises Australian Archives, ABC-TV and Radio, SBS, the NFSA and commercial television stations.

A report was produced by AFTRS to investigate the digitisation of the press clipping collections of AFTRS and the AFI.

Producing

The Producing Department is in constant consultation with the industry and with bodies such as the AFC, the Australian Film Finance Corporation (FFC) and NSW Film and Television Office (NSWFTO). Regular consultation with SPAA and ASDA is undertaken and Australia's leading producers and film specialist lawyers participate as guest lecturers.

Internships: Charlotte Seymour, Lesley Dyer, Miriam Stein,
and Della Churchill – FFC
Della Churchill – NSWFTO
Lesley Dyer – Spectrum Films postproduction;
Development Department, AFC.
Cheryl Wood – Gary Reilly Productions.

Publishing

The Publishing Department maintains regular contact with the AFC on co-publication projects, and with SPAA and the Media, Entertainment and Arts Alliance on matters of publication and distribution of the AFTRS/AFC publications. This year AFTRS Publisher Meredith Quinn began discussions with the NFSA on potential joint projects. Through its publishing program, AFTRS maintains regular contact with the tertiary sector.

Radio

There is continuous consultation with the commercial radio industry and FARB, and increasing consultation with ABC personnel about specific courses, eg Studio One, and other short courses including News, Researching and Producing for Current Affairs, and Announcing and Presentation.

Studio One, a two-week experimental workshop, was run in conjunction with ABC Radio National's Arts and Features Department. The documentaries were broadcast on the *Radio Eye* program.

Internships: Students spent two weeks at commercial stations in Port Pirie and Berri in SA; Swan Hill in Victoria, SEA FM and Innisfail in Queensland; Bega, Muswellbrook, Coffs Harbour, Taree and Deniliquin in NSW; Northam in WA; and Canberra. They also spent several days on work attachments at all the major Sydney commercial radio stations.

Research

AFTRS is represented on a number of industry research and policy networks, including the Production Industry Group and the Media Policy Network, in order to collaborate on issues of mutual concern. The Research and Policy Adviser is a member of the Telstra Consumer Consultative Council. AFTRS research staff provided advice to the Office of Film and Literature Classification (OFLC).

Screen Studies

AFTRS, the AFI and the Museum of Contemporary Art staged a forum for internationally-renowned screen critic Joe Queenan. The panel discussion, broadcast by ABC Radio National, included AFTRS Head of Screen Studies Jane Mills, Margaret Pomeranz (SBS Movie Show), Peter Castaldi (3JJJ), and Adrian Martin.

In collaboration with the AFI and ASDA, Jane Mills chaired a panel in March of three filmmakers commissioned to make films on Indigenous issues for SBS Independent.

At the Sydney Film Festival, AFTRS MA students organised and participated in a public forum as part of their screen studies curriculum.

Scriptwriting

Internships: Andy Ryan – Network Seven, *All Saints*
 Christopher Aronsten – SBS
 Fiona Seres – Tisch School, New York University (NYU)

Sound

The Head of Sound and the Screen Composition Lecturer have developed a one-year full-time screen composition course for graduate diploma students, in collaboration with the Australian Guild of Screen Composers.

Internships: Shannon O'Neill – *In the Winter Dark*
 Amaya Holcomb and Peter Quinn – *Babe 2*

AFTRS Queensland

AFTRS Queensland continued to manage the Pacific Film and Television Commission's internship scheme. This scheme entails substantial interaction with the state's film and television industry in setting up suitable internship positions.

Six half-day seminars were sponsored, leading up to the Fifth International Documentary Conference held in Brisbane 20-23 November 1997. Three seminars during the conference were organised and hosted by AFTRS Queensland staff.

AFTRS Melbourne

AFTRS Melbourne piloted a certificate course on digital post production, funded by the Office of Technical and Further Education, developed by a steering group comprising AFTRS, Crawford Productions, HSV-7, the ABC and AAV Australia.

An industry information evening was hosted on strategies for a broadband production network – Digital Docklands – for the South Melbourne/Port Melbourne precinct. (See 'National Access', pp 25-35 for details.)

Race Around the World

1998 saw the second year of collaboration between AFTRS and the ABC in the selection and training of 'racers' for *Race Around the World*. Twelve prospective racers were selected by the ABC for a four-week course at AFTRS. By completion of the course the final eight racers were nominated.

Head of Teaching, Annabelle Sheehan, joined the ABC's Mike Rubbo and series producer Jenny Collins as a judge in a series of presentations by applicants and, finally, for the selection interviews. The program itself was a great success in 1997 and ratings for 1998 suggest that success will continue.



Race Around the World participants (l to r): John Thiris, Cate Anderson, Tony Wilson, Rachel Bannikoff, Sheona McKenna, Catherine Turner, David Shankey and Tim Bryson.

Sponsorship

The high profile given to the presentation of sponsored awards at the annual graduation ceremony continues to generate sponsorship of new awards in the succeeding year.

This year saw a significant rise in sponsorship commitment from major industry organisations with the establishment of additional annual graduate/student awards. The following new sponsorships were awarded at the 1998 graduation ceremony on May 1:

- AFTRS Cinematographer of the Year Award – jointly sponsored by Atlab Australia, Kodak (Australasia) Pty Ltd and Panavision Australia.
- AWA Distribution Award – AKG microphone products to the value of \$1500.
- Fox Studios Australia Award for Design Excellence – \$5000 cash.
- NSWFTO Scriptwriting Award – \$2000 cash.

- NIMAA (National Indigenous Media Association of Australia) Award for Excellence in Indigenous Filmmaking – \$2000 cash.
- Visualeyes Complete Editor Award – ten hours on the Quantel Edit Box (awarded in 1998 to two students, representing an approximate market value of \$6000 for each student).

Sponsorship totalling \$154 500 directly targeted graduates and students. Awards sponsors made 30 individual presentations at Graduation 1998, demonstrating strong industry support through cash awards, access to professional expertise, products and resources. Several sponsors doubled or significantly increased their original award commitment, being unable to choose between competing graduates or students of equal worth. Selection panels for the awards ensure nominated students meet with industry sponsors, which enhances industry and student collaboration.

Ansett Australia continued as the major sponsor of the AFTRS Students' Screenings Tour, providing \$5000 in air travel around Australia. Ansett's support since 1988 has enabled a wide representation of graduates to accompany their films at this annual showcasing and is a crucial factor in the success of the tour. *Encore Magazine* reinforced their continuing support of our graduates in presenting to each graduand (57 in 1998) a 12-month subscription to *Encore Magazine*.

In addition to the main industry sponsorship program of awards, AFTRS received considerable sponsorship specifically for teaching programs. Appendix 6 pp 93-95 lists corporate sponsors of the AFTRS in 1997-98, acknowledging all donations of goods or services with a value over \$500.

A further form of sponsorship is that acquired by production teams for student productions. Such valuable donations frequently extend the students limited production budgets; acknowledgment of these contributions are given in the credits of each production.

Parliament House Screenings

Collaboration continued throughout the year with the Joint House Department, Parliament House, in the screening of graduate and student films.



Winner of the Kenneth Myer Fellowship, producing graduate Charlotte Seymour, with Council member Andrew Myer.



Winners of the Heidtman Pitch Award, graduates Safina Uberoi (l) and Penny McDonald (r), with Heidtman & Co senior partner, David Heidtman.



Winner of the Village Roadshow Pictures Award, producing graduate Della Churchill with Rebecca Coote, Creative Development Manager, Village Roadshow.

International Perspective

Objective 5: Strengthen an international profile

International Training Services

Given that film, television and new media industries are becoming increasingly globalised, international liaison is relevant to the operation of all the teaching departments. Therefore, the management of international activities was incorporated this year within the individual departments, rather than existing as a separate section.

International Training Services Manager Carolyn Vaughan left the AFTRS in March after ten years of service. Director Rod Bishop took over responsibility for all international matters, assisted by International Liaison Officer Megan Parker. Megan is responsible for coordinating both internal and external enquiries and assisting in the administration and record-keeping of all international matters. This position also assists the Student Film and Video Distribution Manager.

Teaching departments are now responsible for negotiating and managing their own departmental exchanges, internships and other international education programs with the support of the International Liaison Officer.

International Student Exchanges

The student exchange program was again successful in providing students with the opportunity to experience relevant study programs within a different culture. In 1997, the AFTRS Design Department hosted Gwendal Bescond, a design student from FEMIS in Paris. Another FEMIS design student, Alexander Lassen, is due to study here in September 1998. The Design Department now has two vacancies for AFTRS students to study at FEMIS. AFTRS scriptwriting student, Fiona Seres, attended NYU to study dramatic writing from February to May 1998, while one of our sound students, Kimmy Sekel, went to the NFTS in the UK for two months during the mid-year break. In return, the AFTRS Sound Department hosted Maj-Linn Preiss, a sound student from the NFTS. Producing student Lesley Dyer will enter UCLA's prestigious producer's program in October 1998.

International Student Internships

The student internship program provides students with work experience in high profile production environments overseas. Six students took advantage of overseas opportunities this year compared with two in the previous year. The increasing access for our students to overseas companies with world-class reputations reflects a corresponding recognition of AFTRS internationally. The internships for the year were:

- Melinda Doring from Design joined Spitting Image in the UK, as assistant props maker in July 1997.
- Jennifer Dunlop from Digital Media joined the New York branch of Razorfish in July 1997 for six months. Razorfish is a strategic digital communications company, renowned for its award-winning designs.
- Anna Cater from Documentary joined Café Productions in London during January and February, where she participated in the preparation of treatments, preproduction brochures and discussions with potential co-financing partners.
- Adolfo Cruzado from Editing joined Tribeca Film Centre in the US during January as a production assistant.
- Niki Bern from Digital Media joined Discreet Logic in Canada on a self-funded internship in June 1998.

International Cultural Scholarships

Last year the AFTRS accepted a full-time cinematography student from Korea, Mr Kim Eung Taek. Mr Kim is the MAMPIST Scholarship award winner of the Samsung Foundation of Culture in South Korea. He will participate in courses selected from units of the AFTRS GradDip and MA curricula, as well as cinematography workshops, seminars and related activities and will graduate in 1999 with an AFTRS Cinematography Course Certificate.

AFTRS Off-Shore Activities

A short course in directing and digital post production was run in October 1997 for program producers and directors at China Central Television in Beijing, China. The course was sponsored by the Australia China Council, Southern Star, Frameworks and AVID. The course lecturers were director, Ray Quint, and Frameworks Director Stephen Smith. The course was managed by the International Training Manager.

As part of his American Coral Sea Scholarship, Head of Technology John Colette participated in the CILECT Animation Teachers' Symposium, which was held at the California Institute of the Arts in July 1997.

John Colette and Systems Administrator Sam Samai visited Los Angeles in August 1997 to attend SIGGRAPH, the largest gathering of the world's computer graphics community. This event allows the Digital Media Department to apply the latest developments and monitor future directions in digital film production.

Director Rod Bishop and John Colette attended the CILECT biannual conference in Denmark in September 1997. At the conference, entitled Training for the Next Century, they conducted a session on issues surrounding the implementation of digital training, which profiled the AFTRS digital program – which was hailed by conference participants as the best of its kind in the world.

Rod Bishop gave a paper in October, 'Training in the Asia-Pacific Rim', at the Asia-Pacific Film Festival in Cheju, South Korea.

John Colette visited the UCLA Film School in May, at the invitation of the Chair Robert Rosen. This trip entailed three seminars for the UCLA staff on the development of digital media programs for their students, and presentation of the AFTRS model. John demonstrated how his AFTRS courses had inspired a broad range of students to incorporate digital components into traditional productions. This successful combination of new and old technologies was of particular interest to the high profile institution of UCLA.

In March 1998, Trevor Graham, Manager, Documentary Strand, undertook a tour of four USA universities, organised by the Australian Embassy in Washington with further sponsorship from AFTRS, Film Australia, the Aboriginal and Torres Strait Islander Commission (ATSIC) and Harvard University. The tour featured screenings of Trevor's multi award-winning documentary, *Mabo – Life of an Island Man*, together with five films by documentary graduates. In January 1998 Trevor travelled to Kuala Lumpur, with the assistance of the Australian High Commission, to screen *Mabo* for an audience of Malaysian media students and students of Australian Studies. He held workshops in Kuala Lumpur and Penang on Australian documentary history and practice.

In April 1998, Head of Cinematography Jan Kenny, ACS, conducted a workshop on Cinematography for Drama in New Zealand. The workshop was funded by WIFT (Auckland). While in New Zealand, Jan conducted a presentation and screening of AFTRS student films.

AFTRS was invited to the 1998 Cannes Film Festival for a tribute to AFTRS and the VCA, hosted by the Cinéma des Antipodes, and to participate in discussion panels with other international film schools. Head of Teaching Annabelle Sheehan represented the AFTRS on these panels and at special events such as the showcasing of student works from six international film schools, two evenings of AFTRS film screenings and a forum of film schools where curriculum and filmmaking techniques were discussed. She also visited FEMIS, the French national film school, to discuss various exchanges and to view their facilities.

Radio Lecturer Steve Ahern visited South Africa in March of this year to assist the South African Department of Communications to establish a national broadcasting school. This project is funded by AusAID. Steve's initial report on the feasibility and planning of the project was accepted by the South African Minister for Communications. It was decided that the project will go ahead and Steve returned in June 1998 to work on logistics and to develop a curriculum.



Radio lecturer Steve Ahern (l), at the inaugural board meeting of the National Broadcasting School of South Africa.

