The Australian Film Television and Radio School: the national centre of excellence in professional education and training for the Australian film, broadcasting and new media industries.
The Hon Peter McGauran  
Minister for the Arts and  
the Centenary of Federation  
Parliament House  
Canberra Act 2600.

Dear Minister,

It gives me great pleasure to deliver my second annual report as Chair of Council. The report covers another successful year for the AFTRS.

The 1998/99 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 p.6.

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.

Tristram Miall  
Chair of Council
► Prepare students and industry practitioners to the highest standard for work in the film, broadcasting and new media industries.

► Encourage experimentation, innovation and excellence in screen and broadcasting production.

► Provide national access to education and training programs and resource materials.

► Foster a close relationship and collaboration with industry.

► Strengthen an international profile.

► Encourage social and cultural diversity among program-makers in the film, broadcasting and new media industries.

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

► Foster a creative, collaborative and productive working environment attuned to AFTRS educational objectives.

► PROFESSIONALISM  ■  DIVERSITY  ■  EXCELLENCE  ■  INNOVATION  ■  COLLABORATION  ■  CREATIVITY
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1999 is the Year of Television at the AFTRS - new courses introduced.

- Over 200 screenings of AFTRS films at 71 film festivals.
- AFTRS graduates collect 37 nominations in the 1998 AFI Awards.
- Interactive Distance Learning Conference convened by the AFTRS at UCLA.
- Short course participation rates increase by 38%.
- Eighty-five percent of short course participants agree that the course will improve their professional practice.
- New library management system gives worldwide access to AFTRS collection.
- Newly designed AFTRS website receives 6,500 visitors per month.
- Thirty percent increase in attendance at annual Students' Screening Tour.
- Seventy-five percent increase in attendance at recruitment seminars.
IN TRO D U C T I O N

This report of the Australian Film Television and Radio School for the 1998/99 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 in February 1996. The report complies with the Commonwealth Authorities and Companies Act 1997 (CAC Act). In particular, we have followed the Commonwealth Authorities and Companies Orders under section 48 of the CAC Act issued by the Minister for Finance and Administration. The report also adheres to the 'Guidelines for the Content, Preparation and Presentation of Annual Reports by Statutory Authorities', November 1982.

The 'Report of Operations' is structured around the corporate objectives contained in the AFTRS corporate strategy, which was refined in 1998. The various departments of the AFTRS are referred to in terms of their contribution to the achievement of particular objectives. This year, the Minister for the Arts and the Centenary of Federation, the Hon Peter McGauran, consented to the Equal Employment Opportunity report being included in the AFTRS annual report.

Further information about the activities of the AFTRS is available in a number of publications. These include the AFTRS Handbook and the AFTRS Infobook. Individual departments publish brochures to promote their students, recruitment and special activities. The AFTRS website also contains information about AFTRS activities. Over three hundred sites have a link to the AFTRS website, which indicates its value as a reference point.
COUNCIL 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 and one staff and one student member.

COUNCIL MEMBERS

The AFTRS Council held ten meetings in the reporting period 1 July 1998 to 30 June 1999.

Council members as at 30 June 1999 were:

APPOINTED BY THE GOVERNOR-GENERAL

Tristram Miall (Chair)
Independent Filmmaker, NSW
26 November 1997 to 25 November 2000 – First term

Andrew Myer
Managing Director, Eclipse Films, VIC
16 April 1997 to 15 April 2000 – First term

Robyn Watts
CEO Southern Star, NSW
16 April 1997 to 15 April 2000 – First term

APPOINTED FROM CONVOCATION

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

Rachel Perkins
Director, Blackfella Films Pty Ltd, NSW
3 July 1998 to 2 July 2001 – First term

VACANT POSITION

Ex Officio
Rod Bishop
Director, AFTRS
30 January 1996 to 29 January 2001
STAFF-ELECTED MEMBER
Ron Blair
Head of Writing
15 March 1999 to 14 March 2000 – First term

STUDENT-ELECTED MEMBER
Kathryn Riedl
MA (Hons) (Producing)
15 March 1999 to 14 March 2000 – First term

COUNCIL MEMBER RETIRED IN 1998/1999
Lydia Miller
Independent Filmmaker, NSW
12 September 1997 to 11 September 2000 – First term

AFTRS Council Members (clockwise from left) Kate Riedl, Andrew Myer, Ron Blair, Christopher Thomas, Rod Bishop (Director), Tristram Miall (Chair), Robyn Watts
During the ceremony for the 1998 Australian Film Institute (AFI) Awards, presenters David Stratton and Margaret Pomeranz congratulated the AFTRS on its 25th anniversary. Discussing the AFTRS’ contribution to the film and television industries, The Movie Show duo disclosed that 37 of the 96 eligible nominations for the 1998 AFI Awards were AFTRS graduates.

The AFTRS’ 96 percent employment rate recorded by our graduates would suggest our role as an incubator for the industry is beyond doubt. As we move into the new millennium, however, the role of national film schools is about to experience profound change.

It is no coincidence that the Centre International de Liaison des Écoles de Cinéma et de Télévision (CILECT) — the international association of film and television schools — promoted ‘Digital Training’ as the theme for its 1997 Congress. Nor is it a coincidence that the theme for the 2000 CILECT Congress will be ‘The Protection of National Cinemas in the Face of Global Forces’.

The convergence of new technologies has already revolutionised film and television production processes. The AFTRS was the first film and television school among the 107 members of CILECT to integrate digital training (and digital visual effects) into a postgraduate curriculum. It is also the first school in the world to provide digital production paths for its students.

However, this same technological convergence is likely to challenge the future role of film schools. As this millennium closes, the greatest use of the internet is not home pages, online shopping or the downloads of musical CDs. It is email and ‘chat rooms’ — text-based environments where people, regardless of their sex, age or nationality, can ‘talk’ with people they have never met. In these environments, strangers can discover meaningful interaction with other strangers. Often they cease to be strangers, and become collaborators in each other’s lives.

Thirty years ago, home movies were Super 8mm. Ten years ago, they were home videos. Today, they are likely to be digital video cameras (DVCs). In most cases, the quality is ‘broadcastable’ across television networks (such as Race Around the World). In the near future, the non-linear editing software systems and the high-end digital visual effects currently integrated into the AFTRS will become domestically available. In home studios, users will be able to create film and television showreels of extremely high quality.
In search of employment, they will ‘post’ these showreels on the internet, seeking out producers or studios anywhere in the world. And as with email and chat rooms they will do this regardless of sex, age, nationality... or film school.

The online world must be embraced by film and television schools if we hope to maintain the current high standards of our students. When ‘distributed production’ becomes a reality, students in remote locations will be able to access the high-end facilities at the AFTRS to post produce their films. When radio and television technologies converge, graduates will move between these two industries as they build their careers.

Distributed production means global production. A producer looking for a cheaper post production deal will no longer be geographically constrained. Hollywood is currently concerned by the ‘runaway productions’ that have Fox Studios Australia booked out for several years to come. In the online world, distributed production will have an even greater impact on the most powerful film production centre in the world.

In April, the AFTRS convened a conference for CILECT at UCLA in Los Angeles. The topic – Interactive Distance Learning for Film and Television Schools - drew participants from the USA, Australia, England, the Philippines, Mexico, Norway and Singapore.

A major outcome from this conference was the founding of a consortium between the AFTRS, the UCLA film school and the National School of Film and Television in England. This consortium will develop an online ‘global film school’ – a ‘co-production’ between the three best-branded film schools in the English-speaking world to take their resources and intellectual property online. It will be a significant step in moving the AFTRS toward the world of distributed production and e-commerce.
Financial Performance
The 1998/99 financial year presented to the AFTRS the challenge of providing increased service levels from existing resources.

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

Operating expenses were impacted by three primary factors. Firstly, major maintenance of the AFTRS’ North Ryde building, as scheduled in our maintenance audit program. Second, additional provisions for employee benefits were required as prescribed by the Department of Finance. Third, recognition of costs brought forward as a result of the transition to full accrual accounting, as required by statutory reporting obligations.

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

Staff numbers in corporate administration have decreased, allowing increased funding to be made available to teaching departments.
Financial Summary

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<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Actual</td>
<td>Actual</td>
</tr>
<tr>
<td></td>
<td>$'000</td>
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**OPERATING STATEMENT**

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<tr>
<th>Description</th>
<th>1999</th>
<th>1998</th>
</tr>
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<tbody>
<tr>
<td>Revenues from independent sources</td>
<td>1,611</td>
<td>1,612</td>
</tr>
<tr>
<td>Employee expenses</td>
<td>6,972</td>
<td>6,913</td>
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<tr>
<td>Operating expenses</td>
<td>6,148</td>
<td>5,787</td>
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<tr>
<td>Depreciation</td>
<td>2,003</td>
<td>2,086</td>
</tr>
<tr>
<td>Total expenses</td>
<td>15,123</td>
<td>14,786</td>
</tr>
<tr>
<td>Net cost of services</td>
<td>13,512</td>
<td>13,174</td>
</tr>
<tr>
<td>Parliamentary appropriations</td>
<td>12,458</td>
<td>12,402</td>
</tr>
<tr>
<td>Surplus/(deficit) before abnormals</td>
<td>(1,054)</td>
<td>(772)</td>
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**STATEMENT OF ASSETS AND LIABILITIES**

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<tr>
<th>Description</th>
<th>1999</th>
<th>1998</th>
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<tr>
<td>Total assets</td>
<td>31,395</td>
<td>32,014</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>2,574</td>
<td>2,649</td>
</tr>
<tr>
<td>Equity</td>
<td>28,821</td>
<td>29,365</td>
</tr>
</tbody>
</table>
ORGANISATION CHART
Prepare students and industry practitioners to the highest standard for work in the film, broadcasting and related industries.

To maintain the high standard of preparation for industry, the AFTRS ensures that the post graduate curriculum is matched with state-of-the-art resources and delivered by experienced industry practitioners. AFTRS teaching staff actively seek to ensure that the educational programs remain cutting edge and effective. ‘Industry Collaboration’ (pp 41-47) demonstrates our close relationship and collaboration with industry.

The Year of Television

The teaching of television was given a stronger emphasis during the past year, especially as the opportunities for students gaining TV employment are three times greater than is the case for feature films. 1999 was named the Year of Television at the AFTRS, ensuring that it would be a year of intensive focus on TV. The approach to television was two-fold: television has been given a greater emphasis in the full-time course; and two new courses were introduced specifically for television. These are:

Graduate Diploma – Television Producing (Non-Drama)

Running from March to December 1999, the course is designed to give eight full-time students a wide range of practical skills and knowledge required by a successful producer in the TV industry. Units are being taught in the disciplines of writing, research, camera, sound, digital media, directing, producing, editing, interviewing, legal and copyright, production design, production management, program analysis, screen studies, multicam studio and magazine production.

A wide range of guest lecturers with unparalleled television expertise have contributed their experience to the course, and students undertake a four-week internship with commercial and government broadcasters and PayTV networks.
AFTRS multicamera studio and post production suites, along with design, camera, sound, digital media and editing facilities, are used during the course and collaborations are fostered with other AFTRS students.

At the end of the course the students will produce four pilot programs, which will be pitched to XYZ Entertainment (Foxtel). By agreement, XYZ Entertainment will telecast one of these programs.

From Pitch to First Draft: TV Series Drama Development

The ‘Television Series Drama Development’ course started in June with a short course for twenty students on pitching and packaging for series drama. This part of the course gave participants an overview of the current climate of Australian drama by inviting top Australian program makers, buyers and schedulers to pass on their experience (see Appendix 3, pp87-96).

Five writers and two producers will continue for a further sixteen weeks part-time to explore the process of developing a series ‘bible’. Using a US model of the ‘writers’ round table’, participants are developing an original thirteen-part drama series. The ‘bible’ will consist of character and story outlines for each episode, with no restrictions on the content or style. The idea is to create an original and unique piece of Australian television. The course is part theoretical, part practical study of the development of a television series.