Head of Editing Sara Bennett travelled to the USA where she interviewed some of the world's most prominent post production practitioners, including: Carol Littleton (former President of the USA Editors Guild, editor of *ET*); Thelma Schoonmaker (involved in all of Martin Scorsese's pictures since *Raging Bull*, for which she won an Oscar); Stephen Flick (twice Oscar winner); and Mike Most (visual effects supervisor on prime time television). These interviews had several objectives: to compare our work practices to those of the USA; to investigate the possibility of internships for our students; and to pursue opportunities for these luminaries to visit AFTRS for seminars or teaching/mentoring.

International Guest Speakers/Visitors

Stephen Bayley, the new Director of the NFTS, visited AFTRS in April, when he inspected our facilities and screened an 80-minute program of NFTS student films. Claire Downs of the Producing Department at NFTS visited in January 1998.

The Design Department hosted Roger Law, from the company Spitting Image in the UK, who gave a presentation titled 'TV Yes Television'.

Miki van Zwanenburg, a British production designer, participated in the Design Department's Shortcut series, as did Shaun Moore from the UK (production designer for the BBC, notably the original Dr Who TV series).

Ross Bell, producer from Fox Studios in Hollywood, visited AFTRS in April as guest at one of the Scriptwriting Department's pitching sessions.

Screen Studies organised lectures on the respective national cinemas of India (presented by Patricia Uberoi) and Hong Kong (presented by Ronny Yu). Screen Studies also hosted US film critic, Joe Queenan, and US independent producer, Jim Stark.

Walter Lassally gave a master class for the Cinematography Department. Based in the UK, Walter won Best Cinematography Academy Award in 1964 for *Zorba the Greek* and has been a leading director of photography for the last forty years.

Don Stein from the Banff Centre for the Arts in Canada and Susan Anis from the Canadian Council for the Arts visited, with a particular interest in the Digital Media Department.

The Documentary Department hosted Rigoberto Lopez, a Cuban drama and documentary director, who screened *Yo Soy, del Son a la Salsa*, a history of Cuban salsa music.

Three of those invited to the Fifth International Documentary Conference in Brisbane extended their visits to conduct seminars/screenings in Melbourne for AFTRS (under the auspices of the Melbourne Documentary Group). All three contributed to a general post-conference feedback meeting and, in addition, gave individual seminars. They were: John Marshall, an international documentary co-financing expert and producer from the UK; Rigoberto Lopez, Cuban writer/director presented his film *Yo Soy, del Son a la Salsa*; and Alan Rosenthal, documentary filmmaker, writer of documentary books and professor of the Communications Department, Hebrew University, Jerusalem, gave a seminar and screened his film *On the Brink of Peace*.

Irish documentary producer Mike Collins screened and discussed his recent film *Chiapas* for the AFTRS Melbourne.



AFTRS/NFTS Student Exchange participants: Kimmy Sekel, AFTRS Sound Student, and Maj-Linn Preiss, NFTS Sound Student.

Social and Cultural Diversity

Objective 6: Encourage social and cultural diversity among program makers in the film, broadcasting and related industries.

Industry Training Fund for Women

The Industry Training Fund for Women (ITFW), an AFTRS initiative established in 1988, is a national program designed to upgrade the creative and technical skills of experienced women already working in the industry.

Each year the ITFW emphasis is reviewed. In 1997-98 emphasis was directed to areas where women are under-represented, eg, cinematography, sound postproduction, new technologies and directing. Care is taken that the ITFW does not duplicate initiatives for women offered by other agencies. In the ten years of the fund's operation, women have clearly made great advances in the industry. Nevertheless, such a fund is needed while women continue to be under-represented in the key creative and technical production roles. Julie James Bailey has written a book entitled *Guts and Tenacity - Women in Film and Television*, to be published by AFTRS next year, which illustrates the barriers and the low status facing many female employees in significant parts of the industry.

ITFW offered twelve fee subsidies in AFTRS' advanced short courses, including Sound Technology, 3D Computer Animation, Pro-Tools, Actorphobia, Editing on AVID, Location Sound Recording and From Rushes to Final Product.

Kate Shortland, supported in her attachment to James Bogle's feature film *In the Winter Dark*, was one of five successful applicants for ancillary assistance.

ITFW supported the following initiatives:

- Two WIFT (Vic) network forums in Melbourne.
- A Women on Women Festival seminar, How Low Can You Go?, with documentary filmmakers Pat Fiske and Harriet McKern in Sydney.

- A WIFT conference session, *Technically Speaking*, with sound graduate, Jane Paterson, cinematography graduate, Sally Bongers, and composer, Nerida Tyson Chew.
- A Women in Motion Festival seminar, *Transition*, with Barbara Clifford in Melbourne.

Industry Training Fund for Women – Statistical Information 1997-98

State	Courses	Students	Fee Subsidies	Attachments	Ancillary Support	Total	Student Days
NSW	2	195	12	–	3		118
NT	–	–	–	–	1		2
WA	–	–	–	–	1		8
VIC	3	199	–	–	1		53
Total	5	394	12	–	6		181



Irma Woods as 'Bubba Girl' in Redreaming the Dark (director, Erica Glynn, producer, Charlotte Seymour).

Success of Indigenous Graduates

AFTRS is ranked fourth behind Batchelor College, James Cook University and the Northern Territory University for the highest proportion of Indigenous students (reported in a survey by the *Australian*, January 1998). This year has been auspicious for Indigenous graduates from the full-time programs: Ivan Sen was our first Aboriginal BA graduate in directing; Darlene Johnson was our first Indigenous GradDip in directing; Romaine Moreton was the first MA graduate (scriptwriting). Cinematography student, Murray Lui, became the first Torres Strait Islander accepted into AFTRS. Murray is a graduate of the 1994 National Indigenous TV Training Course run at AFTRS by filmmaker Lester Bostock.

Ivan Sen's work has attracted considerable media attention and the ABC, SBS and the AFC have funded his short films. The Directing Department has allowed the award-winning works of Ivan and directing student, Erica Glynn, externally commissioned by the ABC and the AFC's Indigenous Program, to be counted towards their course requirements.



Graduation 1998, directing graduate Ivan Sen with Robyn Watts, Council member and Chief Executive of Southern Star Sales.

Indigenous Program Initiatives

The Indigenous Program Initiatives (IPI), established by AFTRS in 1994, is designed to upgrade the creative and technical skills of Indigenous Australians already working in the film, television and new media industries. Emphasis for support – in the form of fee subsidies, professional attachments, specialised schemes, courses and scholarships – is in the key creative areas of scriptwriting, directing and producing.

The last of the Department of Employment, Education, Training and Youth Affairs' (DEETYA) scholarships dating from a 1993 strategy was awarded to Sam Conway from Palm Island in Queensland who commenced his one-year producing scholarship in January 1998. AFTRS Special Programs has been granted an extension to DEETYA's scholarship strategy due to its recognised success. Four one-year scholarships (\$25 000 per annum stipend) will be offered in the key creative areas in 1999 and 2000.

IPI offered the following assistance:

- The Indigenous Scriptwriting Mentor Scheme continued in Victoria and South Australia. The Scheme encourages professional relationships between high-profile scriptwriters and Indigenous storytellers.
- Six fee subsidies were granted to attend advanced courses in Betacam Techniques, 3D Computer Animation, Observational Documentary Workshop, Writing TV Serials, Documentary Filmmaking and Script Analysis for Producers.
- One professional attachment was granted to CAAMA (Central Australian Aboriginal Media Association) Productions in Alice Springs.
- Erica Glynn continued her ATSI/DEETYA Scholarship specialising in directing.

IPI supported the following initiatives:

- A series of seminars presented by AFTRS Queensland at the Brisbane International Film Festival – Curation and Conservation, Murri as Object and Murri as Subject.
- The Palawa Production Process Workshop presented by AFTRS Tasmania in Hobart.
- NIMAA Documentary Workshop in Alice Springs with the support of the ABC and CAAMA Productions.
- An Indigenous Scriptwriting course in South Australia, with support from the South Australian Film Corporation (SAFC).
- *Fume*, a short drama by inmates of Sydney's Long Bay Gaol, an initiative of the NSW Department of Corrective Services' Tribes Project, received postproduction and facilities support.

- *Kitchensink*, a film produced by women involved in Aboriginal reconciliation, received facilities assistance and technical support.

Indigenous Program Initiatives – Statistical Information 1997-98

State	Courses	Students	Fee Subsidies	Attachments/ Scholarships	Ancillary Support	Total Student Days
NSW	–	–	2	3	1	276
QLD	3	46	–	–	–	138
WA	–	–	3	–	1	10
NT	1	14	1	1	1	184
SA	1	10	–	–	–	46
TAS	1	13	–	–	–	26
VIC	1	4	–	–	–	4
Total	7	87	6	4	3	684

Multicultural Student Profile

Social and cultural diversity at AFTRS is greatly enhanced by the enormously diverse backgrounds and nationalities of the full-time students. The large number of students born overseas and the mix of cultures create a rich social environment and a multicultural perspective, which is respected and drawn upon as a source of learning.

Countries represented by the 28 students at AFTRS who were born overseas include: Burma, Canada, China, India, Ireland, Lithuania, New Zealand (7), South Africa (2), Spain, the UK (7), the USA (3), Vietnam, and Zimbabwe.

Thirteen AFTRS students speak languages other than English at home. These are: Cantonese, German, Greek, Hungarian (2), Italian (2), Mandarin, Polish, Spanish (2), Tamil, Torres Strait dialect, and Vietnamese.

There are two Aboriginal students and one Torres Strait Islander at the School, which is significant in a population of 91 full-time students.

Screen Studies

At AFTRS Screen Studies takes a wide view of screen culture, exposing students to the history and theory of films and television both here and overseas, which challenge the conventions of mainstream cinema. Last year there were classes on the cinemas of India, Turkey, Hong Kong, Japan, French 'nouvelle vague', and New German Cinema. In documentary, Screen Studies looked at filmmakers from countries including France and the USA. African-Caribbean, feminist, avant garde, experimental and queer cinemas were also explored as a means of widening horizons and questioning the content and style of dominant cinema.

The Screen Studies Department has close links with screen culture activities of Australian industry organisations, with the Sydney Film Festival (where students produced and chaired a forum for festival delegates), with the Museum of Contemporary Art, and with numerous AFI events. Screen violence, censorship, screen criticism versus reviewing, popular television, contemporary Irish cinema, notions of taste and 'good' or 'bad' cinema were among the topics which the Department conducted in order to widen students' appreciation of screen culture and to develop a healthy critical attitude towards the canon.



Zoë Carides and Luke Carroll in Something Honest, directed by Sonja Vivienne, produced by Martine Crouke.

Research and Policy

Objective 7: Conduct and encourage research into screen and broadcasting production especially where relevant to education and training issues.

Research Relevant to Education and Training Issues

The Head of Research completed her contract in April of this year, having served five years; this position has been discontinued. Responsibility for research activities now lies with the Research and Policy Adviser, Catherine Griff, overseen by the Director and supplemented by a regular consultant as required.

The research activities assist in the development of training and education policy through the provision of timely relevant information on industrial and educational issues. The AFTRS conducts research on the industry's training needs and effectiveness of AFTRS courses. The Research Department assesses the impact of changes in the media environment, technology and education, both nationally and internationally, on appropriate skills for broadcasting and screen production. The research function is tied closely to the AFTRS' internal and external policy formulation and is distributed through reports to the AFTRS Council and management committees and through submissions to relevant government departments and agencies. Research information is provided to the wider industry and academic community through the publication of research papers and presentations at conferences and seminars.

Research staff respond to a large number of external and internal enquiries and collect information about courses and curricula of other relevant schools. Over the year, information was provided to government ministers and numerous organisations including the Graduate Careers Council of Australia, Arts Training Australia and the Australian Bureau of Statistics.

Research activities this year included:

- A survey of the training needs and attitudes of a wide range of approximately three hundred industry practitioners in states outside of NSW.

- Systematic tracking of graduates' careers and credits, providing information for the updating of the AFTRS graduate database and contributing to *Edge of the Known World*, the AFTRS commemorative book.
- Graduate exit surveys, providing valuable feedback from students on the curriculum, individual courses, teaching staff and possible refinements to AFTRS operations.
- Ongoing research into sound production, with a focus on surround sound and its applications, including, for example, radio.
- A survey of CILECT member schools on digital training. A further survey of CAPA members (the Asia/Pacific subset of CILECT), to determine their digital and internet capability, with a view to establishing a digital information exchange group and to canvass possibilities for online training.
- Interviews by the Head of Research with key informants from the British Lotteries Commission, resulting in a written report on this film fundraising initiative.

Student and Staff Research

The transition to post graduate level has entailed a greater emphasis on research in the new curriculum, particularly in the Screen Studies and Documentary strands. The Manager, Documentary strand is researching the financing of Australian documentary producers through American and European philanthropic trusts. The Head of Screen Studies has commenced research on a book about challenges to the conventions of Hollywood cinema.

A design student undertook research in studio and post production design methods. A sound student is investigating the sound designer as storyteller in the psychological thriller. A documentary student is working with CSIRO scientists on the potential for a computer to perform the role of a documentary editor.

Teaching departments engaged in a considerable amount of their own research, often in conjunction with industry bodies, to test new products and practice. The Digital Media Department collaborated with Steve James of Pipe Dream Studio in order to develop a flexible interface for feeding animation data into Alias/Wavefront's latest 3D animation/modeling package Maya. The Editing Department investigated a new system called MCXpress. As part of the GradDip in television, staff and students interviewed practitioners on six prominent television programs. The Cinematography Department has been undertaking film processing tests with the support of several post production companies.

Conference Presentations

Conferences are a useful platform for making contact with academic institutions and for promoting the AFTRS research and production work to other education providers. During the year staff were involved in the following conferences:

- Presentations by the Research and Policy Adviser at the Australia and New Zealand Communications Association Conference at La Trobe University – July 1997 – and the Bureau of Transport and Communications Economics Research Forum at Parliament House in Canberra.
- Presentations by the Head of Research, Research and Policy Adviser, and Head of Screen Studies at Griffith University’s Key Centre for Cultural and Media Policy’s Cultural Crossroads Conference – November 1997
- The Manager, Documentary Strand was an adviser to the Fifth International Documentary Conference in Brisbane, November 1997 and spoke on two panels. MA Documentary films were screened with introductions from the students. The Head of Screen Studies was also on the advisory committee for this conference.
- For the second year in a row the AFTRS Director introduced and interviewed the keynote speaker at the SPAA conference. Students were selected to pitch at the SPAA conference pitching competition. The Head of Teaching is a member of the SPAA conference committee.
- The Director gave a paper in October 1997, ‘Training in the Asia-Pacific Rim’, at the Asia-Pacific Film Festival in Cheju, South Korea.
- The ASDA conference held at AFTRS included a presentation by AFTRS Head of Technology and a workshop by the Screen Composition Lecturer.
- The Director and the Head of Technology attended the CILECT Congress in Ebeltoft, Denmark in September 1997 to present a session on the curriculum consequences of digital training.

Input to Government Policy

AFTRS has contributed to a range of government inquiries and reviews in 1997-98 including: the Copyright Amendment Bill; the Report on Portrayal of Violence in the Electronic Media by the Senate Select Committee on Community Standards Relevant to the Supply of Services Utilising Electronic Technologies; Proposals for the Recognition and Protection of Indigenous Cultural and Intellectual Property; and Performers’ Intellectual Property Rights. In addition, the Research Department was actively engaged in government debates on issues affecting the prospective employment of graduates including the New Zealand Blue Sky High Court decision relating to Australian television content, the introduction of digital television and the formulation of moral rights legislation.

AFTRS is represented on a number of research and policy networks, including the Production Industry Group and the Media Policy Network. The Research and Policy Adviser is a member of the Telstra Consumer Consultative Council. AFTRS Research Department staff continued to provide advice to the OFLC on their research.

Following the Gonski Review of Government Assistance to the Film Industry, the Department of Communications and the Arts commenced a review of research within the portfolio, which will entail development of a ten-year forward plan. AFTRS is a member of the Working Group for this review.

Annual Report

The annual report was collated and written by Research Department staff. Staff have participated in a number of workshops with the Department of Communications and the Arts and other agencies within the Arts portfolio to examine performance indicators. These indicators have been incorporated in a recent revision of the AFTRS Corporate Plan and are also used in structuring the annual report.



On the set of Cherish, directed and produced by Stephen Jones.

Creative and Productive Environment

Objective 8: Foster a creative, collaborative and productive working environment attuned to AFTRS educational objectives.

Student Services

The Student Centre provides information and advice on both full-time study and short courses, to enrolled and prospective students. Full-time students are supported by a range of services including counselling, allowances, housing, study skills support and NESB language support. The Student Centre Manager also handles academic advice, regarding requirements for qualification and course unit information.

Relocation assistance is provided to interstate and country students and scholarships are provided to all full-time students in recognition of the considerable time commitments which students face in studying at the AFTRS. Students are in receipt of a Council-approved scholarship limit of \$338.40 per fortnight. This amount may be paid directly by AFTRS or as a combination of Austudy and the AFTRS scholarship.

The Student Centre is responsible for all major events of full-time students' attendance at AFTRS including recruitment, orientation, enrolment and graduation.

Short course participants are also supported by the Student Centre through provision of timely course advice, the administration of applications for courses, the maintenance of records of attendance and the application of access and equity principles.

Infrastructure Developments

The Online Editing Suite was upgraded to digital. Coupled with existing equipment, this has enabled video editing to be completed entirely in the digital domain. AFTRS further expanded its digital editing facilities through the purchase of two additional audio non-linear editing systems. One is for use in radio training and the other has added a third ProTools system to the Post Production Department.

A new video projector was installed in the Main Theatre, with added capacity of projecting both computer graphics and video. A film recorder was installed in the Digital Training Centre. This equipment records from Silicon Graphics computers onto 35mm film in high resolution, allowing computer-generated animation and special effects to be added to film productions.

Despite these infrastructure improvements, there remains need for a large array of capital equipment to expose students to state-of-the-art equipment that is in use by industry, and to maintain the unique position of AFTRS as an integrated production environment. Current resources do not allow for the purchase of crucial infrastructure (such as a telecine chain). As well as being an educational institution, AFTRS is a production studio and has similar requirements to other broadcasting facilities for achieving a comprehensive digital upgrade.

Information Technology (IT)

IT has provided ten more computers to extend student access to the internet. All staff now have internet-capable computers following an extensive computer upgrade program. IT maintains internet-capable computers in each of the state offices, for use by staff preparing short courses. The email gateway was upgraded to accept attachments from the newer web browsers and to cope with the increased workload.

Other IT achievements during the year include:

- A comprehensive intranet to provide internal information from databases in an easy to use format.
- A purchasing system allowing users to prepare requisitions and orders via their computers.
- A student scanning station to allow the use of scanned images in coursework.
- A taskforce established to combat the threat posed by the Year 2000 problem, to manage hardware and software replacement and to ensure a smooth transition.

Operations and Facilities

At completion of the 1997-98 academic year, the Operations and Facilities Department had supported 60 completed projects consisting of:

- 14 BA dramas
- 4 MA dramas
- 4 MA documentaries
- 1 MA television program
- 6 digital media projects
- 3 MA collaborative workshop/exercises

- 8 MA documentaries
- 2 GradDip documentaries
- 1 GradDip television project
- 3 GradDip dramas
- 8 off-slate projects
- 6 1996 off-slate projects (completing).

Support was given in the form of rostering staff and/or freelance technicians to key crew positions (such as grip, gaffer, standby props, carpenters, set finishing and staging), as well as providing projectionists, vehicles and postproduction services (in the form of film, sound, video transfers and online facilities).

In addition, the Department handles a variety of external hires, and provides facilities for the full-time program and short courses. The substantial increase in the number of slate productions in the year was largely due to the transition from the BA course. The last of the Year 3 students were making their final year films (a big year numerically, even by the old BA standards), while the new influx of digital media and documentary productions was added to the slate. It was an extraordinary achievement for Operations and Facilities to cater successfully to so many productions. While the variety will be sustained, the number of drama productions will decrease. The production budgets are very strict and the extra crew costs last year had implications for the teaching department budgets.

The realisation of the production slate relies heavily on the contribution of volunteer crew members. Approximately half of the crews on drama productions are volunteers who make a great contribution to fostering a collaborative and productive working environment. They forego reimbursement in exchange for the experience and training gained in working on productions which replicate professional practice. The volunteers represent a large body of informal students who frequently gain sufficient skills to be accepted into AFTRS courses and industry work. This amounts to a major area of career development and industry training that AFTRS provides each year.

External Hire

During the year, AFTRS raised \$49 200, from 64 external hires of facilities and equipment. The revenue was generated mainly from hiring facilities, the studios, the Main Theatre and postproduction. Equipment rental was comparatively low, due to the workload from coursework and the extensive production slate. AFTRS policy maintains that cameras and sound equipment can only be hired if a current student is appointed to operate the equipment, thereby enhancing students' commercial experience. This policy enabled camera student, Damon Escott, to work on the feature *Radiance*, for which he received a second camera operator credit.

Major external hire clients this year were Optus Vision, which collaborated with Australian Teachers of Media (ATOM) for broadcasting of films and videos made by

secondary school students. Other clients included Satellite Express, the ASDA conference, AFI screenings and judging of Australian films, the Walkley Awards, and various cast and crew screenings of Australian films.

Enterprise Bargaining Agreement

Negotiations commenced on a new certified agreement in July 1997 to replace the agreement certified in the Australian Industrial Relations Commission in August 1996. AFTRS' proposed new agreement maintains the commitment of the parties to continuous improvement, commercialisation of programs, the development of strategic plans, provision for Australian Workplace Agreements (AWAs) as well as improvements and streamlining of terms and conditions of employment. Preparatory work has commenced on the redrafting of our Award and terms and conditions of employment in response to the *Workplace Relations Act, 1996*.

Significant work has progressed on the implementation of the new Aurion Human Resources system, which has generated beneficial results in terms of processing time and management reporting. The new system resulted in savings from staff rationalisation. Various human resource policies and procedures were reviewed and updated during the year to reflect changes in available resources, community trends and the strategic direction of AFTRS.

Equal Employment Opportunity (EEO)

During the year, the EEO Committee met on a number of occasions to discuss policy formulation and to investigate a number of complaints.

The Committee received a formal complaint from a short course student via the Human Rights and Equal Opportunity Commission (HREOC) relating to the lack of disabled access to AFTRS Melbourne office. AFTRS is continuing to negotiate with the landlord about the provision of disabled access and facilities. Our procedures were reviewed to ensure that participants' special requirements are identified early in order to make the necessary arrangements to accommodate their needs. AFTRS received a complaint from a full-time student via the HREOC regarding eligibility to the AFTRS student allowance. The matter was investigated and the policy and procedures were reviewed and clarified to the satisfaction of the student and the HREOC.

The Committee responded to a number of complaints from short course students concerning non-selection to AFTRS short courses. AFTRS addressed this issue by reviewing procedures and ensuring that our literature clearly identifies the selection criteria and the fact that selection to courses is on a competitive basis.

A comprehensive EEO report for 1996-97 was compiled, submitted to the Minister and tabled in Parliament in September 1997.

Support under our Aboriginal and Torres Strait Islander Recruitment and Career Development Strategy continued and a full report of achievements can be found in

the chapter 'Social and Cultural Diversity' under 'Indigenous Program Initiatives' pp 53-54. The same chapter also documents successful outcomes for women under the Industry Training Fund for Women pp50-51.

A full report of our achievements under the AFTRS Equal Opportunity Program is available upon request.

EEO in Appointments

As of 30 June 1998 there were 132 positions, thirteen of which were part-time. Fifty-eight positions were filled by women (44%) and nine were filled by people from a non-English speaking background. Fifteen positions were vacant as at 30 June 1998. AFTRS made sixteen appointments during the year: ten appointments were women and six were men. Of the sixteen people appointed, one appointee indicated that they were from a non-English speaking background.

Social Justice (including Access and Equity)

The School's Disability Action Plan and Equal Opportunity Program continued to be reviewed and produced good results. In 1998 a hearing-impaired student was admitted to the full-time directing program. IT purchased and installed a special telephone for people with hearing difficulties.

Staff and students at AFTRS work in a collaborative and consultative manner. Assessment of students' progress and staff performance is premised on joint negotiation and agreement.

AFTRS management maintains a high level of commitment to identifying areas of inequality and responding with the implementation of appropriate strategies. Our enterprise bargaining negotiations have concentrated on terms and conditions of employment aimed at greater flexibility in balancing family and work commitments.

Staff Training

During the year, the Staff Training and Development Committee established under the AFTRS Award reviewed and updated the staff training and development policy in order to reflect the reduced resources available. Greater emphasis was placed upon training required to fulfil the immediate requirements of the position whilst the continuation of the Studies Assistance Program provided the opportunity for staff to continue to receive support for external formal study in their chosen field.

The annual Appraisal and Development Scheme for Staff was also reviewed and streamlined during the reporting period whilst maintaining the principles of two-way communication, objective standard setting, review and development.

Direct expenditure on staff training	\$ 67 635
Staff time involved in training (249 days @ av of \$ 179p/day)	\$ 44 571
Total cost of staff training	\$112 206

During the year staff participated in training courses in industrial relations, publishing and information technology. The IT section provided in-house training for staff and students on software packages including word processing, spreadsheets, web browsers and email plus a training course for the 1998 student intake. IT staff attended training courses on database support, network security and the Year 2000 problem.

Local events that staff attended included the SPAA, ASDA, WIFT, National Documentary and FARB conferences, and the Sydney Film Festival. Staff travelled overseas to the Cannes Film Festival, the National Association of Broadcasters convention and SIGGRAPH. A number of staff also availed themselves of professional development leave to work on productions within the industry or to visit overseas film and television schools.

Service Charter

AFTRS undertook consultation internally and externally in developing and finalising a service charter during the year. The charter was approved by senior management in the later part of June and clearly articulates who we are, what services we provide, who our clients are, and the standard of service our clients can expect from us, as well as the mechanisms that our clients can activate if they believe that we are not delivering our services in accordance with our stated standards. As we finalised the

charter at the end of the financial year, we have not had an opportunity to review its effectiveness. This will be a priority for next financial year.



Janet Coombs in The Naked Lady Vanishes, a documentary written, produced and directed by Ian Walker.