Other Television Activities

- The parameters set for the Masters Collaborative Workshop included matching specifications for High Definition Television (HDTV). Three short dramas shot in 16 x 9 format were completed in June.
- A new unit, ‘Producing and Directing the Television Commercial’, was developed in partnership with Saatchi and Saatchi.
- Two one-off TVZINE shows – Rev Heads and Chick TV – were produced by Graduate Diploma students as live multicam studio shoots.
- The Tower, a four-part drama series for television, reached completion. The series was written and directed by student Alex Chomicz and made in collaboration with a team drawn from other MA (Hons) students.
- Graduation night was recorded live by students in the AFTRS multicam studio. Television was the theme of the design and content for the night. Television personalities and commentators HG Nelson and Tony Squires spoke on the topic ‘What you are missing on television tonight’.
Curriculum Review

There is a strong commitment at the AFTRS to continued review and refinement of the curriculum, with associated workshops and training units. Summarised below are the various facets of the AFTRS curriculum review procedures:

- Course evaluation forms and linked evaluation database.
- Monthly Post Graduate Courses Committee (Policy) meetings.
- Monthly Head of Department (Implementation) meetings.
- Major workshop debriefs – half-day sessions with all relevant staff and students.
- Curriculum Review (three days every six months for all teaching staff).

Each year this review process results in the development of new course units and creative approaches to course delivery and assessment.

In 1998/99 it was identified that technological change had created a need for file management skills for all students involved in post production. Editing Department Associate Laura Zusters researched the topic, consulting extensively with industry to seek best practice solutions. Her industry contacts included the post production team on Babe, Pig in the City and the facilities team at Frameworks. This research resulted in a new course called ‘The Computer is My Friend’.

Course delivery, being production focused, is substantially governed by the AFTRS Production Guidelines, which are continually revised. The restructuring of production resource parameters assisted in making the production process more transparent to student producers. The structure of production meetings was also reviewed to ensure that students are given responsibility equal to that which they will experience in the industry.

Another innovation was in the realm of assessment. Assessment of creative practice is problematic because it involves a high degree of subjectivity. AFTRS teaching staff seek to find appropriate ways to improve production skills via assessment without setting creative parameters. One area of significance is each student’s skills in learning from experience and collaborative problem-solving.

In 1998/99 The Graduate Diploma Drama Slate added an element for assessment named ‘Critical Incident Analysis’. For this assessment, students maintain a diary of key incidents and then report on two of those to identify strengths and weaknesses in their approach. This method encourages students to actively reflect on their practice and their communication skills.

A further development in providing increased creative opportunities...
for students has been the AFTRS' off-slate option. Full-time students can apply to access AFTRS equipment and facilities when it is not in use for coursework or the slate. While there is no cash budget attached, the off-slate work is increasingly encouraged and supported so that students from all departments can cross-skill in other roles and work outside the curriculum to experiment with form and content.

Radio

The 32-week full-time course is designed to produce graduates who can immediately join the Australian commercial radio industry. The course emphasises the techniques of the on-air presenter and, recognising the need for multiskilling, also provides a solid grounding in news writing, copywriting, interviewing and talkback, studio and production skills, documentaries, programming, sales and promotion. Regular meetings with the Federation of Australian Radio Broadcasters (FARB) and other industry professionals ensure that the course structure is fine-tuned each year in accordance with industry requirements and trends.

A key event in the radio year was 'Show Radio', a three-week Sydneywide broadcast by students at the invitation of the Sydney Royal Easter Show. Students operate this 24-hour a day information station, with interviews, live crosses, news and transport updates about events at the Show. Another highlight was Radio XFM, a two-week youth broadcast by students covering northern Sydney suburbs during the July school holidays. Students designed, programmed, promoted and presented 24 hours of new music, with information relevant to students in the local area. They also wrote and produced ads for local retailers, and gave away prizes donated by local and national sponsors.

Enrolments in Full-time Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Females</th>
<th>Males</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Location Sound Recording Certificate</td>
<td>0</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Commercial Radio Broadcasters Certificate</td>
<td>4</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>Graduate Certificate in Screen Composition</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Certificate in 3D Animation</td>
<td>1</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Graduate Diploma of Arts (TV Producing - Non-Drama)</td>
<td>4</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Graduate Diploma of Arts (Film &amp; Television)</td>
<td>12</td>
<td>15</td>
<td>27</td>
</tr>
<tr>
<td>Master of Arts (Film &amp; Television)</td>
<td>20</td>
<td>15</td>
<td>35</td>
</tr>
<tr>
<td>Master of Arts (Film &amp; Television) (Hons)</td>
<td>1</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>43</td>
<td>54</td>
<td>97</td>
</tr>
</tbody>
</table>
New Units
- Lighting for Drama & Lighting Masterclass - Cinematography;
- Art Direction and Set Direction - Design;
- Research Project, The Computer is My Friend and Introduction to Digital Media - Digital Media;
- Screen Composition - Directing;
- Screen Composition - Sound;
- Introduction to Media 100, Introduction to Lightworks and After the Wrap - Editing;
- Writing the Short Film - Scriptwriting.

Employment of Graduates
Graduate tracking surveys have consistently shown that our graduates have an exceptionally high rate of employment in the industry (over 95%). These surveys are conducted by the Research Department every three years, and another is due in 1999. Data collected from the individual departments suggests that last year’s graduates have already achieved substantial career success.

All of last year’s full-time radio students have found employment in their highly competitive industry. Other departments have reported impressive graduate credits. Digital media graduates are employed by prominent companies in Los Angeles, New York, London and Bangkok. Most of the sound, scriptwriting and editing graduates gained employment very soon after course completion. The nature of directing and producing is such that graduates of those disciplines tend to take some years to establish themselves in the industry.

Narelle Benjamin in Restoration, screened at the Palm Springs and Mill Valley film festivals, USA
The Post Graduate Curriculum

The 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.

The MA (Hons) program in 1999 selected five students into the departments of Directing, Producing, Documentary and Digital Media.

New Appointments

The quality and experience of the AFTRS is critical in terms of its ability to prepare students for their future careers. This year we have welcomed several exceptional staff into key positions: Head of Design, Larry Eastwood; Head of Digital Media, Peter Giles; Cinematography Lecturer, Les Parrott; Screen Studies Lecturer, Dr Patrick Crogan; Acting Co-Head of TV (Non-Drama), Catherine Shirley; Acting Co-Head of TV (Drama Series), Amanda Higgs; and TV Course Supervisor (Non-Drama), Charlotte Tanner. Several existing AFTRS staff were appointed to senior positions: John Colette, Head of Technology; Peter Millynn, Production Manager; Neil Pollock, Producer, Electronic Publishing; Howard Cosier, Engineer; and Simon Britton, Manager of the Victorian Office.
External Productions

AFTRS staff occasionally have the opportunity to take unpaid leave to work on external productions. These periods of absence ensure that staff are up to date with current industry practice and that their industry links are maintained. The high standard of our staff is evidenced by the fact that they are in demand for their production expertise while the status of the AFTRS is validated by the calibre of practitioners willing to act as their temporary replacements. The table below has the staff who have worked on productions this year with the names of their replacements - highly experienced industry practitioners who already had links with the AFTRS as guest lecturers.

### Staff on External Productions

<table>
<thead>
<tr>
<th>Staff</th>
<th>Project</th>
<th>Replacement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head of Documentary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trevor Graham</td>
<td>Tosca</td>
<td>Maree Delofski</td>
</tr>
<tr>
<td>Head of Producing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pat Lovell</td>
<td>Tosca</td>
<td>Glenys Rowe</td>
</tr>
<tr>
<td>Head of Sound</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annie Breslin</td>
<td>Soft Fruit</td>
<td>Guntis Sics</td>
</tr>
<tr>
<td></td>
<td>Passion</td>
<td>Gethin Creagh</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Peter Fenton</td>
</tr>
<tr>
<td>Melbourne Project Officer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kathy Mueller</td>
<td>Pig’s Breakfast</td>
<td>Sally Ingleton</td>
</tr>
</tbody>
</table>
Encourage experimentation, innovation and excellence in screen and broadcasting production.

This section concentrates on productions by students and staff and on their recognition through festivals and awards. The objective of aiming for and achieving excellence should, however, be evident throughout this annual report.

Technology and Innovation

The AFTRS defines its key challenge as the anticipation and management of the range and complexity of changes in production technology. Accordingly, post production processes have been systematically transformed to keep pace with the ever-changing film, television and radio industries. Coursework must address the values acquired from experience and the skill sets that will be needed in the professional environment next week, next year and five years from now. As an example, with the help of AVID Technology, an industry partner, the AFTRS has installed benchmark facilities in fibre optic networking for editing and post production. At the same time, a range of appropriate traditional pathways for editors must be maintained.

Developing a high definition-capable facilities infrastructure is a long-term project – not for the simple purpose of making ‘sharper’ pictures, but for teaching the next generation of professionals how to manage different production pathways. Increasing our awareness and use of wide area networking for production and teaching is essential if we are to maintain our relevance in a world where high bandwidth networking will become the rule rather than the exception.

The integration of digital training into the film and television curriculum together with changes to the production process has made the AFTRS the envy of film schools around the world. No other film school has
achieved the standards set by the AFTRS for digital training and the integration of digital visual effects into the production slate. Many of the 1999 student productions — some with digital soundtracks — incorporated complex digital work, so were completed digitally then transferred to 35mm film.

Festival Highlights

In 1998/99, the AFTRS made around six hundred entries into film and video festivals both in Australia and overseas. These resulted in more than two hundred screenings at 71 festivals, representing a fifteen percent increase in the number of acceptances over last year. The majority of festivals are non-competitive so, even though awards are not given, selection for screening is a mark of honour. The range of festivals to which we submitted films also expanded to reflect our new profile in the specialised fields of documentary, animation and digital media.

Student films won seventeen significant awards in some prestigious festivals during the year. Awards are generally given to directors, however AFTRS graduates and students also won international awards for editing, cinematography and sound editing. A full list of awards is in Appendix 4 (pp97-98).

Cannes International Film Festival

A highlight of the year was the acceptance of *Milk* into Cinéfondation, the official competition of student films at the Festival. *Milk* was the only Australian film screened in this highly selective program of twenty works from film schools around the world.

Eight AFTRS films were selected for the Cinéma Australien section of the Cannes Festival Forum, curated by Bernard Bories, president of the Paris-based organisation Cinéma des Antipodes. Over two hundred people attended screenings of *Alias*, *Zipper*, *The Laundry*, *Redreaming the Dark*, *Domesticated Animals*, *Great Falls*, *The White Tree*, and *The Spy Who Liked Me*. The event was sponsored by AOM French Airlines, subtitling company Titra Film and Village Roadshow France. For the first time the AFTRS offered a scholarship for one student to attend and to assist with the event. This was awarded to producing student Kate Riedl, who worked with Mr Bories on promotion of the Forum and of the AFTRS at Cannes.

As well as Kate Riedl, there was a strong contingent of AFTRS students and graduates who attended to represent their films. These were Jane Keneally, Mairi Cameron, Carisse O’Brien and Anthony Johnsen (producer, director, production designer and writer of *Milk*, respectively) and Antoinette Starkiewicz (director of *Zipper*). The Australian Film Commission (AFC) funded the attendance of Mairi Cameron while the AFTRS provided assistance to Jane Keneally.
Cannes is the most prominent of any film festival or market so it is vital that our graduates maintain a significant presence there. This year double the number of audience members were present at the AFTRS screenings, with interest from journalists, funding bodies, sales agents and distributors who were all keeping an eye on the emerging talent.

Créteil International Women’s Film Festival
The Créteil International Women’s Film Festival this year chose to focus on Australian women filmmakers. Mr Bernard Bories assisted in the selection for the retrospective. Central to the festival’s focus on Australia was a tribute to the AFTRS and its long-term contribution to the careers of women filmmakers. AFTRS graduate Jane Campion was honoured by a special retrospective of her films. A contingent of AFTRS staff, graduates and students, fully sponsored by the Créteil festival organisers, attended to participate in panels and to introduce their films.