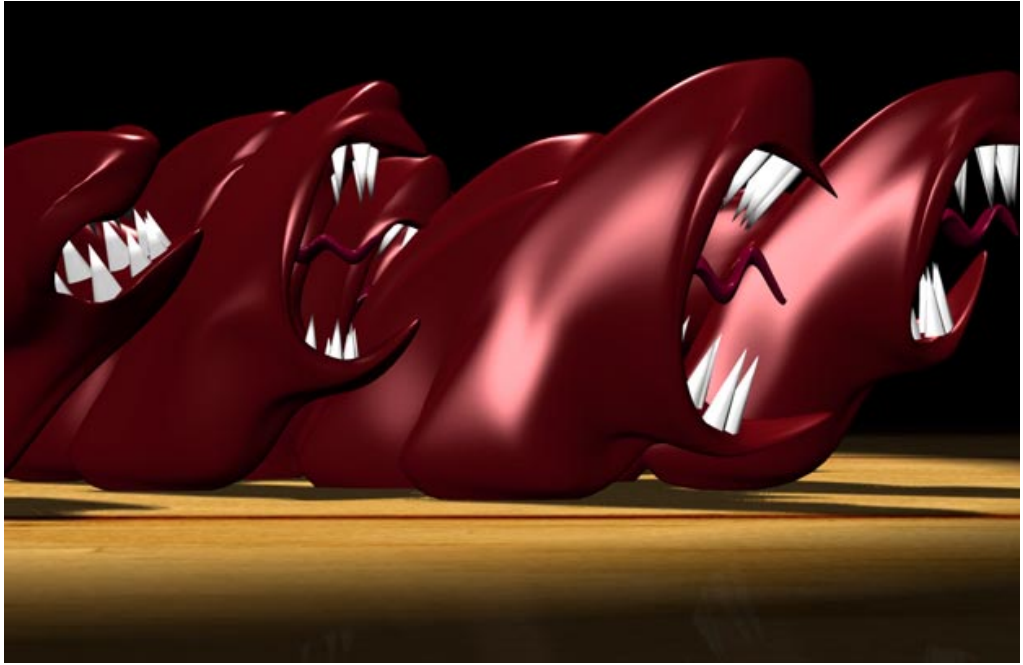
Occupational Health and Safety (OH&S)

The first planned investigation by Comcare Australia took place this year. The purpose of the investigation was to measure how AFTRS is meeting its obligations under the *Occupational Health and Safety Act, 1991*, and to improve OH&S performance through the introduction or improvement of appropriate management systems. This investigation concluded that AFTRS was endeavouring to comply with the Act and Codes of Practice, primarily by complying with the film industry safety guidelines.

The OH&S Committee met four times during the year and committee members attended training courses and network meetings. Completion of an internal storage area has improved access and ease of lifting stored goods. An exit boom gate has improved safety conditions on the exit roadway. There were fifteen minor accidents reported during the year.



L to r: Yolante Eeles, clapper loader, Philip Joseph, director, Andrew Commis, DOP and Corinna Yiannoukas, continuity, on the shoot for Under the Windscreen Producer: Leslie Dyer.



Financial and Statutory Reports

Finance

The Parliamentary Appropriation for AFTRS 1997-98 operating expenses was \$12.402m. A further \$1.648m was earned by the AFTRS, principally through fees for short courses, the sale of AFTRS training products, and from additional sponsored activities.

A full stocktake of all equipment, fixtures and fittings, inventories on hand and the Jerzy Toeplitz Library was undertaken by the Australian Valuation Office (AVO) in conjunction with the revaluing of all non-current assets to depreciated replacement cost (deprival value) and for insurance valuation. The AVO also undertook a review of the estimated useful lives of items, and depreciation rates have been adjusted to reflect this. Write-off and disposal of obsolete equipment was also undertaken during the year.



Cinematography/Design collaboration, Chop Suey. MA (Hons) thesis of Felicity Abbott (Design) and Cordelia Beresford (Cinematography).

Consultancy Services

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

John Bird – provision of planning advice for distance education	\$3 000
Charles Creagh – review of establishments in student centre, security, stores, distribution and sponsorship	\$7 240
La Passion Du Fruit – review of catering services	\$500
Commonwealth Rehabilitation Services – ergonomic assessment of workstations and work areas	\$480
McMillan Shakespeare – advice re salary packaging services and options	\$1 500
DWM Consultants – provision of advice re enterprise bargaining and other related industrial matters	\$25 395
Charles Sturt University – curriculum planning advice	\$1 035
Maria Farmer Publicity – provision of publicity services and advice	\$42 488
Curriculum & Training Services Pty Ltd – review for accreditation of Melbourne office as a private provider of training for digital post production certificate course	\$500
Paint Solutions – consultancy re progressive painting and maintenance program of Sydney building	\$720
<hr/> Total payments to consultants	<hr/> \$82 858

Market Surveys

No market surveys were commissioned during 1997-98, and no payments were made to market research, polling or direct mail organisations. AFTRS recruitment and program advertising was placed principally through TMP Worldwide to a value of \$113 810.

Auditor-General Reports

The AFTRS Annual Report 1996-97 included an unqualified report by the Auditor-General's Office on the financial statements of the AFTRS. The annual report was tabled in Parliament on 22 October 1997.

The Auditor-General's Audit Report 22, *Audit Results of the 1996/97 Financial Statements of Commonwealth Entities* tabled on 4 December 1997, reported that the operations and financial records of the AFTRS were maintained in a satisfactory manner.

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

Fraud Control

The AFTRS operates within the framework of the *Guidelines for Officers Dealing with Fraud on the Commonwealth* as published by the Attorney-General's Department in April 1993. A review of these guidelines was undertaken with the Federal Justice Office, Attorney-General's Department, on 12 April 1994.

In its commitment to the prevention of fraud, the AFTRS established controls and prevention measures, in particular to protect assets and resources. Administration and management control practices ensured that approvals and signatures in accordance with the AFTRS Administrative Orders were strictly adhered to.

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

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

Claims and Losses

There were no major claims and losses during the year ended 30 June 1998.

Purchasing

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

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

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

Competitive Tendering and Contracting

Tenders were sought and contracts entered into for travel services, cleaning of the AFTRS Sydney premises and supply of electricity.

Property Usage

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

The centre of its activities is in Sydney, where the 1988 purpose-built premises on the site leased from Macquarie University at North Ryde house the training, research, marketing and administrative staff of 107 positions.

The building is owned by the AFTRS, and there is no rental payable on the lease of the land.

The building has 10 778 m² of space over three levels. Approximately 2000 m² is office space for 81 of the staff (av 20 m² each), and 26 operations, engineering and security positions work principally in the theatres, studios and workshops.

The areas currently leased interstate are:

State	No of Positions	Size	Usage	Annual Rental
VIC – Melbourne	4 staff	80 m ²	Offices	\$100 000
	1 contractor	390 m ²	Lecture rooms Editing facilities	
QLD – Brisbane	2 staff	135 m ²	Offices	\$22 273
	2 contractors		Lecture Rooms	
SA – Adelaide	2 contractors	40 m ²	Offices	\$5893

Note: A contribution of \$6625 was made towards the office rental and expenses of the Perth representative, and \$4756 to the Hobart representative during the financial year.

Environmental Matters

The AFTRS continued maintenance and improvement of the grounds and gardens. Recycling of paper, cans and bottles through dedicated collection bins was maintained, as was the use of recycled paper where appropriate. In addition silver components from film processing are collected for recycling.

Airconditioning, electricity and fuel costs were monitored, and all equipment was serviced on a regular basis to ensure optimum efficiency.



Lisa Bailey as 'Lucy' in My Familiar, directed by Jane Shadbolt, produced by Charlotte Seymour.

Staffing Information

Breakdown of Staff by Gender, Part-time/Full-time and Level

	Male f/t	Male p/t	Female f/t	Female p/t	Total
Sydney					
a) Statutory office holders	1	–	–	–	1
b) SES equivalent	1	–	1	–	2
c) Below SES	44	1	42	11	98
d) Temp	–	–	–	–	–
Total	46	1	43	11	101
Melbourne					
c) Below SES	2	–	2	–	4
d) Temp	–	–	–	–	–
Total	2	–	2	–	4
Brisbane					
c) Below SES	–	–	2	–	2
d) Temp	–	–	–	–	–
Total	–	–	2	–	2

* As at 30 June 1998.

Note: There was one resignation from the SES this year and this position was vacant at 30 June 1998. Another SES contract expired and another person was appointed and the remaining SES position which was vacant last year was filled.

Staff are employed at the AFTRS under the *Australian Film Television and Radio School Act, 1973* (as amended).

The SES equivalent staff are employed on a contract basis and current occupants of these positions did not engage in any work placements with other organisations during the financial year.

Breakdown of AFTRS Staff by Gender, Level and NESB*

	Male	Female	Total	NESB
Senior Management	2	1	3	–
Management/ Dept Heads	4	6	10	–
Teaching/Training	10	8	18	–
Administration	9	31	40	5
Technical	21	–	21	4
Support	4	11	15	–
Total	50	57	107	9

* As at 30 June 1998.

The administration category covers all staff employed in the Administrative Service Officer stream performing essentially clerical duties. The support staff perform duties relating to the maintenance of the building, security, etc.

Status of Women

The ITFW continued to make headway in increasing opportunities for women within the film and broadcast industries in areas in which they have been traditionally under-represented.

The current enterprise agreement allows for greater flexibility in balancing career, family and professional development for all staff in terms of home-based work, flexible hours arrangements and leave without pay. The proposed new agreement allows for greater flexibility in the terms and conditions of employment, with an emphasis on results rather than hours worked.

Industrial Democracy

AFTRS has established a number of committees aimed at promoting debate on all issues from policy development and academic matters to the breakdown of the budget. Our governing Council has a staff-elected and a student-elected elected representative. AFTRS' terms and conditions of employment encourage full consultation on all employment and change related matters with the relevant stakeholders. During the negotiation of the enterprise agreement, staff were consulted extensively. In formulating the budget each year, staff and students are consulted about priorities via their staff and student elected members of Council.

Privacy

AFTRS continued to adhere to the Privacy Act and to the Privacy Commissioner's guidelines in relation to the collection, maintenance, storage and release of personal information. This was emphasised by the inclusion of privacy provisions in the next enterprise agreement. Audits of our human resource and financial systems have validated the security of personal information held.



Appendix 1

1998 Graduates – MA

Antoinette Starkiewicz	Digital Media
Andrew Tamandl	Digital Media
Anthony Thorne	Digital Media
Jennifer Dunlop	Digital Media
John Breslin	Digital Media
Christopher Caines	Digital Media
Anna Cater	Documentary
Rosemary Hesp	Documentary
Ian Walker	Documentary
Simon Higgins	Cinematography
David Stockley	Cinematography
Melinda Doring	Design
Tracy James	Design
Van Jones	Design
Elaine Kusmishko	Design
Carisse O'Brien	Design
Elli Faktor	Design – Titles/Animation
Madeleine Blackwell	Directing
Adolfo Cruzado	Editing
David Redman	Editing
Nancy Wu	Editing
Charlotte Seymour	Producing
Charlotte Jones	Scriptwriting

Catherine Lazaroo	Scriptwriting
Romaine Moreton	Scriptwriting
Andrew Ryan	Scriptwriting
Amaya Holcomb	Sound
Peter Quinn	Sound
Sion Tammes	Sound
Andrew Lewis	Directing
Charles Mitchell	Producing
Fiona Seres	Scriptwriting

1998 Graduates – Graduate Diploma

Darlene Johnson	Directing
Martin Reefman	Directing
Stuart Glastonbury	Sound

1998 Graduates – BA

Sebastian Craig	Cinematography
Daniel Featherstone	Cinematography
Jane Shadbolt	Design
Paolo Bassi	Directing
Adam Blaiklock	Directing
Jaan Ranniko	Directing
Ivan Sen	Directing
Yves Stening	Directing
Sonja Vivienne	Directing
Maria Barbagallo	Editing
Alison Croft	Editing
Morgan Read	Editing
Stephen Conti	General
Della Churchill	Producing
Stephen Jones	Producing

Christopher Aronsten	Scriptwriting
Shannon O'Neill	Sound
Kim Batterham	Conversion Course
Marsha Bennett	Conversion Course
Denny Lawrence	Conversion Course
Anton Skotnicki	Conversion Course

1998 Graduate – Specialist Extension Course Certificate

Miriam Stein	Producing
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1997 Graduates – Commercial Radio Broadcasters Diploma

Wendy Herbert
 Barry Keohane
 Andrew Maher
 Clinton Maynard
 Belinda McCullough
 Nick O'Rourke
 Ben Rippingale
 Kylie Simmonds
 Mary-Lou Thorp
 Iain Thurlow
 Casey Tredinnick
 Matthew Whittemore

Appendix 2

Senior Staff Profiles

Rod Bishop, Director

BA (Hons) La Trobe University. Producer and co-writer *Body Melt* (1993). Was film critic for the *Age Green Guide* from 1990 to 1995 and has served on the boards of management of *Cinema Papers* and the Melbourne Film Festival. Previously Associate Professor in Film, and Course Coordinator for Media Arts, Royal Melbourne Institute of Technology. Member of the Cinemedia Board.

John Colette, Head of Technology

BA (Mass Communications), Graduate Diploma in Visual Arts, Master of Fine Arts. A specialist in the area of digital media. Worked originally in film and video production, but has for the last eight years concentrated exclusively on digital production technologies. As well as producing linear media, has successfully exhibited interactive media arts at festivals and biennale internationally, and has developed purpose built digital display systems and programs for two museums in Sydney.

Pat Mackintosh, Corporate Services Manager

FCPA, University of Melbourne/Australian Society of CPAs. Graduate Certificate in Business (University of Sydney). More than twenty-five years financial management experience in both the private and the public sectors working in the areas of retailing, tourism and the arts. She held the position of General Manager – Corporate and Commercial Services with the Art Gallery of New South Wales from 1993 until joining AFTRS in July 1998.

Annabelle Sheehan, Head of Teaching

Bachelor of Communications (film production major) and Graduate Diploma Education, University of Technology, Sydney. Master of Arts, Cinema Studies, New York University (NYU), and winner of both the NYU Fellowship and the NYU Paulette Goddard Scholarship. Seventeen feature film post production credits including *The Piano*, *Lorenzo's Oil*, *Fearless*, *The Portrait of a Lady*, *Dead Calm*, *Rapa Nui*, *Mad Max 2* and *Mad Max Beyond Thunderdome*. Her work has earned awards in Australia (AFI Best Achievement in Sound for *The Piano*) as well as in the US (Motion Picture Sound Editors Guild Awards for *The Piano* and *Dead Calm*). Her

previous teaching appointments include the University of Technology, Sydney and North Sydney College of TAFE.

Sara Bennett, Head of Editing

Has worked for more than twenty years as an editor on drama and documentary, for both cinema and television. Directors she has worked with include Gillian Armstrong, Shirley Barrett, Bill Bennett, George Miller and Jim Sharman. Her association with the School began in 1973 and was maintained through the years as a guest lecturer before she joined the staff.

Ron Blair, Head of Scriptwriting

BA, Sydney University. Twenty-five years experience as a writer and producer for radio, stage and television; author of a number of published plays including *The Christian Brothers*. Television credits include ABC series and Kennedy Miller's *The Dismissal*. Executive Producer, Drama for ABC Radio (1987-91). Also taught at the Tisch School, New York University.

Annie Breslin, Head of Sound

Received initial training in film and sound editing at the ABC drama studios followed by freelance sound editor work for sixteen years on feature films, television mini-series and current affairs. She was an extension student at AFTRS in 1993 and a guest lecturer for the editing department in 1994 and 1995. Credits include: features, *The Well*, *Gino*, *Map of the Human Heart*, *Struck by Lightning*, *Evil Angels*, *Young Einstein*, *High Tide* and *Mad Max 2*; mini-series, *The Challenge*, *The Cowra Breakout*, *The Last Bastion*; and current affairs programs, *Sixty Minutes* and *Four Corners*.

Stephen Curtis, Head of Design

Diploma of Design, NIDA. Set, Costume and Production Designer with extensive film, theatre, dance and opera credits with a major emphasis on the development of new Australian work. Film credits include *Night Cries*, *Breathing Under Water* and *Bedevil*. Took an extended period of leave during 1998 to production design *Looking for Alibrandi*.

Peter Giles, Head of Digital Media

BA (Communications) from the University of Technology, Sydney (1987); studied sound at the AFTRS (1988). Completing an MA in Interactive Multimedia at the University of Western Sydney, Nepean. Has produced a wide range of video, multimedia and radio projects for both corporate and educational clients and taught at the University of Sydney, the University of Technology, Sydney and at Metro Screen (formerly Metro Television). Developed an extensive digital training program and oversaw the conversion of the video facilities from analogue to digital at Metro, where he worked for five years prior to joining AFTRS in 1998.

Trevor Graham, Manager Documentary Strand

Documentary producer and director. Has produced and directed films for Channel 4 (Britain), the BBC, PBS (America), ABC TV (Australia) and SBS (Australia). His films have won numerous national and international film and television awards. Most recently *Mabo – Life of an Island Man*, won the AFI's Award for Best Documentary, and the 1997 NSW Premier's History Award and Award for Best Screenplay. The film was nominated for a Logie for Best TV Documentary 1997. In 1995 his film *Aeroplane Dance* won a Silver Hugo at the Chicago International Film Festival and the Royal Anthropological Society's distinguished, Basil Wright Prize. Among his credits are, *Red Matildas*, *Painting the Town*, *Land Bilong Islanders*, *Dancing in the Moonlight*, *Paper Trail*, *Sugar Slaves*, *Punchlines*, and *Mystique of the Pearl*.

Lucienne Joy, Head of Radio

BA, Dip Ed, Sydney University. Fifteen years experience in radio as a presenter/announcer. Worked for the ABC presenting current affairs and music programs and as a newsreader in Canberra and Sydney, mostly in radio, with some TV newsreading. Worked in Monaco on an English language radio station for three years, presenting a current affairs/music program. At the same time was the European correspondent for the Alan Jones breakfast program on 2UE in Sydney. Worked for 2UE and then 2GB as a current affairs/talkback announcer until the end of 1993. Before her radio career, she was a secondary school teacher, teaching English and Ancient History.

Jan Kenny, ACS, Head of Cinematography

Australia's first female director of photography and the first woman in Australia to receive her ACS accreditation from the Australian Cinematographers Society (ACS). Feature film credits include *Mary* and *Fran*. She has won five awards for cinematography from the ACS.

Patricia Lovell, AM, MBE, Head of Producing

Producer in the Australian industry for over 25 years. Credits include: features, *Picnic at Hanging Rock*, *Gallipoli*, *Break of Day*, *Summerfield* and *Monkey Grip*; the documentary *Sydney Opera House – Monster or Miracle*; and telemovie, *The Perfectionist*. She has been recognised for her contribution to television and film with an MBE and an AM.

Jane Mills, Head of Screen Studies

MA (Hons) History, University of Kent at Canterbury. Formerly Principal Lecturer, Executive Producer and Course Leader of the MA course in Documentary Film and Television Production at the Northern Media School of Sheffield Hallam University, UK. A documentary producer/director for the BBC, Granada Television, Thames Television and Channel 4, she was previously Head of Producing at the NFTS (UK).

Author of numerous articles and five books which have been awarded various prizes. Adviser to the Sydney Film Festival and a founder member of the watchdog committee, Watch On Censorship.

George Whaley, Head of Directing

Director, actor, writer and teacher for stage and screen. Screen credits include the mini-series *The Harp in the South* and *Poor Man's Orange* (screenplay adaptation and direction), he directed *Clowning Around* and *Clowning Around 2* in Perth and Paris. Most recently wrote and directed the feature film *Dad and Dave – On Our Selection*. Formerly Head of Acting at NIDA where his students included Mel Gibson and Judy Davis. Other positions include Director of University Theatre, Melbourne University; co-founder of two theatre companies, Emerald Hill, Melbourne and Theatre ACT, Canberra; Resident Director, Old Tote, Sydney; and CEO of the Canberra Theatre Trust.

Appendix 3

Guest Lecturers, 1997-98

Erika Addis	David Bradbury	Barbara Chobocky
Sandra Alexander	James Bradley	Al Clark
David Allen	Chris Brammall	David Collins
Sandy Aloisi	Richard Brennan	Pip Conlon
Stephen Anderson	Michael Brindley	Bob Connolly
Barbara Angell	Jenny Brockie	Sharon Connolly
Guy Ashford	Georgia Brown	Robert Connolly
Geoffrey Atherden	Deliah Browne	Matt Connors
Tony Ayres	Sally Browning	Dany Cooper
Tony Barrell	Annie Brunning	David Court
Maureen Barron	Richard Buckham	Michael Cove
Paul Bartlett	Kim Buddee	Heather Croall
Philippa Bateman	David Burr	Martin Crouch
Kim Batterham	Paul Butler	Jane Da Costa
Stephen Bayley	Wenona Byrne	Timothy Daly
Ross Bell	Vaughan Campbell	Glenn Daniel
Bill Bennett	Brian Carlton	Ian David
Belinda Bennetts	Dominic Case	Robert Dein
Kevin Best	Peter Castaldi	Rob Dewar
Dixie Betts	Jane Castle	John Dickie
Steve Blanda	Dave Charles	John Dickson
Susan Bower	Phil Charley	Bob Donaldson
Russell Boyd	Greg Charney	Heather Dorrough
Ross Boyer	Lawrence Chincilla	Jessica Douglas-Henry

Roger Dowling	Peter Hand	Peter Kukurra
Peter Downer	Kari Hanet	Edie Kurzer
John Downs	Megan Harding	Susan Lambert
Peter Doyle	Michelle Harrison	Roger Lanser
Jayne Edwards	Lloyd Hart	Harold Lander
Anne Edwards	Peter Harvie	Roger Law
Robyn Elliot	Emma Hay	Mark Lazarus
Julian Ellis	Rolf de Heer	Bevan Lee
Leigh Elmes	David Heidtman	Col Lee
Jack Feldstein	Ray Henman	Sandra Levy
Bruce Ferrier	Robert Herbert	Rick Lisle
Pat Fiske	Ian Heydon	Claude Liucci
Greg Fitzgerald	Chris Hilton	Rigoberto Lopez
Lewis Fitzgerald	Jennifer Hogan	Kim Lord
Alan Flemming	Robin Hughes	Margaret Lovell
Roger Ford	Pip Hurley	Mark Lucas
Martin Freidl	Ross Hutchens	Catharine Lumby
Helen Garner	John Hutchinson	Alexsandra Lyall
Paul Gearside	Bridget Ikin	Warren Lynch
Sandy George	Kevin Jackson	Mike Mackay
Rob George	Noelle Janaczewska	Andrew Mackie
Ross Gibson	Clayton Jauncey	Torquil Macneal
David Goldie	Jane Johnson	Tracey Mair
Michael Gordon-Smith	Louise Johnson	Richard Mallett
Helen Grace	Stephen Jones Evans	James Manche
Anna Grieve	Phil Judd	Tracey Mann
Katie Grusovin	Cathy Kenyon	Annie Marshall
Gary Hamilton	Tom King	Adrian Martin
Mike Hammond	Graham Knowles	Rick Mason
Wayne Hampshire	Ray Kolle	Belinda Maxwell

Fiona McBain	Michael Nahas	Joe Queenan
Ian McCrae	Annette Nazaroff	Valerie Queva
Francis McDonald	Peter Neale	David Raines
Robyn McFadgen	Mark Neely	Tim Read
Hugh McGowan	Steve Newman	Gary Reilly
David McKay	Kris Noble	Morgan Rengasami
Susan McKinnon	Hillary Norrie	Joel Rheinberger
Megan McMurchy	Cathy O'Connor	Deborah Richards
Janet Merewether	Dennis O'Rourke	Lianne Richards
Cam Merton	Murray Olds	Jim Roberts
Werner Meyer	Chris Oliver	Reece Robinson
Nick Meyers	Martin Oswin	Ray Robinson
Tristram Miall	Veronica Overton	David Rogerson
Amanda Midlam	Deborah Parsons	Bob Roget
Mark Miller	Wayne Pashley	Nikki Roller
Sue Milliken	Jane Paterson	Dasha Ross
Nicola Mills	Rachel Perkins	John Rouch
Joanna Milter	Damon Perry	Olivia Rousset
Annie Murtagh-Monks	Michael Phillips	Chris Rowell
Chris Moon	Andrew Pike	John Ruane
Shaun Moore	Jim Pike	Michael Rubbo
Alec Morgan	Marion Pilowsky	Wendy Sainsbury
Emily Morgan	Luigi Pittorino	Robert Sandeman
Jason Morrison	Andrew Plain	Melanie Sandford
Graham Mott	Peter Pound	Peter Saxon
Roger Moulton	Russell Powell	John Seale
Jackie Munro	Greg Power	Sue Seary
Ian Munroe	Jennine Primmer	Mike Selywn
Sue Murray	Edward Primrose	Steve Shaw

Brendan Sheedy	Peter Swan	John Wilson
Peter Sheehan	David Swann	Dave Wilson
Peter Shepherd	Diane Tammes	Shane Withington
Graham Shirley	Peter Thompson	Rowan Woods
Jonathon Shteinman	Brian Thomson	Graham Wyse
Guntis Sics	Graham Thorburn	Ronny Yu
Anthos Simon	Ian Toull	Tom Zubrycki
Mark Simpfendorfer	Andrew Traucki	Laura Zusters
Laurie Silvestrin	Victoria Treole	
Trevor Simpson	Mark Turnbull	
Peter Sinclair	Steven Turner	
Roz Sinclair	Patricia Uberoi	
Sara Smith	Jane Ubrihien	
Simon Smith	Andrew L Urban	
Graham Smith	Ian Vaile	
Greg Smith	Marc Van Buuren	
Robyn Smith	Jo Van Es	
Ron E Sparks	Miki van Zwanenburg	
Mark Spurway	Frans Vandenburg	
Rob Stalder	David Wakeley	
John Stanley	Roslyn Walker	
Jim Stark	Ian Walker	
Antoinette Starkiewicz	Jenny T Ward	
Nina Stevenson	David Webster	
Mark Stiles	Peter West	
Sarah Stollman	John Whitteron	
Jane Sullivan	David Williams	
Leo Sullivan	Pamela Williams	
Roger Summerill	John Williams	

Appendix 4

Film Festival Awards and Recognitions, 1997-98

Exposure International Short Film Festival, Brisbane, Australia, 1997

Carlo Giacco	<i>Nightride</i>	Best Achievement in Musical Score
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Bathurst Film Festival, Australia, 1997

Andrée Greenwell	<i>Medusahead</i>	Best Use of the (Video) Medium
------------------	-------------------	-----------------------------------

Palm Springs International Short Film Festival, USA, 1997

Sandra Lepore	<i>Acquiring a Taste for Raffaella</i>	Honourable Mention, Student Competition
---------------	--	--

Watch my Shorts, Melbourne, Australia, 1997

Nick Tantaro	<i>The Drip</i>	Best Director
--------------	-----------------	---------------

Vladimir Divljan		
Urszula Zareba-Idzikowska	<i>The Drip</i>	Best Sound

CILECT Congress, Ebeltoft, Denmark, 1997

Adrian Van de Velde	<i>Rock ét man</i>	Kodak Product Award
---------------------	--------------------	---------------------

Australian International Film Festival, Canberra, Australia, 1997

David Lowe	<i>Freestyle</i>	Best Short Film
------------	------------------	-----------------

Chicago International Film Festival, USA, 1997

Ruth Carr	<i>Generation</i>	Silver Plaque, Student Documentary Category
-----------	-------------------	---

Columbus International Film & Video Festival, Worthington, USA, 1997

Ruth Carr	<i>Generation</i>	Honourable Mention, Student Documentary Category
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British Short Film Festival, London, UK, 1997

Chris Aronsten	<i>Call Waiting</i>	Best Screenwriting
----------------	---------------------	--------------------

New York University International Student Film Festival, Florence, Italy, 1997

Sandra Lepore	<i>Acquiring a Taste for Raffaella</i>	1st Prize
---------------	--	-----------