Council member and 1995 producing graduate Rachel Perkins won best feature at Créteil for her feature directing debut, Radiance – the first feature film directed by an Indigenous Australian. 1999 graduate Erica Glynn attended with two films – her student film Redreaming the Dark (in competition), written by 1997 graduate Romaine Moreton, and My Bed, Your Bed, written and directed by Erica for the ‘Shifting Sands’ initiative, a joint project of the AFC, SBS Independent (SBSI) and Pacific Film and Television Commission (PFTC). Rachel and Erica led a forum on Indigenous Women’s Filmmaking and Head of Teaching Annabelle Sheehan spoke about the AFTRS curriculum and our history of support for women.

Achievements in Documentary
The most successful film of the year was the short documentary Relative Strangers directed by Rosemary Hesp. It was seen at
eighteen major festivals around the world, winning eight awards (see Appendix 4, pp97-98). Rosemary was able to attend the prestigious Tampere Film Festival in Finland – just one of the festivals that invited her film into competition.

The documentary strand was only established in 1998, so it is particularly gratifying to chart the success of its productions. Another documentary, The Naked Lady Vanishes, directed by Ian Walker, won a gold plaque at Chicago and was bought by ABC Television.

A Calcutta Christmas, produced by AFTRS graduate Denise Haslem and directed by Maree Delofski, acting Head of Documentary, has been nominated for two Australian Film Institute (AFI) awards. It was screened on SBS Television, was awarded the best of festival documentary at Chicago’s Silver Images Film Festival and received an honourable mention at the Berlin Ethno-Film Festival.

Digital Media

The films made by digital media students received great acclaim this year. The inaugural graduate output was highly successful and productions from the second year are having a similarly high impact. Three digitally animated films were screened at 29 festivals, including the world’s most important animation festival in Annecy, France, where Antoinette Starkiewicz (Zipp**er**) and Andrew Tamandl (Has Beans) represented the AFTRS.

At the 1998 British Short Film Festival, Tony Thorne introduced his film Serving Suggestion, which was nominated for the best student film award. At the 1999 Melbourne International Film Festival, Dylan Yeo (Mozzie), Michaela French (Flux), Niki Bern (Midas) and Jonathan Hairman (Satellite) were invited to take part in a panel discussion after a screening of their films. Project Vlad (Aaron Rogers) is a finalist in the 1999 AFI awards for best sound and best animation.

Niki Bern travelled to Montreal in Canada in 1998 to work for Discreet Logic testing flame* and Inferno* software. Her detailed knowledge of the software has been invaluable to the Digital Media Department and Niki has subsequently taught a number of courses and workshops.

Flux, a film with sophisticated digital effects created by 1999 graduate Michaela French, has received huge acclaim. It was accepted by the four major Australian festivals – Sydney, Melbourne, St Kilda, AFI – and has commenced its international career, screening at the British Short Film Festival in London.

One of the most technically innovative projects in 1999 was Jonathan Hairman’s film Satellite. Film sets for this project were created in
miniature and then shot live action. Two computer graphic characters were modelled, animated and then integrated into the live action footage of the set. The work involved in this production was highly specialised and exacting and it is our most technically complex production to date.

Indigenous Graduates’ Successes

The work of Indigenous graduates would not normally be distinguished from that of others, but AFTRS has given special attention to fostering the talents of Indigenous filmmakers through initiatives outlined in ‘Social and Cultural Diversity’, pp56-60. It is therefore particularly gratifying to record that the exceptional talents of our Indigenous graduates are increasingly gaining recognition through mainstream awards.

Erica Glynn’s My Bed, Your Bed received a best short film nomination at the 1998 AFI Awards and won the 1998 Dendy Award for best short film at the Sydney Film Festival.

Rachel Perkins’ feature Radiance was nominated for best film and best directing at the 1998 AFI Awards and won best feature at the Créteil International Women’s Festival.

Graduate Ivan Sen was nominated for Tears at the 1998 AFI Awards and subsequently won best short film at the Cork International Film Festival. Ivan’s latest film Wind has received an AFI best short film nomination as well as a number of other nominations, including best cinematography for graduate Alan Collins.

Further recognitions

During the year there were many notable achievements both for present students and recent graduates. The annual AFI Awards provide a gauge of our status with industry. In 1998, our graduates and students collected 37 of the 96 eligible nominations spread over all categories.

AFTRS graduates were short-listed to present three of the four pitches selected for the annual Holding Redlich Pitching Competition, held during the Screen Producers Association of Australia (SPAA) conference. The competition was won by producing graduate Sarah Curnow with Erina Reddan for their proposal of a sports
documentary Ghost in the Machine. Another pitching competition success was that of writing graduate Kit Lazaroo, who won a $15,000 prize at the Perth ‘Small Screen Big Picture’ Conference.

The 1999 Sydney Film Festival ran a competition to produce the festival trailer. This was won by MA (Hons) producing student Kate Riedl, who wrote, directed and produced a highly praised work.

In April 1999, Cinéma des Antipodes arranged Inédits d’Australie, a screening at the Vidéotèque de Paris of previously unseen Australian films. Included were five features by AFTRS graduates and two of Jane Campion’s student films. Cinéma des Antipodes also selected five short films for a collection of shorts, Best of Oceania, released commercially on video for distribution throughout France. Four of these were AFTRS student films.

In June 1999, the American Cinemateque in Los Angeles screened a successful program called ‘A One Night Showcase of Award-Winning Short Films from Australia and New Zealand’.

Sales and Markets
For a number of reasons sales were down on the previous year. Our Hong Kong-based sales agent moved to Poland and found it was not possible to operate from Warsaw with the same ease as from Hong Kong. Our most successful film at festivals was a short documentary and there are few broadcast opportunities for this format. There were not many dramas of a suitable length for television and a regular purchaser, SBS’s Eat Carpet program, has moved from drama towards experimental and avant-garde work. In the UK, Channel Four and the
BBC have cut back on their shorts programming. Despite this scenario, there were significant sales to ABC Television, and Canal Plus Poland has proved a prolific purchaser internationally. Many of the sales that resulted from the Clermont-Ferrand Film Market are currently being finalised either by the AFTRS or AFI Distribution. (See Appendix 7, p102 for a complete list of sales.)

In January 1999, Ruth Saunders, Manager of AFTRS Film and Video Distribution, attended the Clermont-Ferrand International Film Festival and Market in France to investigate options for increased international marketing of student work. This is the most important short film festival in the world, attracting an audience of over one hundred and twenty thousand people each year.

The AFTRS shared a stand with AFI Distribution and the AFC, and had its own market screening to invited festival representatives and short film buyers.

As a result of this visit, the AFTRS has decided to use selected sales agents in addition to its own efforts in order to maximise its international exposure and income.

In the USA, we appointed two sales agents who have sent tapes to a large variety of potential US broadcasters. The US market is hard to access directly and we hope that these appointments will result in sales in the next financial year.

Brilliant Careers

The AFTRS provided support to filmmaker Larry Meltzer in the production of the documentary Brilliant Careers, which explored the careers of AFTRS graduates through the 25 years since its foundation. The program screened on ABC-TV on 10 November 1998, to celebrate the AFTRS’ 25th birthday. It included an interview with Kim Williams, CEO of Fox Studios Australia, who complimented the AFTRS on its contribution to the Australian industry, claiming ‘up to eighty percent of the contributors to the industry have passed through its doors’.
Provide national access to education and training programs and resource materials.

The AFTRS provides an extensive range of short courses across Australia through offices and representatives in Melbourne, Brisbane, Adelaide, Perth and Hobart, and actively recruits exceptional students from across Australia for its full-time courses based in Sydney. It also produces, publishes and distributes educational videos, books and reports to meet the industry’s education and information needs. The Jerzy Toeplitz Library, which is open to the public, provides Australia’s most comprehensive and up-to-date collection of books and videos on production crafts and industry developments. The new Electronic Publishing Unit has enhanced national access through development of the AFTRS website.

National Short Course Program: The national access program reported a 38 percent increase in participant figures in 1998/99, from 3,803 in the previous year to 5,266 this year. The number of courses increased by thirteen percent to 195.

The small reduction in student days is a response to industry’s need for shorter and more intensive courses.
Table 1: National Access Statistics – Number of Courses by Participants

<table>
<thead>
<tr>
<th>State</th>
<th>No of Courses</th>
<th>No of Participants 1998/99</th>
<th>Male</th>
<th>Female</th>
<th>Student Days¹</th>
<th>Student Days¹ 1997/98</th>
</tr>
</thead>
<tbody>
<tr>
<td>NSW</td>
<td>96</td>
<td>2,203</td>
<td>1,036</td>
<td>1,167</td>
<td>5,219</td>
<td>4,338</td>
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<tr>
<td>QLD</td>
<td>29</td>
<td>963</td>
<td>482</td>
<td>481</td>
<td>897</td>
<td>1,220²</td>
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<tr>
<td>VIC</td>
<td>53</td>
<td>1,576</td>
<td>767</td>
<td>809</td>
<td>2,475</td>
<td>2,670</td>
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<tr>
<td>SA</td>
<td>8</td>
<td>431</td>
<td>259</td>
<td>172</td>
<td>286</td>
<td>499</td>
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<td>TAS</td>
<td>3</td>
<td>37</td>
<td>22</td>
<td>15</td>
<td>157</td>
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<td>WA</td>
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<td>44</td>
<td>20</td>
<td>24</td>
<td>103</td>
<td>154</td>
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<tr>
<td>NT</td>
<td>1</td>
<td>12</td>
<td>10</td>
<td>2</td>
<td>24</td>
<td>184</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>195</strong></td>
<td><strong>5,266</strong></td>
<td><strong>2,596</strong></td>
<td><strong>2,670</strong></td>
<td><strong>9,161</strong></td>
<td><strong>9,123</strong></td>
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</tbody>
</table>

¹ Student Days = Number of course participants x number of course days.
² Last year’s annual report had 2980 student days – this figure included internship data unique to the Queensland office and is no longer included in this table.

Table 2: National Access Statistics – Type of Course by Participants

<table>
<thead>
<tr>
<th>Course</th>
<th>No of Courses</th>
<th>No of Participants</th>
<th>%</th>
<th>Male</th>
<th>Female</th>
<th>Student Days¹ 1998/99</th>
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</thead>
<tbody>
<tr>
<td>Cinematography</td>
<td>5</td>
<td>63</td>
<td>1.0</td>
<td>44</td>
<td>19</td>
<td>206</td>
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<td>Design</td>
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<td>57</td>
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<td>18</td>
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<td>255</td>
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<td>Digital</td>
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<td>176</td>
<td>3.0</td>
<td>105</td>
<td>71</td>
<td>615</td>
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<tr>
<td>Directing</td>
<td>8</td>
<td>86</td>
<td>2.0</td>
<td>47</td>
<td>39</td>
<td>394</td>
</tr>
<tr>
<td>Documentary</td>
<td>21</td>
<td>554</td>
<td>11.0</td>
<td>218</td>
<td>336</td>
<td>665</td>
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<tr>
<td>Editing</td>
<td>12</td>
<td>245</td>
<td>5.0</td>
<td>110</td>
<td>135</td>
<td>506</td>
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<tr>
<td>Multimedia and Internet</td>
<td>3</td>
<td>25</td>
<td>0.5</td>
<td>16</td>
<td>9</td>
<td>76</td>
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<tr>
<td>Producing</td>
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<td>329</td>
<td>6.0</td>
<td>163</td>
<td>166</td>
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<tr>
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<td>155</td>
<td>3.0</td>
<td>79</td>
<td>76</td>
<td>854</td>
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<tr>
<td>Screen Studies</td>
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<td>231</td>
<td>4.0</td>
<td>103</td>
<td>128</td>
<td>231</td>
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<tr>
<td>Sound</td>
<td>7</td>
<td>45</td>
<td>1.0</td>
<td>30</td>
<td>15</td>
<td>207</td>
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<tr>
<td>SummerSkill</td>
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<td>50.5</td>
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<td>1,257</td>
<td>1,335</td>
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<td>66</td>
<td>463</td>
</tr>
<tr>
<td>Writing</td>
<td>17</td>
<td>199</td>
<td>4.0</td>
<td>85</td>
<td>114</td>
<td>1,173</td>
</tr>
<tr>
<td>Other ²</td>
<td>13</td>
<td>322</td>
<td>6.0</td>
<td>122</td>
<td>200</td>
<td>337</td>
</tr>
</tbody>
</table>

Total 195 5,266 100 2,596 2,670 9,161

¹ Student Days = Number of course participants x number of course days.
² Includes workshops, seminars, forums and special programs.
The national summer program, SummerSkill, is a series of three-hour seminars run in Sydney, Melbourne, Adelaide and Brisbane. Designed to demystify the production process, SummerSkill is led by high-profile industry practitioners, many of whom are AFTRS graduates. SummerSkill '99 raised $93,887 in revenue and attracted 2,670 participants. Plans to expand SummerSkill style seminars to other states are currently being assessed.