ACS Awards (NSW), Australia, 1997

Justine Kerrigan	<i>Flying Over Mother</i>	Silver Award, Short Fiction
------------------	---------------------------	--------------------------------

Justine Kerrigan	<i>Life and Death</i>	Silver Award, Short Fiction
------------------	-----------------------	--------------------------------

Sebastian Craig	<i>Subject S</i>	Highly Commended, Short Fiction
-----------------	------------------	------------------------------------

Kaye Harrison	<i>Love from Guy</i>	Highly Commended, Short Fiction
---------------	----------------------	------------------------------------

Noir in Festival, Courmeyer, Italy, 1997

David Lowe	<i>Freestyle</i>	Best Short Thriller
------------	------------------	---------------------

Dendy Awards, Sydney Film Festival, Australia, 1998

Sandra Lepore	<i>Love from Guy</i>	Commended, Fiction (over 15 minutes)
---------------	----------------------	---

Rosemary Hesp	<i>Relative Strangers</i>	Commended, General
---------------	---------------------------	--------------------

St Kilda Film Festival, Melbourne, Australia, 1998

Marzena Domaradzka	<i>Crouching at the Door</i>	Director's Encouragement Award
Urszula Zareba-Idzikowska	<i>Crouching at the Door</i> <i>The Birthday Present</i> <i>The Two-Wheeled</i> <i>Time Machine</i>	Best Achievement in Postproduction Sound
Justine Kerrigan	<i>Flying Over Mother</i>	Highly Commended, ACS Award for Cinematography
Ruth Carr	<i>Generation</i>	Best Documentary

Appendix 5

Sponsored Awards, 1997-98

AFTRS Cinematographer of the Year Award

Damon Escott

Atlab 3rd Year Grant

Andrew Commis, *Who has Killed Roland Mosh?*

Atlab 2nd Year Grant

Damon Escott, *Half Mongrel*

Audio Sound Centre Encouragement Award

Amaya Holcomb

AWA Distribution Award

Shared award:

Amaya Holcolmb

Peter Quinn

Dfilm Award

Ian Walker, *The Naked Lady Vanishes*

Dolby Stereo Award

Sion Tammes, *Cherish*

Ethnic Affairs Commission Award

Not awarded

Fox Studios Australia Award for Design Excellence

Melinda Doring

Frameworks Award for Excellence in Editing

Nancy Wu

Heidtman & Co Award

Penny McDonald and Safina Uberoi, *Biji Times 2*

Runners-up:

Lesley Dyer and Giulia Sandler, *Only Half God*

Jacqui North and Justine Kerrigan, *Positively Women – Daughters, Mothers, Lovers*

Kenneth Myer Fellowship

Charlotte Seymour

Special award:

Nick Tantaro

Kodak 3rd Year Grant

Sebastian Craig, *My Familiar*

Kodak 2nd Year Grant

Andrew Commis, *Kissing Katie Sandstrom*

New South Wales Film & Television Office Scriptwriting Award

Shared Award:

Andy Ryan

Fiona Seres

NIMAA Award for Excellence in Indigenous Filmmaking

Ivan Sen

Panavision Australia 3rd Year Grant

Danny Featherstone, *Great Falls*

Panavision Australia 2nd Year Grant

Andrew Commis, *Under the Windscreen*

Quantegy Award for Audio Excellence

Sion Tammes, *The White Tree*

SMPTE Creative Technology Award

Tim Richter, *Relative Strangers*

Special awards:

Damon Escott, *Half Mongrel*

Andrew Tamandl, *Has Beans*

Southern Star Award

Ivan Sen

Village Roadshow Pictures Award

Della Churchill

Visualeyes Complete Editor Award

Two awards:

Alison Croft

David Redman

Appendix 6

Corporate Sponsors, 1997-98

AAV Australia

ABC Television, Hobart/*Gardening Australia*

ABC Television, Melbourne

Alias Wavefront

Ansett Australia

Apple Computer Australia Pty Ltd

Atlab Australia

Atlab Queensland Pty Ltd

Audio Service Sales Pty Ltd

Australian Cinematographers Society, Queensland

Australian Screen Editors Guild

AVID Technology Australia Pty Ltd

AWA Distribution

Cameraquip (Australia) Pty Ltd

Campbell, Barbara

Carlton & United Breweries (NSW) Pty Ltd

Cinevex Film Laboratories Pty Ltd

Crawford Productions Pty Ltd

Dfilm Digital Film Services

Digital Equipment Corporation (Australia) Pty Limited

Digital Sound & Vision

Digiteyes Pty Ltd
Discreet Logic
Dolby Laboratories Inc
Encore Magazine
En-Cue Productions Pty Ltd
Ethnic Affairs Commission, New South Wales
Fast Video
Federation of Australian Radio Broadcasters
Film & Tape Sales Pty Ltd
Film Australia
Fox Studios Australia
Frameworks Edit Pty Ltd
Future Reality
Great Southern Films Australia Pty Ltd
Hanimex Pty Limited
Heidtman & Co
HSV-7, Melbourne
Ian Reed Foundation
Kodak (Australasia) Pty Ltd – Queensland
Kodak (Australasia) Pty Ltd
Lemac Film & Video
Liberty & Beyond Productions Pty Ltd
Media World Pty Ltd
Media, Entertainment and Arts Alliance
Myer, Andrew V
Myer, Estate of the late Kenneth B
National Indigenous Media Association of Australia
New Media Sales Pty Ltd

New South Wales Film and Television Office
Pacific Film and Television Commission
Panasonic Australia Pty Ltd
Panavision Australia
Photon VFX Pty Ltd
Quantegy International Inc
Roly Poly Picture Co
Society of Motion Picture and Television Engineers
SoftImage
Sony Australia Limited
South Australian Film Corporation
Southern Star Group Pty Ltd
Spectacle Films
The Sydney Film Co
Syntec International Pty Ltd
TCN-9 Sydney
TCN-9 – *Money*
Telstra
Victorian College of the Arts
Village Roadshow Pictures
Visualeyes Pty Ltd

Appendix 7

Broadcast Sales, 1997-98

Domestic

<i>Goblin Market</i>	SBS Television
<i>No Night</i>	SBS Television
<i>Guru</i>	SBS Television
<i>Generation</i>	SBS Television
<i>Medusahead</i>	SBS Television
<i>Balloon Girl</i>	SBS Television
<i>Rock ét Man</i>	SBS Television
<i>Warm Strangers</i>	ABC Television
<i>The Underdog Principle</i>	ABC Television
<i>Nightride</i>	ABC Television
<i>Tunnel Vision</i>	ABC Television
<i>Preoccupied</i>	ABC Television
<i>Love from Guy</i>	ABC Television
<i>Kick to Kick</i>	Pay Television
<i>Sibling Bliss</i>	Pay Television

International

<i>Freestyle</i>	Channel Four, UK
<i>Rock ét Man</i>	Channel Four, UK
<i>Flying over Mother</i>	Channel Four, UK
<i>Deadlock</i>	Home Video Channel, UK
<i>Rabbit on the Moon</i>	Home Video Channel, UK

<i>Green</i>	Home Video Channel, UK
<i>Poetry for an Englishman</i>	Home Video Channel, UK
<i>Wild Planet</i>	Home Video Channel, UK
<i>No Need to Stand</i>	Home Video Channel, UK
<i>Jopet Pismo</i>	Home Video Channel, UK
<i>The Cellist</i>	Home Video Channel, UK
<i>Cherith</i>	Home Video Channel, UK
<i>Sex Rules</i>	Home Video Channel, UK
<i>The Space Between the Door and the Floor</i>	Home Video Channel, UK
<i>Once in Time</i>	Home Video Channel, UK
<i>Swimming</i>	Home Video Channel, UK
<i>Life on Earth as I Know It</i>	Home Video Channel, UK
<i>Requiem</i>	Home Video Channel, UK
<i>A Parting</i>	Home Video Channel, UK
<i>You Can't Catch Me</i>	Home Video Channel, UK
<i>A Horse with Stripes</i>	Home Video Channel, UK
<i>Dusty Hearts</i>	Home Video Channel, UK
<i>Three Piece Suite</i>	Home Video Channel, UK
<i>Letters to the Future</i>	Home Video Channel, UK
<i>Roadsong</i>	Home Video Channel, UK
<i>Wired and Running</i>	Home Video Channel, UK
<i>Zara's Tale</i>	Home Video Channel, UK
<i>The Door</i>	Home Video Channel, UK
<i>The Two-Wheeled Time Machine</i>	Canal Plus, Spain
<i>The Two-Wheeled Time Machine</i>	Canal Plus, Poland
<i>Freestyle</i>	Canal Plus, Poland
<i>Freestyle</i>	Denmark Radio, Denmark
<i>Nightride</i>	Telepiu, Italy

Appendix 8

Glossary of Abbreviations and Acronyms

AAAVIG	Australian Archive Audiovisual Interest Group
ABA	Australian Broadcasting Authority
ABC	Australian Broadcasting Corporation
ACS	Australian Cinematographers Society
AFC	Australian Film Commission
AFI	Australian Film Institute
AFTRS	Australian Film Television & Radio School
ASDA	Australian Screen Directors' Association
ATOM	Australian Teachers of Media
ATSIC	Aboriginal and Torres Strait Islander Commission
AVO	Australian Valuation Office
AWG	Australian Writers' Guild
CAAMA	Central Australian Aboriginal Media Association
CILECT	Centre International de Liaison des Écoles de Cinéma et de Télévision
CSIRO	Commonwealth Scientific and Industrial Research Organisation
DEETYA	Department of Employment, Education, Training and Youth Affairs
EEO	Equal Employment Opportunity
FARB	Federation of Australian Radio Broadcasters
FFC	Australian Film Finance Corporation
HREOC	Human Rights and Equal Opportunity Commission
IPI	Indigenous Program Initiatives

IT	Information Technology
ITFW	Industry Training Fund for Women
mb	megabyte
MIA	<i>Media International Australia</i>
NESB	non-English speaking background
NFTS	National Film and Television School (UK)
NIDA	National Institute of Dramatic Art
NIMAA	National Indigenous Media Association of Australia
NYU	New York University
OFLC	Office of Film and Literature Classification
OH&S	Occupational Health and Safety
RMIT	Royal Melbourne Institute of Technology
RAS	Royal Agricultural Society
RSI	Repetitive Strain Injury
SAFC	South Australian Film Corporation
SBS	Special Broadcasting Service
SIGGRAPH	Special Interest Group Graphics
SMPTE	Society of Motion Picture and Television Engineers
SNIP	Screen Network Information Providers
SPAA	Screen Producers' Association of Australia
UCLA	University of California, Los Angeles
USC	University of Southern California
UTS	University of Technology, Sydney
UWS	University of Western Sydney
VCA	Victoria College of the Arts
WAAPA	West Australian Academy for Performing Arts
WIFT	Women in Film and Television

Appendix 9

Index of Reporting Requirements

This list shows compliance with the *Commonwealth Authorities and Companies Act 1997*.

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This list shows compliance with the *Requirements for Departmental Annual Reports*, approved by the Joint Committee of Public Accounts 17 March 1994 (updated 1997).



INDEPENDENT AUDIT REPORT



To the Minister for Communications and the Arts

Scope

I have audited the financial statements of the Australian Film Television and Radio School for the year ended 30 June 1998. The financial statements comprise:

- Statement by Council;
- Operating Statement;
- Statement of Assets and Liabilities;
- Statement of Cash Flows;
- Schedule of Commitments;
- Schedule of Contingencies; and
- Notes to and forming part of the Financial Statements.

The members of the Australian Film Television and Radio School Council are responsible for the preparation and presentation of the financial statements and the information they contain. I have conducted an independent audit of the financial statements in order to express an opinion on them to you, the Minister for Communications and the Arts.

The audit has been conducted in accordance with Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards, to provide reasonable assurance as to whether the financial statements are free of material misstatement. Audit procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These

procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Standards, other mandatory professional reporting requirements (Urgent Issues Group Consensus Views) and statutory requirements so as to present a view of the entity which is consistent with my understanding of its financial position, the results of its operations and its cash flows.

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

Audit Opinion

In my opinion,

- (i) the financial statements have been prepared in accordance with the Guidelines for Financial Statements of Commonwealth Authorities

- (ii) the financial statements give a true and fair view, in accordance with applicable Accounting Standards, other mandatory professional reporting requirements and the Guidelines for Financial Statements of Commonwealth Authorities, of the financial position of the Australian Film Television and Radio School as at 30 June 1998 and the results its operations and its cash flows for the year then ended.

Australian National Audit Office



Russ Chantler
Executive Director

Delegate of the Auditor-General

Sydney
7 September 1998

Australian Film Television and Radio School

Financial Statements for the Year Ended 30 June 1998

Statement by Council

In our opinion, the attached financial statements present fairly the information required by the Minister for Finance and Administration's Guidelines for Financial Statements of Commonwealth Authorities.



Tristram Miall
Chair
4 September 1998



Rod Bishop
Director
4 September 1998

Australian Film Television & Radio School

OPERATING STATEMENT FOR THE YEAR ENDED 30 JUNE 1998

NET COST OF SERVICES	NOTES	1998 \$'000	1997 \$'000
Operating expenses			
Employees	3A	6 913	7 112
Suppliers	3B	5 646	5 391
Depreciation & amortisation	3C	2 086	1 914
Write-down of assets	3D	-	318
Net loss from sale of assets	3E	122	12
Interest	3F	19	29
Total operating expenses		14 786	14 776
Operating revenues from independent sources			
Sales of goods and services	4A	1 039	1 050
Interest	4B	77	91
Net gain on disposal of assets	4C	-	118
Other	4D	496	341
Total operating revenues from independent sources		1 612	1 600
Net cost of services		13 174	13 176
REVENUES FROM GOVERNMENT			
Revenues from government (before abnormal items)			
Parliamentary appropriations received	5A	12 402	12 421
Total revenues from government (before abnormal items)		12 402	12 421
Abnormal items - loans	6A	-	(668)
Total revenues from government		12 402	11 753
(Deficit) of net cost of services over revenues from government	8	(772)	(1 423)
EQUITY INTERESTS			
Accumulated surpluses at beginning of reporting period		22 788	24 211
Accumulated surpluses at end of reporting period		22 016	22 788

Australian Film Television & Radio School

STATEMENT OF ASSETS AND LIABILITIES AS AT 30 JUNE 1998

	NOTES	1998 \$'000	1997 \$'000
DEBT			
Loans	6A	768	768
Leases	6B	80	–
Total debt		848	768
PROVISIONS AND PAYABLES			
Employees	7A	1 256	1 297
Suppliers	7B	210	225
Other	7C	335	198
Total provisions and payables		1 801	1 720
Total liabilities		2 649	2 488
EQUITY			
Revaluation reserve	8	7 349	1 434
Accumulated surplus	8	22 016	22 787
Total equity		29 365	24 221
Total liabilities and equity		32 014	26 709
FINANCIAL ASSETS			
Cash	9A	1 285	687
Receivables	9B	64	29
Total financial assets		1 349	716
NON-FINANCIAL ASSETS			
Land and buildings	10A,C	21 517	22 000
Plant and equipment	10B,C,D,E	8 936	3 802
Other	10F	212	191
Total non-financial assets		30 665	25 993
Total assets		32 014	26 709
Current liabilities		1 204	1 085
Non-current liabilities		1 445	1 404
Current assets		1 561	907
Non-current assets		30 453	25 802

The accompanying notes form part of these financial statements

Australian Film Television & Radio School

STATEMENT OF CASH FLOWS

for the year ended 30 June 1988

	1998 \$'000	1997 \$'000
OPERATING ACTIVITIES		
Cash received		
Appropriations	12 402	12 421
Sales of goods and services	1 643	1 467
Interest	75	99
Total cash received	<u>14 120</u>	<u>13 987</u>
Cash used		
Employees	(7 002)	(7 392)
Suppliers	(5 575)	(5 732)
Interest	(3)	-
Total cash used	<u>(12 580)</u>	<u>(13 124)</u>
Net cash from operating activities	<u>1 540</u>	<u>863</u>
INVESTING ACTIVITIES		
Cash received		
Proceeds from sale of property, plant and equipment	68	31
Total cash received	<u>68</u>	<u>31</u>
Cash used		
Purchase of property, plant and equipment	(1 002)	(1 249)
Total cash used	<u>(1 002)</u>	<u>(1 249)</u>
Net cash from investing activities	<u>(934)</u>	<u>(1 218)</u>
FINANCING ACTIVITIES		
Cash received		
Proceeds from debt	-	100
Total cash received	<u>-</u>	<u>100</u>
Cash used		
Repayment of debt	(8)	-
Total cash used	<u>(8)</u>	<u>-</u>
Net cash from financing activities	<u>(8)</u>	<u>100</u>
Net increase (decrease) in cash held	598	(255)
Add cash at 1 July	687	942
Cash at 30 June	<u>1 285</u>	<u>687</u>

The accompanying notes form part of these financial statements

Australian Film Television & Radio School

SCHEDULE OF COMMITMENTS

as at 30 June 1998

	1998 \$'000	1997 \$'000
BY TYPE		
CAPITAL COMMITMENTS		
Plant and equipment (1)	114	47
Total capital commitments	<u>114</u>	<u>47</u>
OTHER COMMITMENTS		
Operating leases (2)	271	390
Other commitments (3)	826	757
Total other commitments	<u>1 097</u>	<u>1 147</u>
Total commitments payable	<u>1 211</u>	<u>1 194</u>
Commitments receivable	-	-
Net commitments	<u>1 211</u>	<u>1 194</u>
BY MATURITY		
All net commitments		
One year or less	1 073	938
From one to two years	111	112
From two to five years	27	144
Net commitments	<u>1 211</u>	<u>1 194</u>
BY MATURITY		
Operating lease commitments		
One year or less	133	134
From one to two years	111	112
From two to five years	27	144
Net commitments	<u>271</u>	<u>390</u>

1. Plant and equipment commitments include contracts for the purchase of software and hardware for a new Library Management System
2. Operating leases include rental of office and teaching accommodation at the AFTRS interstate locations
3. Other commitments include obligations for maintenance of building, purchases of goods and services and outstanding contractual commitments to freelance contractors

Australian Film Television & Radio School

SCHEDULE OF CONTINGENCIES

There are no known contingencies.

Australian Film Television & Radio School

Notes To and Forming Part of the Financial Statements for the Year Ended 30 June 1998

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Australian Film Television and Radio School

Notes To and Forming Part of the Financial Statements for the Year Ended 30 June 1998

1. Summary of Significant Accounting Policies

1.1 Basis of Accounting

The financial statements are a general purpose financial report.

They have been prepared in accordance with:

- Guidelines titled *Financial Statements of Commonwealth Authorities* issued by the Minister for Finance and Administration in July 1997 (the 'Guidelines') which require that the financial statements are prepared
 - in compliance with Australian Accounting Standards and Accounting Guidance Releases and issued by the Australian Accounting Research Foundation, and
 - having regard to Statements of Accounting Concepts, and
- the Consensus Views of the Urgent Issues Group.

The financial statements have been prepared on an accrual basis and are in accordance with historic 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 on the financial position.

1.2 Rounding

- Amounts are rounded to the nearest \$1 000 except in relation to:
 - remuneration of Council
 - remuneration of officers; and
 - remuneration of auditors

1.3 Taxation

The AFTRS is exempt from all forms of taxation except fringe benefits tax and sales tax on motor vehicles which form part of an executive salary package.

1.4 Property, Plant and Equipment

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Assets and Liabilities, 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). The \$2 000 threshold was selected because it facilitates efficient asset management and recording without materially affecting asset values recognised.

Property, plant and equipment acquired free or for a nominal amount is recognised initially at fair value.

The Guidelines require that property, plant and equipment be progressively revalued in accordance with the 'deprival' method of valuation (as set out in the *Guidelines on Accounting Policy for Valuation of Assets of Government Trading Enterprises*) by 1 July 1999 and thereafter be revalued progressively on that basis every three years.

The AFTRS is implementing its progressive revaluations as follows:

- Building and leasehold land are revalued every three years. The last revaluation was as at 30 June 1997. Valuation is on the basis of market value for existing use.
- Plant and equipment assets whether at cost or under finance lease have been revalued as at 1 July 1997 and will be progressively revalued over a three year cycle. Assets in each class acquired after the commencement of the progressive revaluation cycle will be reported at cost for the duration of the progressive revaluation then in progress. Plant and equipment assets are valued at depreciated replacement cost.

All valuations are independent.

The financial effect of the move to progressive revaluations is that the carrying amounts of assets will reflect current values and that depreciation charges will reflect the current cost of the service potential consumed in each period.

Depreciable property, plant and equipment assets are written off to their estimated residual values over their estimated useful lives to the AFTRS using in all cases, the straight line method of depreciation. Leasehold land is amortised over the unexpired period of the lease.

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

Each class of depreciable asset is depreciated/amortised over the following periods:

	1998	1997
Buildings on leasehold land	40 years	40 years
Leasehold land	72 years	73 years
Plant and equipment	3 to 20 years	3 to 7 years

1.5 Bad and Doubtful Debts

Bad debts are written off to expense during the year in which they are identified, to the extent they have not previously been provided for. A provision is raised for doubtful debts based on a review of all outstanding receivables at year end.

1.6 Cash

For the purpose of the Statement of Cash Flows, cash includes Cash on Hand, Cash at Bank and Cash on Call.

1.7 Liability for Employee Entitlements

The liability for employee entitlements encompasses provisions for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken by employees is less than the annual entitlement for sick leave.

Annual Leave

The provision for annual leave reflects the value of total annual leave entitlements for all employees at 30 June 1998 and is recognised at its nominal value.

Long Service Leave

Long Service Leave is an entitlement which accumulates proportionally to the term of service. The qualifying period at the AFTRS is ten years. The probability that all current employees will remain with the AFTRS long enough to achieve legal entitlement differs from employee to employee.

In establishing the provision, the AFTRS has applied Guidance Release No 7, issued by the Department of Finance and determined that it has a 'high attrition typical service profile'. The notional liability has been calculated for all employees with four or more years of completed service. This notional liability has then been discounted in accordance with the recommendation of the Australian Government Actuary and represents the present value of the estimated future cash flow of the AFTRS for Long Service Leave. The current liability for Long Service Leave has been calculated on the basis of leave likely to be taken within the next twelve months.

Separation and Redundancy

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

1.8 Leases

A distinction is made between finance leases, which effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of leased assets, and operating leases, under which the lessor effectively retains 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 for lease payments recognised at the same amount. Lease payments are allocated between the principal component and the interest expense. Leased assets are amortised over the period of the lease. One finance lease is held at this time with a lease term of five years.

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

1.9 Financial Instruments

Accounting policies relating to financial instruments are disclosed in Note 18.

1.10 Comparative Figures

Where necessary, comparative figures have been adjusted to conform with changes in presentation in these financial statements.

1.11 Change in Accounting Policies

Changes in accounting policy have been identified in this note under their appropriate headings.

1.12 Segment Reporting

The AFTRS's major function is the provision of educational services at the tertiary level, to students and working professionals throughout Australia.

1.13 Economic Dependency

The AFTRS is a Commonwealth Statutory Authority and is controlled by the Government of the Commonwealth of Australia. The AFTRS is dependent on appropriations from Parliament of the Commonwealth to carry out its normal activities.

2. Expenditure by Branch

	1998 \$'000	1997 \$'000
Corporate overheads	2 801	2 902
Student productions	555	506
Teaching direct costs	6 844	7 052
Teaching indirect costs	4 586	4 316
	<u>14 786</u>	<u>14 776</u>

Total depreciation/amortisation has been divided on a per capita basis between the various branches of the AFTRS.

3. Goods and Services Expenses

3A. Employee Expenses

	1998 \$'000	1997 \$'000
Basic remuneration for services provided	6 880	6 930
Separation and redundancy	33	182
Total employee expenses	<u>6 913</u>	<u>7 112</u>

3B. Suppliers Expenses

	1998	1997
	\$'000	\$'000
Supply of goods and services	5 554	5 324
Operating lease rentals	92	67
Total suppliers expenses	<u>5 646</u>	<u>5 391</u>

3C. Depreciation and Amortisation

	1998	1997
	\$'000	\$'000
Depreciation of property, plant and equipment	2 025	1 868
Amortisation of leased assets	61	46
Total expense	<u>2 086</u>	<u>1 914</u>

3D. Write Down of Assets

	1998	1997
	\$'000	\$'000
Non financial assets		
Property, plant and equipment	-	318
Total assets written down	<u>-</u>	<u>318</u>

3E. Net Losses from Sale of Assets

	1998	1997
	\$'000	\$'000
Non financial assets		
Property, plant and equipment	122	12
Total net losses	<u>122</u>	<u>12</u>

3F. Interest Expense

	1998	1997
	\$'000	\$'000
Finance charges on lease liabilities	3	-
Interest payable on loan	16	29
Total interest expense	<u>19</u>	<u>29</u>

4. Operating Revenues from Independent Sources

4A Sales of Goods and Services

	1998	1997
	\$'000	\$'000
Course fees	912	763
Sales revenue	127	287
Total sales of goods and services	<u>1 039</u>	<u>1 050</u>

4B. Interest

	1998	1997
	\$'000	\$'000
Deposits	77	91
Total interest	<u>77</u>	<u>91</u>

4C. Net Gains from Disposal of Assets

	1998	1997
	\$'000	\$'000
Non financial assets		
Property, plant and equipment	-	118
Total net gains	<u>-</u>	<u>118</u>

4D. Other Revenues

	1998	1997
	\$'000	\$'000
Funds from other organisations*	337	207
Student film royalties - AFTRS share	64	52
Miscellaneous	95	81
Total other revenue	<u>496</u>	<u>341</u>

* Funds are provided to the AFTRS by various organisations for the provision of specialised courses and other activities falling within the *Australian Film Television and Radio School Act 1973*. As and when expenditure relating to these funds is incurred, it is met out of these funds and recognised as both income and expenditure to the AFTRS in that period. Any funds remaining at the completion of an activity are taken up as income in the year of completion. Unspent funds are shown as a liability and disclosed in Note 7C.

5. Revenues from Government

5A. Parliamentary Appropriations

	1998	1997
	\$'000	\$'000
Appropriations Acts nos. 1 & 3, 1997-98	<u>12 402</u>	<u>12 521</u>

6. Debt

6A. Loans

	1998	1997
	\$'000	\$'000
Non-bank loan*	768	768
Total loans	<u>768</u>	<u>768</u>

Loans at the reporting date are payable as follows:

Within one year	384	–
Within one to two years	384	768
Totals	768	768

* As a result of a policy change in 1996/97, prior years instalments of a \$668 000 Department of Finance and Administration loan, were taken up as an abnormal reduction in revenue from government in the Operating Statement. As noted in the Statement of Cash Flows, the balance of the loan, \$100 000 was advanced in 1996/97.