Interstate Representation

In 1998 a review was undertaken to establish the best model to serve the needs of the AFTRS and the industry in South Australia, Western Australia and Tasmania. The staffing arrangement prior to this inquiry was by a contract system to freelance individuals or businesses. Following the inquiry it was decided to establish a part-time staff position of two days per week in South Australia and to outsource, via public tender, the representation and training needs in Western Australia and Tasmania. The AFTRS has now appointed three new representatives in these states.

In June 1999 all state office managers and the new representatives travelled to Sydney to attend the annual three-day interstate meeting. The meeting agenda included a debrief on the year's activities plus goal setting for 1999/2000.

AFTRS National Centre

This report on activities at the national centre in Sydney deals largely with new courses introduced and those in development.

Cinematography ran two courses. 'Digital Camera Techniques' was over-subscribed, which led to an extra course being held. Cinematography also ran a new course for camera assistants.

Design ran five courses, including a new one, 'Minicad for Film and Television'. A new three-week course was developed, 'Putting it all Together - Design Skills', dealing with specialised skills ranging from modelmaking to drafting, storyboarding and 3D. Design courses attracted interstate and even overseas participants.

Digital Media conducted fifteen short courses. The most popular was 'Getting Started with effect*/flame*' which was run four times, attracting applicants from interstate and overseas. Software packages were rationalised with training on fewer packages, emphasising solutions-based learning rather than software-focused courses.

Directing ran five courses including two new ones, 'Casting' and 'Into the Frame'. The 'Subtext to Screen' course was reintroduced.
The Head of Directing chaired a seminar and conducted courses in Lismore on acting and directing for the screen.

Documentary ran five courses and a new ‘Observational Documentary Workshop’. 'Writing Narration for Documentary' was a new masterclass run with award-winning journalist Chris Masters. Participants travelled from interstate and New Zealand to attend this three-day event. 'The Art of Documentary', an intensive six-day course for emerging documentary filmmakers, continued to attract large numbers of applicants.

Editing ran nine courses. Those on the digital AVID system attracted interstate participation, especially from Melbourne where AVID use is becoming more widespread. The new 'Non-Linear Editing for Editors' course included Media 100 as an option for the first time. 'Frame by Frame: The Editor's Story' continued to attract large numbers of the general public and industry. These seminars examine the editor's contribution, both creative and technical, to a feature-length production.

Producing ran seven courses. Its highly successful program of short courses attracts participants and speakers of a very high calibre.

Radio ran eleven courses including two new events: a weekend 'Comedy Writing and Production Workshop' and a 'Radio Voice-Over Seminar'. 'Announcing and Presentation' workshops were run in Wagga Wagga, NSW, and other states. The 'FARB Residential Workshop' for the 'Commercial Radio Programming' course attracted participants from radio stations all over Australia.

Screen Studies ran six short courses and developed a course for secondary school teachers in screen studies for the Higher School Certificate. This course attracted large numbers of high school teachers and very positive feedback. A new course, 'On Dangerous Ground: Film Noir' held at the Museum of Sydney, attracted participants from the ACT and Tasmania.

Sound ran seven courses, including several new ones: 'Re-recording and Mixing', 'Recording High End Sound for Digital Cameras', 'Playing for Reel' and 'Music in Film'.

Writing ran fourteen courses including two new ones: 'Beginning TV Scriptwriting' and 'Writing the Short Film'. Courses attracted a high proportion of interstate students – for instance approximately one-third of those enrolled in 'Script Editing' were from interstate.

Television ran two new courses: a one-day course designed specifically for Foxtel staff working in the area of non-drama magazine-style production; and an eight-day course, 'TV Drama: Putting the Package
Together’, in which highly experienced and inspirational speakers explained the process of putting together a pitch for a drama series.

**AFTRS Victoria**

There was a substantial increase in the number of courses run in Victoria. This year 53 courses were run for 1,576 participants, compared with 33 courses for 1,231 participants last year.

The AFTRS Victoria New Media Studio has a tradition of assisting video artists to develop their practice and pass on knowledge to the staff and students of the office. Tina Gonsalves, Michaela French and Stellah DeVille spent time in the studio investigating new techniques in media production.

The ‘Digital Post Production Certificate Course Pilot’ was an innovative year-long training program to address the needs of the post production sector for skills upgrading from analogue to digital technologies. The Office of Training and Further Education (Victoria) funded the course. Twelve participants were nominated by industry to take part.

Another in the series, ‘Directing Multicam for TV’ (in association with Channel 7/Blue Heelers), immersed participants in ‘real world’ production by using scripts, crew and sets from actual episodes of Blue Heelers. Several participants from earlier versions of the course have found regular work directing multicam TV drama programs. This successful collaboration was expanded to include ‘Script Editing - The Blue Heelers Approach’, again closely following industry practice.

The Office also conducted a new course called ‘New Directions in Drama Scriptwriting – Beyond Daggy and Quirky’. This comprehensive course was conducted over twelve sessions, during which participants developed their own scripts within a structured framework. The course focused on developing innovative drama, beyond the familiar ‘daggy and quirky’ genres for Australian feature film.

The Melbourne Documentary Group (MDG) continued to flourish, with over six hundred members, regular screenings and seminars and an increasingly high profile in the documentary sector. In response to constant requests for information and materials, the MDG Resource Centre has been established, with a growing collection of documentary videos, scripts, publications and industry guidelines. A members’ skills and equipment register is being developed and plans for a web page are well advanced.

The Victorian office achieved an impressive record in the area of sponsorship and in staging joint activities with industry.
AFTRS Queensland has managed the Pacific Film and Television Commission’s (PFTC) internships since 1992. Over seventy internships and 55 Training Guarantee levy placements were completed in that time.

This year fourteen internships were successfully placed in the industry, with five participants subsequently gaining industry employment. The programs ranged in duration from five weeks to six months. There were three in producing and directing, two in sound design, cinematography and editing and one each in location management and continuity. The production companies that supported internships were: Liberty and Beyond, Coote/Hayes Production Services, Digital Sound and Vision, Binnaburra Films, Murriimage Community Video and Film Service, Red Movies, ABC-TV Drama/Gannon-Jenkins Television, Komodo Film Productions, Cutting Edge Post, Crawfords Australia and BTQ 7/Imagehead.

The number of short courses run in Queensland increased by four this year. The office ran a production management course for the first time. New courses developed this year were ‘Producing Essentials for Low Budget Features’, ‘Producing the Short Film’ and ‘On-Set Etiquette’.

Four workshops were conducted in Far North Queensland. These were ‘Camera Assistants Workshop’, ‘Creative Editing for TAIMA’, ‘Producing the Short Film’ and the ‘Doco Journey’.

The Queensland office exceeded its SummerSkill ’99 income target by nine percent, reaching $16,222.
AFTRS South Australia
After three years as AFTRS South Australian Representative, Joya Stevens left to develop a feature film script and to market her most recent short film Icarus.

Ann Walton commenced as SA Representative on 17 March 1999. Ann has worked in the film industry for over twenty years. She worked for the AFTRS in Sydney from 1989 to 1995 in various roles, including leading courses in directing.

In her new AFTRS role, Ann has worked to develop partnerships with other industry organisations such as the South Australian Film Corporation (SAFC).

The South Australian short course program for 1998/99 included four seminars in the SummerSkill '99 program attracting nearly four hundred participants.

The number of courses run in South Australia increased from seven to eight this year, including 'Cinematography for Drama: Creative Coverage'. Two scriptwriting courses were held, 'Writing and Directing for Comedy' and 'Writing the Client Based Video'. The 'Announcing and Presentation' weekend radio course was held at the ABC's radio studios.

AFTRS Tasmania
Déjà Productions, particularly Jane Brown, has managed the Tasmanian office over the past fourteen years. The AFTRS appreciates the support and dedication and made formal recognition of its appreciation at an industry function in Hobart.

Fearless Promotions of Hobart, operated by Craig Kirkwood and Madeline Carr, won the tender for the AFTRS Tasmanian representative. Craig Kirkwood was the founder and director of the Flickerfest International Short Film Festival and Madeline Carr was responsible for the administration and production management of the Festival. They bring to the AFTRS considerable experience in web design, e-commerce and events management.

Attendance at the annual Students' Screening Tour and Recruitment Seminar in May doubled from 1997 to 1998 and almost doubled again from 1998 to 1999. The figures were higher than for either Sydney or Melbourne, highlighting the important role the AFTRS plays in Tasmania.

The Tasmanian office worked closely with commercial television stations to develop a course specifically addressing their unique set of training needs. These include a high turnover of staff, relatively inexperienced and untrained personnel in key creative roles and a lack of working resources. It is envisaged that once established, this project...
will provide a series of short courses that could be applied to regional broadcasters around the country.

Acknowledging the need for individuals to access training when there are not enough practitioners to warrant a local course, the Tasmanian Travel Assistance Fund sponsored two filmmakers to attend courses in Victoria, one of whom – Sean Byrne – subsequently applied successfully to the AFTRS full-time program.

Three courses were run in Tasmania, as was the case last year. These included ‘Realising Realities’, a five-day course over two weekends aimed at emerging documentary filmmakers, and 'Adobe After Effects'.

AFTRS Western Australia

Brian Beaton of Real Images has operated as the Western Australia representative for the past ten years. The AFTRS acknowledges his efforts throughout the decade and publicly expressed its appreciation at an industry evening in Perth. The Film and Television Institute (WA) Inc (FTI) was the successful tenderer as the new Western Australian representative.

The FTI has a substantial investment in both traditional and high end equipment for the industry including AVID, Media 100 editing suites, a recording studio, a 150-seat theatre and the Digital Art Studio.

Five courses were again run in Western Australia this year. The short course program continued to reflect the demand for courses in documentary and producing.

Two courses looked specifically at documentary: 'Writing Documentary Treatments That Sell' and 'Digital Documentary Techniques'. Several participants in these courses have succeeded in obtaining development and production funds for their projects.

Other courses were 'Production Management', 'Writing the Low Budget Feature' and 'Distribution and Marketing'.

The Jerzy Toeplitz Library

The Jerzy Toeplitz Library, named after the first AFTRS Director, provides an extensive collection of resources related to the film, television, radio and digital media industries. The library functions primarily to support the AFTRS curricula for both full-time and short courses. It also provides an invaluable resource to other media students, freelancers, researchers and the general public.

At June 1999 there was a total of 745 members, of which 245 are fee-paying. Outside visitors to the library average 280 per month. The number of loans rose from 27,010 in 1997/98 to 27,754 this year. Phone inquiries averaged 440 per month.
During 1998/99, the main project undertaken by the library was the implementation of a new library management system – the Ameritech Horizon product. The library catalogue is now available to all AFTRS staff and students plus outside users via a web interface, representing a dramatic increase in information accessibility. The system enables the library to achieve a high level of functionality in the behind-the-scenes operations of acquisitions, cataloguing, serials control, circulation and reader services. Operating on Windows NT®, it provides greater control over the library operation and is a cost-efficient storage and retrieval system of all library records.

Collection building during the year concentrated on published script resources for the new television curriculum and documentaries on video.

Educational Media¶ At the end of 1998, responsibility for the day-to-day administration of Educational Media sales was taken over by the Student Film and Video Distribution Manager. Negotiations were commenced with both local and US-based distributors to undertake promotion and sales of these programs. It is expected that there will be scope for increased income when the new distribution arrangements become fully effective.

Electronic Publishing Unit¶ The EPU was established in 1998 to develop online publishing and production for internal and external communication, marketing and resource access. Consisting of a producer and designer, the unit's core task during the year was to develop and maintain an internet presence which effectively markets the services and creative output of the AFTRS.

The original AFTRS website was completely redesigned and re-engineered. Added features include:
> A monthly subscription-based email newsletter.
> Regular news updates related to AFTRS and industry events.
Complete national short course schedules and online brochures for individual courses.
Online catalogue of AFTRS publications and training videos.
Quicktime movie excerpts from AFTRS student productions.
Streamed live webcasting of broadcasts by AFTRS radio students.
A search engine accessing both the AFTRS websites and Australian cultural websites.
Online access to the Jerzy Toeplitz Library catalogue.
A virtual tour of the AFTRS national centre (Sydney).

Sites were also prepared for the 1998 Film and TV Careers Expo and the CyberPort project. In addition the EPU worked with AFTRS students to develop The Tower website, based on a student television production of four half-hour episodes.
The AFTRS intranet was also redesigned and further resources added. At June 1999 the AFTRS website was receiving 6,500 external visitor sessions per month, up from 3,500 in November 1998.

Publishing

The Publishing Department continued to produce and publish commercial and corporate titles. In March, following the resignation of the in-house designer, a decision was taken to abolish the position and outsource design work.
Income for the year was $137,416, a substantial increase over the previous year’s income of $66,350. This was largely due to the release of the third edition of Production Budgeting and Film Management, an AFTRS/AFC collaboration which had been out of print for some time. The loose-leaf manual has become a ‘bible’ for producers and production managers and has substantial impact on furthering the goal of national access. Discussions are now underway with the AFC to create the manual in electronic format.
This year the department released Edge of the Known World: The Australian Film Television & Radio School, produced to record the first 25 years of the AFTRS’ history. The book, with interviews by Andrew L Urban and edited by Meredith Quinn and Andrew L Urban, was launched at the Art Gallery of NSW on 13 November 1998. In the same month, Brilliant Careers, a documentary largely based on interviews videotaped for the book, was aired on the ABC.
Two new titles, Cinesonic: The World of Sound in Film and Reel Women: Working in Film and Television, were added to the AFTRS list. Cinesonic, edited by Philip Brophy, is a compilation of papers presented to the first international conference on film sound, held in
Melbourne in July 1998. Reel Women, by Julie James Bailey, contains interviews with many of the Australian women who broke the barriers into areas of film production traditionally occupied by men. It also presents the experiences of women working in television stations—again in ‘non-traditional’ areas—and includes valuable career information about the film and television industries.

The Students' Screening Tour and Recruitment Seminars

With an increase of 30 percent in attendance at the screenings in all of the states and territories this year, the AFTRS Students' Screening Tour continues to gain momentum around the country. Audience members are now returning annually, to keep in touch with developments at the AFTRS and to see the work of the latest graduates.

Marketing of the tour is comprehensive, through all major daily newspapers, film industry magazines and Triple J, the national youth broadcaster. Publicity is also generated wherever the films go. Not only does the tour offer the AFTRS immense opportunity for national exposure in the media, but also to the film and broadcast industries, government members, prospective students and the general public. The tour currently covers all major cities and the Gold Coast.

Recruitment seminars, held around the country in conjunction with the Screening Tour, provide an excellent opportunity for prospective students to meet AFTRS teachers and department heads, and to chat to graduates about their experiences of the facilities, opportunities and program of study. For the state offices, the seminars coupled with the screenings provide an opportunity to outreach to both the industry
and the public, to promote the full-time courses based in Sydney, and also to provide information about their own role in providing short courses and training.

Attendance at the seminars increased by 75 percent over the previous year.

Applicants and Enrolments by State

<table>
<thead>
<tr>
<th>Location at time of application</th>
<th>Applicants for 1999</th>
<th>Intake 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>NSW</td>
<td>239 (68.0%)</td>
<td>60 (72.0%)</td>
</tr>
<tr>
<td>VIC</td>
<td>33 (9.4%)</td>
<td>5 (6.0%)</td>
</tr>
<tr>
<td>QLD</td>
<td>24 (6.9%)</td>
<td>7 (8.5%)</td>
</tr>
<tr>
<td>SA</td>
<td>10 (2.9%)</td>
<td>0</td>
</tr>
<tr>
<td>TAS</td>
<td>3 (0.8%)</td>
<td>3 (3.7%)</td>
</tr>
<tr>
<td>WA</td>
<td>12 (3.4%)</td>
<td>3 (3.7%)</td>
</tr>
<tr>
<td>NT</td>
<td>1 (0.3%)</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>ACT</td>
<td>5 (1.4%)</td>
<td>2 (2.5%)</td>
</tr>
<tr>
<td>NZ</td>
<td>12 (3.5%)</td>
<td>2 (2.5%)</td>
</tr>
<tr>
<td>Other Overseas</td>
<td>11 (3.4%)</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>350 (100%)</td>
<td>83 (100%)</td>
</tr>
</tbody>
</table>
Foster a close relationship and collaboration with industry.

The AFTRS places a strong emphasis on collaboration with industry, such that the great majority of our activities take place with an industry partner or following industry consultation. As well as being an advanced teaching institution, we are by far the largest producer of short films in the country – as a production house the AFTRS is clearly a significant player.

One of the main testaments to AFTRS industry collaboration is the participation by guest lecturers in our training programs. Industry professionals of the highest calibre, both local and from overseas, have proven willing to share their skills with our students and staff for little or no reimbursement. During the year approximately 460 guest lecturers visited the AFTRS and its state offices – this is a substantial increase from last year’s figure of around three hundred (see Appendix 3, pp87-96). Student feedback consistently praises the efforts of these visiting speakers, acknowledging that they would be unlikely to get access to such an array of experience at any other institution.

Each teaching department has a pool of professional associates who are familiar with the AFTRS’ operation and may be regular course lecturers. Advice from these associates and from relevant organisations is often sought in the process of course development. Each student is encouraged to choose a mentor who would typically be a highly experienced program-maker, available to offer feedback on the student’s creative development. Attachments by students to local film productions are listed here under department headings.

AFTRS staff can sometimes take leave to work on film productions and thereby renew links with production crews and update their skills. These staff movements are reported in ‘Preparation for Industry’, p21.
The AFTRS Network

The AFTRS Council decided early this year that an association of alumni should be formed to foster a vibrant network for ex-students and teaching staff. In April, Council appointed Rae de Teliga as Liaison Officer and convened a committee of five alumni – Peter Duncan, Amanda Higgs, Sophie Jackson, Chris Noonan and Mark Warren. The Chair of Council Tristram Miall and Council member, Rachel Perkins, also sit on the Committee.

The AFTRS Network will be launched in late September 1999 and the inaugural annual general meeting will be held in November. Eligible for membership are those who attended an AFTRS course longer than five months. Eligible for associate membership are AFTRS teaching staff who have taught for more than one year.

Jobs Expo

The AFTRS participated with the National Association of Television Program Executives (NATPE) in mounting a ‘Jobs Expo’ for the film and television industry. The Expo was held at Fox Studios in November 1998 and was a great success, with many industry bodies and companies taking stands and more than four thousand people attending.

Sponsorship

Again this year, the AFTRS received support from many sponsors both within and outside of the industry.

New sponsors were attracted to the awards’ presentation at the annual graduation ceremony, whilst long-term awards’ sponsors demonstrated continued support for our students and graduates.

Two new sponsors were welcomed at Graduation: Film Australia, and Optus Vision, who provided the MTV Award for the creation of the 3D animated image spots which were broadcast on MTV.

A full list of sponsored awards and recipients appears in Appendix 5, p99.

Ansett Australia continued their ongoing support (since 1988) as major sponsor of the National Graduate Screenings.

Companies and other organisations in the film, television and related industries assist AFTRS operations in a multitude of ways. Many suppliers give major discounts to the AFTRS or supply services free of charge. Some of the major contributions received were from Atlab, Camerapix, Dolby, Focus Productions, Kodak, Panavision and Soundfirm, while Quinto Communications donated a Lightworks non-linear editing system.

Sponsorship of Student Films

Sponsorship or donations are often acquired by production teams for student projects. This much-valued source of support frequently extends an otherwise limited budget and individual acknowledgement is given in the credits of each production.
Collaboration by Teaching Departments

Significant collaborations are listed here under department headings. Other collaborations entailing an international perspective or a substantial research component are reported in ‘International Perspective’ (pp. 48-55) and ‘Research and Policy’ (pp. 61-65).

The Cinematography Department conducted kine tests for some of the major production and post production organisations in Sydney. These tests were carried out by our students under the supervision of Atlab, and with the involvement of Kodak, Panavision, D film, Frame Set and Match, Sony and Panasonic. The results of the tests will provide valuable frames of reference for the industry.

The department also conducted other tests for Atlab to enable them to re-evaluate their laboratory printer settings and basic printer lights.

Extensive liaison continued with NIDA, including collaboration between AFTRS directing students and NIDA students.

MTV on Optusvision participated in the AFTRS 3D ‘Animation Certificate’ course, providing a brief for students to produce an animated MTV logo. MTV provided $2,000 in prize money to the best animations and broadcast the animations on MTV under the banner ‘Headspace’.

The AliasWavefront Global User Association meeting was held in AFTRS Studio 2 in December 1998 on the same evening as the MTV awards. Software demonstrations were held in the Digital Training Centre SGI lab and screening and discussion of work took place in Studio 2.0 ver one hundred people attended the evening.
Consultation with the NSW Film and Television Office (NSWFTO), the AFC Multimedia Unit and Metro Screen was useful in the development of student projects and curriculum. Liaison with companies HM 3D, Channel 9, D film, Alias Wavefront and Silicon Graphics was useful in gauging training needs and development of the teaching program. Garner MacLennan Design, Animal Logic and Omnicon supported the department by providing tours of facilities and access to staff.

Extensive consultations were held with Film Australia leading up to the inaugural Film Australia Documentary Award at the 1999 graduation. The Editing Department collaborated with the Australian Screen Editors Guild in staging the 'Frame by Frame: The Editor's Story' seminar series, as well as in formulating training procedures. These seminars, which attract a large audience, examine the editor's creative and technical contribution to a feature-length production. Seminars were conducted by Lee Smith on The Truman Show and Jill Bilcock on Head On and Elizabeth.

Editing staff assisted TAFE in evaluating their 'Graduate Certificate in Film and Television'.

Courses were run in conjunction with the AFC, the NSWFTO and the FFC. 'The Producer, the Market and the Audience' had increased cooperation from film distributors and sales agents, including leading Australian distributors Southern Star and Beyond Films, and free-to-air and Pay TV channels including Channel 7, the ABC and SBS. The other main producing course, 'Producer, the Law and Business Essentials', was supported by Maureen Barron (Business Affairs Manager, Southern Star), legal firms such as Heidtman & Co and Malleson Stephen Jaques, merchandising firms, the film music industry, the AFC and the FFC.

The Head of Producing appointed an advisory panel consisting of industry professionals Greg Smith (executive producer), Glenys Rowe (independent producer), Robert Connolly (independent producer) and Barbara Masel (Commissioning Editor Drama SBSI).

Links with the producing sector were further strengthened by Head of Teaching Annabelle Sheehan's presence on the SPAA conference committee. Annabelle served on the committee in 1998 and 1999, so participated in discussions on issues that concern industry producers. Annabelle chaired 'The Virtual Tool Box', a panel at the 1998 SPAA conference which explored the impact of digital technology on the scripting and production process.