6B. Finance Lease Liabilities

Lease liabilities recognised in the statement of assets and liabilities

	1998	1997
	\$'000	\$'000
Current	13	
Non-current	67	–
Total finance lease liabilities	80	–

Finance lease liabilities at the reporting date are payable as follows:

Within one year	13	–
Within one to two years	14	–
Within two to five years	53	–
Totals	80	–

7. Provisions and Payables

7A. Liabilities to Employees

Employee entitlements	1998	1997
	\$'000	\$'000
Salaries and wages	106	87
Annual leave	514	533
Long service leave	636	677
Aggregate employee entitlements liability	1256	1297

The aggregate employee entitlement liability comprises employee entitlements, leave provisions and accrued salaries. Actual payments of Long Service Leave and Annual leave are funded through Parliamentary Appropriations.

7B. Suppliers

	1998	1997
	\$'000	\$'000
Trade creditors	210	225
Total suppliers	<u>210</u>	<u>225</u>

7C. Other

	1998	1997
	\$'000	\$'000
Unexpended funds from other organisations*	231	87
<i>Media International Australia</i> subscriptions in advance	–	7
Student bonds	52	63
Miscellaneous	7	12
Interest payable	45	29
Total other	<u>335</u>	<u>198</u>

* Refer Also to Note 4 D

8. Equity

Item	Accumulated Results	Revaluation Reserve	Total Equity
	\$'000	\$'000	\$'000
Balance 1 July 1997	22 788	1433	24 221
(Deficit)	(772)	–	(772)
Net revaluation increases	–	5916	5 916
Balance 30 June 1998	<u>22 016</u>	<u>7349</u>	<u>29 365</u>

The asset revaluation reserve comprises:

Previous revaluation of land and buildings June 1997	\$1 432 991
Revaluation of plant and equipment July 1997	\$5 916 749
	<u>\$7 349 740</u>

9. Financial Assets

9A. Cash

	1998	1997
	\$	\$
Cash at bank and on hand	1285	687
Total cash	<u>1285</u>	<u>687</u>
Balance of cash at 30 June shown in the Statement of Cash Flows	<u>1 285</u>	<u>687</u>

9B. Receivables

	1998	1997
	\$'000	\$'000
Goods and services	57	20
Other debtors	12	11
Less provision for doubtful debts	(5)	(2)
Total receivables	64	29

Receivables include receivables overdue by:

	1998	1997
	\$'000	\$'000
– less than 30 days	32	8
– 30 to 60 days	9	1
	41	9

10. Non Financial Assets

10A. Land and Buildings

	1998	1997
	\$'000	\$'000
Building at June 1997 valuation	18 200	18 200
Building additions at cost	26	
Accumulated depreciation	(456)	–
	17 770	18 200
Leasehold land at June 1997 valuation	3 800	3 800
Accumulated amortisation	(53)	–
	3 747	3 800
Total land and buildings	22 026	22 000
Accumulated depreciation/amortisation	(509)	–
Total land and buildings	21 517	22 000

10B. Plant and Equipment

	1998 \$'000	1997 \$'000
Electronic equipment at July 1997 valuation	16 960	–
Electronic equipment at cost	302	12 000
Accumulated depreciation	(10 176)	(9 663)
	<u>7 086</u>	<u>2 337</u>
Electronic equipment under finance lease	88	–
Accumulated amortisation	(8)	–
	<u>80</u>	<u>–</u>
Office equipment and furniture at July 1997 valuation	589	–
Office equipment and furniture at cost	45	496
Accumulated depreciation	(329)	(327)
	<u>305</u>	<u>169</u>
Motor vehicles at July 1997 valuation	213	
Motor vehicles at cost	59	245
Accumulated depreciation	(58)	(54)
	<u>214</u>	<u>191</u>
Computer software at July 1997 valuation	546	–
Computer software at cost	106	–
Accumulated depreciation	(284)	–
	<u>368</u>	<u>–</u>
Computer hardware at July 1997 valuation	1881	–
Computer hardware at cost	396	2 720
Accumulated depreciation	(1 394)	(1 615)
	<u>883</u>	<u>1 106</u>
Total plant and equipment	21 185	15 461
Accumulated depreciation	(12 249)	(11 659)
Total plant and equipment	<u>8 936</u>	<u>3 802</u>

Revaluation of Plant and Equipment

Plant and equipment was revalued as at 1 July 1997 at depreciated replacement cost (deprival value). This valuation was carried out by Mr. Simon O'Leary AVLE (P&M) MSAA ASA of the Australian Valuation Office. Revaluations will continue on a three year rolling basis. Comparative values for 1997 are at historic cost.

Revaluation Reserve

An amount of \$5 916 749 was transferred to the Revaluation Reserve as a result of this revaluation. (see also Note 8)

10C. Analysis of Property, Plant and Equipment

Movement summary for 1997-98 for all assets irrespective of valuation basis

Item \$'000	Land \$'000	Buildings \$'000	Total Land & Buildings \$'000	Other Infrastructure Plant & Equipment \$'000	Total
Gross value as at 1 July 1997	3 800	18 200	22 000	15 461	37 461
Additions:	-	26	26	996	1 022
Revaluations	-	-	-	5 511	5 511
Disposals	-	-	-	(783)	(783)
Gross value as at 30 June 1998	3 800	18 226	22 026	21 185	43 211
Accumulated depreciation/ amortisation as at 1 July 1997	-	-	-	11 659	11 659
Disposals	-	-	-	(581)	(581)
Charge for assets held at 1 July 1998	53	455	508	1 189	1 697
Charge for additions	-	1	1	388	389
Revaluations	-	-	-	(406)	(406)
Accumulated depreciation at 30 June 1998	53	456	509	12 249	12 758
Net book value as at 30 June 1998	3 747	17 770	21 517	8 936	30 453
Net book value as at 1 July 1997	3 800	18 200	22 000	3 802	25 802

10D. Summary of Balances of Assets at Valuation 30 June 1998

Item	Total Plant & Equipment \$'000
As at June 1998	
Gross value	21 185
Accumulated depreciation/amortisation	(12 249)
Net book value	8936
As at June 1997	
Gross value	15 561
Accumulated depreciation/amortisation	(11 659)
Net book value	3802

10E. Summary of Balances of Assets Held Under Finance Lease as at 30 June 1998

Item	Total Plant & Equipment \$'000
As at June 1998	
Gross value	88
Accumulated depreciation/amortisation	(8)
Net book value	80
As at June 1997	
Gross value	-
Accumulated depreciation/amortisation	-
Net book value	-

10F. Other Non-financial Assets

	1998 \$'000	1997 \$'000
Prepayments	212	191
Total other non-financial assets	212	191

11. Cash Flow Reconciliation

Reconciliation of net cash flows from operating activities to Net Cost of Services.

	1998 \$'000	1997 \$'000
Net Cost of Services	(13 174)	(13 176)
Revenues from government	12 402	11 753
Operating Surplus (Deficit)	(772)	(1423)
Depreciations & amortisation of property, plant and equipment	2086	1914
(Increase) decrease in receivables	(36)	16
(Increase) in other assets	(21)	(66)
Decrease in employee liabilities	(41)	(365)
Decrease in liability to suppliers	(15)	(34)
Increase (decrease) in other payables	137	(59)
Write down of assets	-	318
Net (gain) on disposal of property, plant and equipment	-	(118)
Net loss on disposal of property, plant and equipment	122	12
Finance lease	80	-
Abnormal item - loan	-	668
Net Cash Provided by Operating Activities	1540	863

12. Remuneration of AFTRS Council

	1998 \$	1997 \$
Remuneration received or due and receivable by AFTRS Council	177 105	174 076

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

	Number	Number
\$Nil- \$10 000	5	8
\$10 000- \$20 000	1	1
\$140 000- \$150 000	1	1
	7	10

The names of AFTRS Council members for 1997-98 were R.Hughes (Chair outgoing), T.Miall (Chair incoming), R. Bishop (Director), A. Myer, C.Thomas, R.Watts, L.Miller.

As from 19 June 1998 Council Members are remunerated fortnightly on the basis of an annual fee as per Determination No. 17 of 1998 of the Remuneration Tribunal. Payments were previously calculated on a per diem basis for meetings attended.

13. Related Party Disclosures

There were no related party transactions in the financial year ended 30 June 1998.

14. Remuneration of Officers

	1998	1997
	\$	\$
Income received or due and receivable by officers	101 426	209 134

The number of officers included in these figures are shown below in the relevant income bands

	Number	Number
\$100 000- \$110 000	1	2

The officer remuneration includes all officers concerned with or taking part in the management of the AFTRS during 1997-98 except the Director. Details in relation to the Director have been incorporated into Note. 12 Remuneration of AFTRS Council.

15. Remuneration of Auditors

	1998	1997
	\$	\$
Remuneration to the Auditor-General for auditing the financial statements for the reporting period	<u>30 000</u>	<u>30 000</u>

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

16. Trust Money

16A. Kenneth Myer Fellowship Fund

	1998 \$'000	1997 \$'000
To provide annual scholarships* in producing and digital media		
Fund opening balance	483	338
Add income		
Donations, dividends, interest & share revaluation	96	145
Less expenditure		
Scholarships	(20)	-
Fund closing balance	<u>559</u>	<u>483</u>
Represented by:		
Cash at bank	71	69
Share portfolio	488	414
Total accumulated funds	<u>559</u>	<u>483</u>

* Note: 2 Scholarships were awarded in the 1997/98 financial year.

16B. Henry Mayer Trust Fund

	1998 \$	1997 \$
To provide support for <i>Media International Australia</i> (published quarterly)		
Fund opening balance	35	32
Add income		
Interest & donations	17	3
Less expenditure		
Bank charges & expenses	(1)	0
Transfer balance to trustees*	(51)	
Fund closing balance	<u>-</u>	<u>35</u>
Represented by:		
Cash at bank	-	35
Total accumulated funds	<u>-</u>	<u>35</u>

* In March 1998 the AFTRS ceased to publish *Media International Australia* and the Director of AFTRS resigned as a trustee of the Henry Mayer Trust Fund. The balance of the trust account was transferred to the continuing trustees. *MIA* will continue to be published by the Key Centre for Cultural and Media Policy, Griffiths University.

17. Insurance

The AFTRS as a Commonwealth Authority is now required to insure its assets with Comcover Managed Insurance Fund. Insurance has been taken under this arrangement as from 1 July 1998. This includes cover for public liability, personal accident, motor vehicles, industrial special risks and general property.

18. Financial Instruments

18A. Terms, Conditions and Accounting Policies

Financial Instrument	Notes	Accounting Policies & methods (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms & conditions affecting the amount, timing & certainty of cash flows)
Financial Assets		Financial Assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Deposits at call	9A	Deposits are recognised at their nominal amounts. Interest is credited as it accrues.	Interest is earned on the daily balance at the prevailing daily rate for money on call and is paid at month end.
Receivables for goods & services	9B	Receivables are recognised at the nominal amounts, less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged to be less rather than more likely.	Credit terms are net 30 days.
Financial Liabilities		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Non-bank loans	6A	The loan is carried at the balance yet to be repaid. Interest is expensed as it accrues.	The loan is repayable in two equal instalments of principal and interest of \$411k each over two financial years 1998/99 and 1999/2000. This will be affected by a net reduction of the appropriation equivalent to each repayment.
Finance Lease liabilities	6B	Liabilities are recognised at the present value of the minimum lease payments at the beginning of the lease.	At reporting date the AFTRS had one lease with a 5 year term and a 20% residual value. The lease liability is secured by the leased asset.
Trade Creditors	7B	Creditors and accruals are recognised at their nominal amounts being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).	Settlement for trade creditors is commonly net 30 days.
Other Creditors	7C	As for Trade Creditors.	Other creditors are paid on a variety of terms including net 30, 14, 7 days.

18B. Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Fixed Interest Rate						Non Interest Bearing		Total		Weighted Average Effective Interest Rate		
		97-98 \$'000	96-97 \$'000	1 year or less		1 to 2 years		2 to 5 years		97-98 \$'000	96-97 \$'000	97-98 \$'000	96-97 \$'000	97-98 \$'000	96-97 \$'000	97-98 \$'000
				97-98 \$'000	96-97 \$'000	97-98 \$'000	96-97 \$'000	97-98 \$'000	96-97 \$'000							
Total Financial Assets (Recognised)																
Cash on hand	9A	-	-	-	-	-	-	-	-	9	9	-	9	n/a	n/a	-
Cash at bank	9A	1 276	678	-	-	-	-	-	-	-	1 276	678	-	1 276	678	4.49%
Receivables for goods & services	9B	-	-	-	-	-	-	-	-	64	29	64	29	n/a	n/a	n/a
Total Financial Assets (Recognised)		1 276	678	-	-	-	-	-	-	73	38	1 349	716	-	-	-
Total Assets		-	-	-	-	-	-	-	-	-	-	32 014	26 709	-	-	-
Financial Liabilities (Recognised)																
Non-bank loans	6A	-	-	384	768	-	-	-	-	-	-	768	768	2%	2%	-
Finance Lease liabilities	6B	-	-	13	-	14	53	-	-	-	-	80	-	7.09%	-	-
Trade Creditors	7B	-	-	-	-	-	-	-	-	210	225	210	225	n/a	n/a	n/a
Other Creditors	7C	-	-	-	-	-	-	-	-	335	198	335	198	n/a	n/a	n/a
Total Financial Liabilities (Recognised)		-	-	397	768	398	53	-	-	545	423	1 393	1 191	-	-	-
Total Liabilities		-	-	-	-	-	-	-	-	-	-	2 649	2 488	-	-	-

18C. Net Fair Values of Financial Assets & Liabilities

The net fair values of cash and receivables approximate to their carrying amounts.

The net fair values of trade and other creditors and non-bank loans which are short term in nature are approximated by their carrying amounts.

The net fair values of finance lease liabilities are based on discounted cash flow using current interest rates for liabilities with similar risk profiles. Total carrying amount is \$80 000 and net fair value is \$84 000.

18D. Credit Risk Exposure

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

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

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