Consultation in regard to radio training needs took place with the ABC, the Community Broadcasting Association of Australia (CBAA) and the National Ethnic Media Broadcasting Council (NEMBC).
A memorandum of understanding is being developed with the University of Western Sydney for articulation of courses. The Radio Department collaborated extensively with FAR B through the following initiatives:

- One-year FAR B correspondence course ‘Commercial Radio Programming’, which attracted 33 participants Australia-wide.
- FAR B ’Residential Weekend Workshop’, attended by station managers and program directors from all major radio networks and metropolitan stations.
- FAR B ’Weekend Workshop for Advanced Copywriters’ held in conjunction with the FAR B/AGM awards held in Melbourne.
- FAR B and commercial radio industry consultation in relation to the full-time course and the correspondence ’Programming’ course.

The Screen Studies Department has forged a stronger relationship with Sydney cultural and academic institutions such as the Museum of Contemporary Art, the Museum of Sydney, the Art Gallery of New South Wales and the media and film departments of a number of universities. Staff held short courses, seminars and other events in collaboration with these organisations as well as with the Chauvel Cinema, Sydney Film Festival and Australian Film Institute. The Head of Screen Studies chaired three of the AFI ’Conversations on Film’ series. Screen Studies, in conjunction with the Department of Humanities and Social Sciences at the University of Technology, Sydney (UTS), organised the ’Post Innocence’ conference in October 1998, jointly funded with the UTS Transforming Cultures Research Group.

’Camera Camerata’ was a ground-breaking project for the Sound Department initiated by Edward Primrose (currently AFTRS Lecturer in Screen Composition) and administered by Youth Music Australia, bringing filmmakers, composers and orchestral players together to create scores for four short films.

Sound students Serge Stanley, Warwick Ford and Ieuan Wilson along with Technical Trainee Jeremy Rurich all assisted in shooting, recording and providing sound reinforcement for the inaugural Australian Screen Sound Guild awards ceremony.

Head of Sound Annie Breslin took some leave from teaching and running the department to update skills and work as sound editor on two feature films, Passion and Soft Fruit. During her absence Annie was replaced by industry professionals Guntis Sics, Gethin Creagh and Peter Fenton. The Australian Screen Sound Guild held an event called ’Soundoff’ where the film Oscar and Lucinda was screened and analysed.
In conjunction with the NSW FTO, Head of Writing Ron Blair and Writing Lecturer John Lonie ran a course, held at the Writers Centre, for new Indigenous screenwriters from all around Australia.

The AFTRS Victorian office is very much integrated with the local industry. A large number of industry events were held there, including: the 'Digital Docklands' forums; CyberPort trials; 'Show Me the Money - Documentary Financing Expo'; Australian Screen Editors seminars; Virtual Reality Association seminars; ASDA committee meetings; SPAA committee meetings; Women in Film and Television (WIFT) committee meetings; and casting sessions for productions (SPAA script read-through program).

The ACS and QDox were keen to collaborate in joint activities with the AFTRS Queensland office this year. The Brisbane International Film Festival delegated the marketing and management of their 'Filmmakers Forums' to the AFTRS for the third consecutive year. The AFTRS Queensland also co-ordinated the 'Alanis Obomsawin Forum' for the 'History and Film' conference.

All AFTRS' heads of department are members of their respective craft association and through these relationships are able to carry out research on industry needs, establish active collaborations in AFTRS courses and other activities. Memberships include:

> Head of Cinematography Jan Kenny is an accredited and active member of the Australian Cinematographers Society (ACS).

> Head of Design Larry Eastwood is chair of a committee for a designers/art directors association.

> Head of Directing George Whaley is on the board of the National Performance Conference Inc.

> Directing Lecturer Robin de Crespigny is on the drama committee of the Australian Screen Directors Association (ASDA).

Industry attachments are an important part of the training of students. Design Department students accepted the following attachments:

> Shaun Patten joined James O'Conner on Farscape.

> Benay Ellison joined Michael Phillips on My Father Frank.

> Michael Smale joined Sarah Stollman on Soft Fruit.

> Amanda Bialek Wester joined Catherine Mansill on A Wreck a Tangle.

> Beth Garswood joined Michael Phillips at Bazmark.

> Marianne McKeon joined Michael Wilkinson on Looking for Alibrandi.

> Alexandra Lasson (French exchange student) joined Stephen Curtis on Looking for Alibrandi.
MA directing student Zok Nyste had an attachment on the TV production Farscape.

Editing student Karryn de Cinque accepted two attachments – on the American/Australian co-production Flipper with Marc Van Buuren and In a Savage Land with Henry Dangar.

All producing MA students had attachments with the FFC and with production houses and distributors when available. Cheryl Wood completed two attachments – one with Cynthia Mann at AFI Distribution, and the other with Stuart Scowcroft, Head of Program Development, at Becker South. Lesley Dyer had a professional internment at the Los Angeles production company VM Butterfly.

All full-time radio students completed attachments with Sydney and regional radio stations. Program directors and station managers acted as mentors for all participants in the correspondence course.

Sound Department attachments were:

- Royce Sanderson – Fresh Air, sound post.
- Frank Davey – Water Rats, location recording.

Writing students Andrew Duval and Giula Sandler accepted attachments to All Saints.

Mentoring is another important aspect of training. Stephen Curtis acted as mentor to Felicity Abbott through her MA (Hons) projects. Edie Kurzer (costume designer) was mentor to Joanne Rapa.

Producing student mentors during the past year were Tom Jeffrey, Greg Smith and Jonathan Shteinman.

All departments had regular contact with various players in the industry in our role as a training provider. A wide range of companies enrolled staff in AFTRS courses. Departments provided ongoing consultative work to a number of these companies as follow-up to short courses.
Strengthen an international profile.

The AFTRS is increasingly developing an international focus in many facets of its operation.

The globalisation and convergence of the film, television and multimedia industries have been long debated. While globalisation presents both benefits and threats to the relatively small Australian industry, it is an inescapable reality and therefore the AFTRS has moved positively to assume a high profile in the international arena. This section reports on overseas exchanges, internships, scholarships and visits. 'Encouraging Excellence' (pp 22-28) has a focus on festivals and awards which are often internationally based, and 'Research and Policy' (pp 61-65) reports on conferences which are regularly staged abroad and/or feature international speakers.

International activity undertaken by the AFTRS aims to:

> Maintain and build the profile of the AFTRS as an international centre of excellence for production education.

> Develop opportunities for students to participate in international exchanges and internships, thereby providing participating students with the knowledge and skills associated with international markets and industry practices.

> Maintain, develop and capitalise on opportunities to showcase AFTRS films and AFTRS students and graduates at international festivals.

> Expand AFTRS staff knowledge and skills in the domain of international media production education, technological development and production practices to ensure AFTRS programs and technology continue to lead other international film and television schools.
International Exchanges and Internships

A new policy for international student travel was introduced at the end of 1998. In the past, student exchanges and internships were available to all students. In September 1998, the Academic Board resolved that the international exchange and internship budget be primarily directed towards the MA (Hons) students.

The AFTRS had commitments to several students whose travel for both exchanges and internships were approved under the former policy.

International Students at the AFTRS

The AFTRS Design Department hosted Alexandra Lassen, an exchange student from the French national film school FEMIS, between October 1998 and April 1999. Alexandra worked on two MA (Hons) productions, The Tower and Restoration, and on her own AFTRS project under the guidance of the Head of Design.

Jaime Rosales, a directing graduate of the EICTV School in Cuba, was at the AFTRS for three months and participated in a number of Directing Department courses before shooting his film, Fishbowl, with assistance from the AFTRS.

AFTRS Students Overseas

A directing student, Alex Chomicz, travelled to Poland to do an internship on a Polish film, Pan Tadeusz, directed by Andrzej Wajda. Alex has a future project that he hopes to shoot in Poland and the attachment enabled him to make the relevant contacts.

Lesley Dyer, a producing student, completed her MA at the University of California, Los Angeles (UCLA). At the same time she participated in several internships with LA-based film companies.

Our Design Department has hosted two students from FEMIS over the past couple of years. Felicity Abbott filled one of the remaining two positions left for our design students to study at FEMIS. Felicity spent three months at FEMIS and had the opportunity to share and compare skills with French students and to gain an insight into their film culture.

A documentary student, Adam Sebire, participated in an exchange with Jaime Rosales from the EICTV School in Cuba. This exchange was under development for almost three years but proved worth the wait for both the students and their respective schools. Adam spent two months in Cuba attending classes in editing and documentary. His interests were the Latin American approach to documentary and making a short documentary in Super-16 with a foreign crew in a different cultural context.
Tim Richter, a design student, went to Berlin in May 1998 to research his MA (Hons) film, Steeling the Skies, about language, love and architecture. While in Berlin, Tim gave a presentation and workshop in the After Effects computer package at an intermedia centre at the Hochschule die Künste University outside Berlin.

New Zealand Internships

Exceptions were made under the new travel policy for two students to participate in the following internships:

> Andrew Commisa, a cinematography student who shot the MA film Little Echo Lost, needed extensive post production on the film using the flame* digital effects program. The film attracted one of the best flame* operators, Jon Baxter, based at Silverscreen Productions in Wellington, New Zealand. The internship allowed Andrew to be involved in the creation and enhancement of the images in flame*. It was a unique opportunity to work with someone of renowned experience while learning state-of-the-art digital post production and its relationship to the cinematographer.

> Nell Hanson, a design student who designed Little Echo Lost, also travelled to New Zealand to undertake her internship with Jon Baxter for the same reasons as stated above. The internship enhanced Nell’s experience with digitally designed environments. Nell was able to appreciate that this high level of technology made post production design equally important as pre-production design and she had the opportunity to see the project through to completion.

International Cultural Exchanges and Scholarships

Head of Teaching

Annabelle Sheehan negotiated a documentary student exchange program with the French school FEMIS. This exchange involved both schools selecting two students who would shoot a documentary whilst on exchange. The AFTRS selected MA (Hons) documentary student Edwina Throsby with her pitch for a documentary set in Paris entitled Une Leçon dans le Souvenir. Edwina produced and directed, while MA (Hons) student Erika Addis was director of photography. Later in 1999 a FEMIS student will come to the AFTRS to shoot a documentary about Sydney. The exchange is known as ‘The Tale of Two Cities’ and attracted sponsorship to the value of $5,000 for airfares from the Sydney Olympic Arts Festival ‘Reaching the World’ program.

A documentary student, Melissa Lee, travelled to Seoul, Korea during May/June of 1999 funded by the Australia-Korea Foundation to research a documentary project that she hopes to direct after graduating. Using a digital camera, she also interviewed Korean directors about their independent film production.
Two graduates of the Italian national film school La Scuola Nazionale di Cinema attended short courses over a period of three months through scholarships from the Italian Government. Sara Poidoro, a television and film writer specialising in situation comedy, was a student of AFTRS Writing Lecturer Helen Carmichael, during Helen’s teaching exchange there in 1994. Catherine McGilvray is a directing student at the Italian school. Both collaborated with Australian filmmakers during their six-month period in Australia and Catherine produced a documentary. She has plans for a future co-production in Australia.

In 1998/99 AFTRS welcomed Korean scholar Kim Eung Taek into the Cinematography Department as winner of the MAMPST Scholarship awarded by the Samsung Foundation of Culture in South Korea. Kim Eung Tek completed his time at the AFTRS in April, having made a substantial creative input in major cinematography workshops and in the role of director of photography on a number of internal and external student films.

The AFTRS has again accepted a full-time student from Korea. Mr Jung Yoon-Chul is this year’s MAMPST Scholarship award winner. He is a full-time student of the Editing Department and will participate in courses selected from the AFTRS GradDip and MA curricula, as well as participate in seminars, workshops and related activities. Mr Jung will graduate in 2000 with an AFTRS Editing Certificate.

Radio Lecturer Steve Ahern completed his broadcast consultancy for the South African Department of Communications, sponsored by AusAid. He was involved in setting up and developing curriculum for the National School of Broadcasting in South Africa. Steve spent two periods of several weeks in Johannesburg and Pretoria meeting with
radio and television personnel from community, commercial and national broadcasting organisations. He also travelled to Milan for an international conference of community radio broadcasters, where he presented a lecture on training for community radio.

AFTRS Off-shore Activities ¶ In March 1999, the Crétteil International Women’s Film Festival mounted a tribute to Australian women filmmakers and recognised the role of the AFTRS in developing and supporting Australian women filmmakers (see ‘Encouraging Excellence’, p 24 for full report).

In October 1998, Annabelle Sheehan was selected for the North American Speakers Tour, organised and funded by the Australian Embassy in Washington D.C. She travelled to universities in Sacramento, North Carolina and St Louis in the USA and Ottawa and Vancouver in Canada. She delivered lectures and workshops on the Australian film industry for each host university. The University of North Carolina, Greensboro invited her back as their guest in March 1999 to deliver the keynote address at the North Carolina Film Festival and to participate in various forums and faculty meetings with the University of North Carolina.

Head of Cinematography Jan Kenny, ACS, attended Camerimage in Poland late in 1998 for the annual International Cinematographers Festival held in Torun each year. The aims of the trip were to gain first-hand knowledge of the way the festival is run, the kind of value other film schools place on attendance, the profile we should seek and to research the potential for sending student entries into competition at Camerimage.

Writing Lecturer Helen Carmichael was invited to Italy to curate the 1999 AntennaCinema festival. Each year the festival focuses on one particular country and in 1999 it celebrated Australian cinema, television and new media as well as AFTRS productions. Participation by prominent Australian spokespeople in the festival raised public, professional and critical awareness of our industry. The program comprised ten features, twenty shorts, twelve television programs and a series of seminars. Helen wrote an extensive report on the Australian industry, which was published in the festival handbook and formed the basis of a feature article in the international magazine Filmmakers.

Russell Porter from the Victorian office was a special guest of the Havana Film Festival in Cuba and held discussions with staff of the international film school (EICTV) about exchange programs with the AFTRS.

Information Technology and Digital Media

In April 1999, Head of Technology John Colette attended the
Interactive Distance Learning forum and the National Association of Broadcasters (NAB) show in Las Vegas. The NAB show is the world’s largest marketplace of professional equipment for the production industry, attracting 125,000 international delegates this year. John attended as part of his role in steering the capital budget process and to evaluate the current technology offerings in production and post production.

Administrator of the AFTRS SGI laboratory Sam Samai attended SIGGRAPH 98, held in Orlando, Florida. SIGGRAPH is a unique opportunity to take part in high level courses and to see innovative digital work and the latest computer graphics software and hardware. Following SIGGRAPH, Sam attended a four-week intensive animation course at VanArts in Vancouver, Canada. The course was taught by award-winning animator Bob Godfrey. Sam found the craft of 2D animation to include many skills that could inform the younger 3D animation field and these concepts have been implemented in designing the 2D animation components of the 1999 Digital Media curriculum.

CILECT Interactive Distance Learning Conference

The CILECT 'Interactive Distance Learning' (IDL) conference was convened by AFTRS Director Rod Bishop, who is an executive member of CILECT. The conference was held between 9-11 April 1999 and was organised by Lesley Dyer, an AFTRS graduate on secondment to the UCLA, and hosted by Bob Rosen, Dean of the UCLA School of Theater Film and TV.

The purpose of the IDL conference was to encourage international film schools to address issues concerning the potential for new technologies, and so extend the reach and scope of traditional film school teaching practice.

Attendees were largely from the USA and Australia, with representatives from Britain, China, the Philippines and Mexico. The Australian delegation comprised Council Chair Tristram Miall, Rod Bishop, John Colette and Simon Britton from the AFTRS, John Bird (AFTRS associate), Russell Naughton (ABC Online), John Smithies (Cinemedia), Prof Greg Egan (Monash University), Bob Weis (Museum of Victoria) and Martin Gardiner (Planet X Studios, Melbourne).

Over the three days of the conference, delegates presented a variety of existing and proposed models of IDL for media education. These ranged from the established online scriptwriting courses conducted by the UCLA to the AFTRS CyberPort project, which was established to explore the possibilities of teaching craft skills such as editing and compositing via broadband networks.
It became clear by the end of the conference that the AFTRS has a unique vision of the potential of IDL and online production. The nature of the Australian media industry – our relative isolation from the global centres of production, our innate inventiveness and outward geographic vision – has culminated in simple solutions to complex problems.

The AFTRS contingent staged a demonstration of some online tools that allowed Simon Britton and Kathy Mueller to conduct a real-time script editing session between Los Angeles and Melbourne. Although intended as a glimpse of the conduct of the CyberPort online production trials, slated for later in the year, it became apparent to delegates that this methodology had great potential to be adapted for IDL applications.

The main outcome from this conference was the establishment of a three-tiered collaboration between the AFTRS, the UCLA and Britain’s National Film and Television School (NFTS). This has the potential to develop into an international consortium for the delivery of interactive distance learning. Subsequent meetings between the three parties and outside financiers look like fulfilling the promise of the vision inspired by the IDL conference.

International Guest Speakers and Visitors

International visitors to the AFTRS this year included:

> George Lucas (American Graffiti, Star Wars) and his producer Rick McCallum (Pennies from Heaven, Star Wars). After touring AFTRS facilities, they affirmed that our approach in new technology was very much in line with their analysis of new industry directions. George Lucas spoke in the Main Theatre to a full house of staff and students, answering questions about his creative process and his career path. He also spoke on the AFTRS panel at the SPAA conference – chaired by Head of Teaching Annabelle Sheehan –
where he was joined by US producer Barrie Osborne (Face Off, The Matrix) and Australian producer Andrew Mason (Dark City).

> A government delegation from the Italian state of Umbria. Within the Umbrian jurisdiction is the Centro Multimedia DiTerni, sometimes described as the most technologically advanced multimedia centre in Europe. Life is Beautiful was shot in the Centro Studios and Carlo Rambaldi (ET special effects) has his European Academy of Special Effects there. The centre is keen to establish links with the AFTRS.

> Karen Ansell, an Australian who worked in visual effects at Industrial Light and Magic in the US. Her Los Angeles based company, Mobility, did the Academy award-winning effects in Vincent Ward’s film What Dreams May Come. Karen also worked on Flubber and The Mask in addition to other major Hollywood film titles.

> Alan Rosenthal, one of Israel’s most noted filmmakers and writers, who gave a seminar on the history and ethics of docudrama. He has made over fifty films and won a number of awards including an Emmy for Out of the Ashes.

> Dharmasena Pathiraja, Head of Performing Arts at the University of Colombo in Sri Lanka. Pathiraja has been a lecturer in drama and is a well-known filmmaker in Sri Lanka, having created a new style of Sri Lankan film in the 1970s. His work has been shown in film festivals around the world.

> John Dickson, award-winning creative writer for radio, who is Creative Director of Stooges in New Zealand.

> Directors Ann Hui and Yim Ho and Golden Harvest producer Barbie Tung, who joined a panel for the AFTRS/Hong Kong Film Festival Forum ‘An Insight into Hong Kong Cinema’.

> Hilke Doering, Director of the Oberhausen International Short Film Festival, one of the world’s major short film festivals.

> A delegation from the Singapore film industry, including Jennie Chua, Chair of the Singapore Film Commission.
Encourage social and cultural diversity among program-makers in the film, broadcasting and related industries.

A strong emphasis on social and cultural diversity characterises many facets of our operation. This section concentrates on special assistance provided for Indigenous filmmakers and for women. Several of our teaching departments became directly involved in running courses for special interest groups this year. 'International Perspective' (pp 48-57) is also directly relevant to the theme of diversity as it illustrates the wide range of links that have been established with film cultures of other countries: 'Encouraging Excellence' (pp 22-28) covers the strong AFTRS presence at international festivals and also describes the increasing success of our Indigenous graduates.

Indigenous Program Initiatives

The AFTRS' Indigenous Program Initiatives (IPI) was established in 1994 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, specialised mentor schemes, short courses and scholarships, is applied specifically in the key creative crafts of scriptwriting, directing and producing.

IPI provided six fee subsidies and ancillary support to four people to attend advanced short courses. These included 'Observational Documentary Workshop', 'Focus on Scriptwriting', 'Writing Television Series', 'TV Drama – Putting the Package Together', 'The Art of Documentary' and 'Production Management'.

The AFTRS Victoria ran 'W hatja W hatjin', a six-day short production
course in Koori filmmaking presented by award-winning film practitioners. Course participants shot four short films - one documentary, a studio-based two-camera Koori News spoof, comedy routines and an impressionistic dance/martial arts film. The ABC, SBS and Film Victoria have shown interest in further developing the films.

The Screen Studies Department held an intensive three-day 'Introduction to Screen Language' course at the Central Australian Aboriginal Media Association in Alice Springs.

The AFTRS supported the National Indigenous Association of Australia (NIMAA) 'National Indigenous Documentary Fund Workshop' held from 28 June to 2 July in Alice Springs. NIMAA and the Aboriginal and Torres Strait Islander Commission, in conjunction with the ABC and state film agencies, commissioned five x 26 minute programs to be produced by Indigenous filmmakers. In March 1999 eight projects were shortlisted for production.

The 'Indigenous Feature Film Writers Program' was an initiative of the NSW FTO, run in conjunction with the other state film funding bodies with support from the AFTRS. During readings of the works-in-progress, participants were guided towards second drafts. The AFTRS Writing Department has encouraged participants to submit future drafts for feedback.

An IPI Mentor Scheme was run in Adelaide from September 1998 to March 1999. The scheme paired playwright Jared Thomas (Flash Ford) with script editor Duncan Thompson to work on Jared's feature film screenplay The Healing Tree. In Victoria the program of four Koori scriptwriting mentorships continued to develop.

Following a request from Melanie Guiney of Big Eye Productions, the AFTRS Queensland organised an IPI 'AVID for Editors' course conducted at the Townsville Aboriginal and Islander Media Association in March 1999.

The IPI supported Metro Screen's 'Indigenous Mentorship Production Scheme'. The scheme offered five fully subsidised places for Indigenous people, with or without prior filmmaking experience, to make their own short film.

The Radio Department held a weekend 'Announcing and Presentation' workshop for Indigenous broadcasters at Gove in the Northern Territory.

Support was provided to the Indigenous Unit at James Cook University to identify potential professional attachments for their communications students.

<table>
<thead>
<tr>
<th>State</th>
<th>Activities</th>
<th>Students</th>
<th>Fee Subsidies</th>
<th>Attachments/ Scholarships</th>
<th>Ancillary Support</th>
<th>Student Days</th>
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Indigenous Scholarship Program

In May 1998 the Department of Employment, Workplace Relations and Small Business responded to a submission by the AFTRS to continue the one-year scholarship element of the successful Recruitment and Career Development Strategy which formally ended in December 1998. The AFTRS was granted an extension of four one-year scholarships. Two of these scholarships were offered in July 1998 for the 1999 academic year. The 1999 producing scholarship was awarded to Priscilla Collins and the directing scholarship to Catriona McKenzie.

A professional attachment to ABC-TV’s Children’s Unit was organised for Sam Conway, 1998 producing student. Script Editor Richard Tulloch assisted Sam in the development of his Indigenous children’s television series *Junjadies*.

1998 directing student, Erica Glynn graduated with an MA and Sam Conway with a Graduate Diploma on 23 April 1999.

Women

The AFTRS Industry Training Fund for Women (ITFW) was established in 1988. It is a national program designed to upgrade the creative and technical skills of women in the areas of the film, broadcasting and new media industries where women are under-represented.

Emphasis in 1998/99 was on the craft specialisations of cinematography, sound post production, documentary filmmaking, editing (using new technologies) and multicamera directing. The ITFW provided fourteen fee subsidies to women attending advanced short courses in these areas.

Khristina Totos was supported in a professional attachment to television director Louise Leitch, a recipient of ITFW professional attachment support in 1996.
In 1999 the AFTRS accepted into its full-time program three former ITFW recipients – Cate Shortland (directing), Karen Pearlman (editing) and Jillian Bartlett (sound). Cate Shortland won best short fiction (under 15 mins) for Pentuphouse as well as best short fiction (over 15 mins) for FlowerGirl at the 1999 Dendy Awards.

The ITFW supported the Women on Women Film Festival seminar 'On Track and In Sync', a panel discussion on women in post production held in Sydney on 27 September with 47 participants. Speakers included Academy-nominated editor Veronika Jenet (The Piano), sound editor Jane Paterson (Oscar and Lucinda, Passion, Dogwatch) and composer Nerida Tyson-Chew (Under the Lighthouse Dancing). Staff member Fiona Strain chaired the panel.

A 'Screen of Her Own' conference seminar 'Lifting the Bonnet' was held in Melbourne on 12 September and attracted 64 participants. Guest speakers included sound recordist Gretchen Thornburn and post production supervisor Pamela Hammond.

Thirty participants attended the ITFW networking seminar 'Women Screen Composers' on 22 April 1999 in Melbourne. Guest speakers included Jen Anderson (Simone de Beauvoir's Babies), Elisabeth Drake (Road To Nhill) and Irine Vela (Head On).

On 14 April 1998 AFTRS Head of Cinematography Jan Kenny, ACS, launched the ITFW-supported NSW Women in Film and Television (WIFT) 'Director of Photography Mentor Scheme'.

ITFW provided equipment support to documentary filmmaker Lynn Broad to edit One Family's Christmas.

Industry Training Fund for Women - Statistical Information 1998/99

<table>
<thead>
<tr>
<th>State</th>
<th>Activities</th>
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</table>

Further Illustrations of Diversity

The Radio Department consulted with the NEMBC (National Ethnic Media Broadcasting Council) in the presentation of its courses and presented a weekend 'Announcing and Presentation' workshop for Sydney's Islamic community radio. Radio Lecturer Steve Ahern spoke at the Ethnic Radio Broadcasters conference, the annual Community
Broadcasting Association of Australia conference and the International Community Radio conference in Milan, Italy.

Steve Ahern also visited South Africa to complete his broadcast consultancy for the SA Department of Communications, sponsored by AusAid. (For a full report see ‘International Perspective’, pp51-52)

At the request of the Director of the Film and Television Institute of India Dr Mohan Agashe, the AFTRS successfully sought funds from the Australia-India Council to provide curriculum assistance to the Indian school. The AFTRS nominated Dr John Carroll, who undertook two visits to the school in Pune to help develop the new curriculum.

Screen Studies students are encouraged to analyse films and programs that are socially and culturally diverse. Head of Screen Studies Jane Mills chaired an AFI ‘Conversation on Film’ with Canadian Indigenous filmmaker Alannis Obomsawin and a Museum of Contemporary Art seminar with Professor Richard Dyer of Warwick University, ‘The Colour of White People’.

Diverse Backgrounds of Students
Perhaps one of the main factors influencing the social and cultural diversity is the rich mixture of languages and ethnic backgrounds of a significant proportion of the student body.

Of our 97 full-time students, 25 (26%) were born overseas in the following countries: South Korea (2), New Zealand (6), the UK (10), Burma, Finland, Singapore, South Africa, Spain, Turkey and the USA.

There are three Aboriginal students and one Torres Strait Islander at the AFTRS.

Nineteen AFTRS students speak languages other than English at home. These are: Spanish (3), Dutch (3), Hungarian (3), Italian (3), Czech, Turkish, Burmese, Finnish, Korean, Maltese and Torres Strait dialect.

Three students have a third language: German, Indonesian and Tahitian.
Conduct and encourage research into screen and broadcasting production, especially where relevant to education and training issues.

General Research Program

The AFTRS conducts research on the industry’s training needs, and effectiveness of AFTRS courses. Research monitors the impact of changes in the media environment, technology and education, both nationally and internationally, on appropriate skills for broadcasting and screen production.

The following projects were conducted during the year:

> Training needs of industry practitioners which surveyed the needs and attitudes of 385 industry practitioners in a wide range of crafts.

> Careers of younger women in film and television – a series of case studies documented the experience, trends, challenges and obstacles of nine younger women with successful careers in various key craft areas. The research supplemented the AFTRS-published book, Reel Women: Working in Film and Television by Julie James Bailey.

> Australian animation industry – a survey of sixteen animation and special effects companies across the country helped to determine the state of the burgeoning animation industry and its training needs. The report opened more opportunities for industry placements for current students as well as providing more information on the attitudes and needs of industry players. It also provided a profile of software use across a range of companies.

Other Research

Other research undertaken this year included:

> Course evaluation forms and linked evaluation database.

> Tracking of graduates’ careers and credits for the AFTRS graduate database and contribute to AFTRS publications and publicity.
> Graduate exit interviews.
> Design of new course evaluation questionnaire and database.

**Networks** The AFTRS is a member of a number of research and policy networks, including the Media Policy Network, Production Industry Group, and the Screen Network Information Providers.

**Evaluation** Results from semester one new course evaluation forms showed that:

> The course covered its stated objectives (85%).
> Sessions were generally well prepared (89%).
> The course director communicated enthusiasm for the subject (93%).
> Guest lecturers (where applicable) made a valuable contribution to the course (84%).
> The course would improve their professional practice (85%).

**Ground-breaking Research**

**Interactive Distance Learning**
AFTRS, Monash University's Centre for Telecommunications and Information Engineering, the School of Theater, Film and Television at UCLA and the Department of Electrical Engineering at UCLA have been collaborating on a series of online production trials. Known as Cyberport One (between Melbourne and Sydney) and Cyberport Two (between the USA and Australia), the trials use broadband technologies to develop collaborative software tools for online film and television production. The outcomes from these applied research trials are expected to play significant roles in the evolution of Interactive Distance Learning (IDL) for film and television schools and Distributed Production for industry use.

**HDTV Research Ahead of Industry** For the first semester of 1999, Head of Teaching Annabelle Sheehan set new parameters for the MA 'Collaborative Workshop' by requiring that the project be shot and post produced to match as closely as possible the technical specifications of High Definition Television (HDTV). HDTV is not yet being broadcast in Australia but the workshop was designed to develop HDTV awareness amongst all staff and students. Editing and Cinematography staff, together with some of the MA students, conducted original research with post production facilities around Sydney as to what would be the best post production route. Industry response confirmed that this research was timely as standards and methods for the best post production path have not yet been set.
Society of Motion Picture and Television Engineers (SMPTE) was keen to hear the results of AFTRS research and invited the AFTRS to give a presentation to their members in June.

Further Student and Staff Research Initiatives

The AFTRS has increased the emphasis on research throughout the teaching departments, particularly in Cinematography and Digital Media, often in conjunction with industry bodies, to test new products and practice. 1998/99 marked the first year of the MA (Hons) program for which students carry out major research in the form of a documented process towards a cutting-edge production or a research paper and visual record of workshops. It is expected that these honours projects will be presented at industry forums and conferences. Projects of our MA (Hons) students included:

- Documentary student Adam Sebire collaborated with CSIRO researcher Craig Lindley on ‘Millenarian Madness’, developing software for interactive new media. Adam completed a paper and visual presentation documenting his research into computer-based interactive documentary post production. This research is to be presented at the ‘National Documentary Conference’ in late 1999.

- Sound student Anne Barnes based part of her research on an audiovisual piece documenting opinions on work practices via a series of interviews with prominent feature film sound editors. She produced an impressive documentary that is already being used as a teaching tool within the AFTRS.
Cordelia Beresford’s cinematography project entailed research of unfamiliar technical processes. She explored exposure differences for different processing methods, the use of colour and how it alters under different stock and filtering combinations, and the effects of abnormal processing.

Screen studies research is also undertaken by each MA (Hons) student which includes devising and coordinating a seminar with a guest speaker from industry to present and discuss the research components of their work. In 1998/99 presentations were given by sound designer Andrew Plain; experimental filmmakers Albie Thoms and David Perry; academic Steve Maras; and production designer Roger Ford.

After completing formal coursework in June each year, digital media MA students begin a 'Research Project' unit where they each work on their own 35mm film project. This exploratory model of learning is important to maintain in the relatively young medium of computer graphics. In 1998/99 each student project broke new ground in relation to the imaging potential of the software packages that they were using. Digital Media Student Niki Bern also documented her process via a website that served to inform her production crew of the steps in the production path. This innovative approach to production communication could provide a useful paradigm for future students and industry.

Conference and Seminar Presentations AFTRS staff are regarded as experts in their field and as such are frequently invited to speak at conferences. Whenever possible staff accept these opportunities for promoting AFTRS work and extending contacts with the production and education communities.

Following is a selection of conference appearances by AFTRS staff not covered elsewhere in this report:

> 'Digital Impact' seminars – four days of industry speakers from a range of specialisations. Sessions included HDTV and the development of experimental computer graphics. Head of Digital Media Peter Giles, Digital Media Lecturer Adrian King, students Niki Bern and Michaela French gave presentations on work-in-progress and the process of animation pre-production. Head of Sound Annie Breslin gave a session using her work on Passion as a case study.

> SMPTE – presentation on HDTV by Editing Lecturer Fiona Strain and Cinematography Lecturer Les Parrott.
> 1999 Sydney Film Festival Forum on Digital Copyright – presentation by Peter Giles on the philosophy and direction of visual effects and 3D animation production and curriculum.

> 1999 Digital Media World Conference and Exhibition – John Colette gave a presentation about the Digital Media Department which included showing storyboards and animatics used in the planning stages of the digital films.

> Acting Head of Documentary Maree Delofski participated in a seminar on researching and interviewing for documentary under the auspices of Q dox, the Queensland documentary industry organisation.

> Russell Porter, Project Officer (AFTRS Victoria), spoke at the second biennial international documentary conference, ‘Sight of the Turn of the Century: New Tendencies in Documentary Cinema’, at the Centro De Capacitacion Cinematografica, Mexico’s national film school. He was one of six officially invited speakers to the conference, which attracted students and teachers from a dozen countries.

> Head of Screen Studies Jane Mills delivered papers on: Charles Chauvel’s film J edda at the Brisbane Film and History Conference; ‘Censorship and Violence’ at Wollongong University; and ‘Language of Femme Fatale of Film Noir’ at the University of Newcastle conference on ‘Gender and Culture’.

> Screen Studies Lecturer Patrick Crogan chaired a panel at the ASDA workshop on ‘Storytelling in Melbourne’. A paper by Patrick was delivered in absentia at the International Association for Philosophy and Literature annual conference, ‘Postmodern Sites’ at Harford, Connecticut. Patrick also delivered a paper at the UTS ‘Post Innocence’ conference.
Foster a creative, collaborative and productive working environment attuned to AFTRS objectives.

This section consists of reports on several disparate areas of AFTRS operations which encourage a creative and productive workplace. A number of these are in the sphere of Corporate Services (see Organisation Chart, p.13). This has been the first year at the AFTRS for Head of Corporate Services Pat Mackintosh, who has systematically reviewed all policies and practices undertaken in this domain. The outcome is a more efficient and transparent operation in a range of the Corporate departments. The reception to change was enhanced by new staff appointments in some key areas such as Human Resources and Finance.

Student Services The AFTRS 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. Academic advice regarding requirements for qualification and course unit information is handled by the Student Centre Manager, who also co-ordinates the AFTRS MA (Hons) students. Scholarships are provided to all full-time students in recognition of the considerable time commitments which students face while studying at the AFTRS. Students receive a Council-approved scholarship up to $338.40 per fortnight. This amount may be paid directly by the AFTRS or as a combination of Austudy/Youth Allowance and AFTRS scholarship. Short course participants are also supported by the Student Centre through the provision of course advice, the administration of applications for courses, the maintenance of records of attendance and the application of access and equity principles.
Infrastructure Developments In January 1998, John Colette was promoted to the new position of Head of Technology and has systematically transformed post production processes to keep pace with the ever-changing film, television and radio industries (see also 'Encouraging Excellence', pp22-23).

A major improvement was made to the sound facilities this year, with the renovation and refurbishment of an existing sound suite. The room was transformed into a six-channel surround-sound mixing suite, with the latest equipment available for editing and mixing, all in the digital domain. The suite will be used primarily to mix projects for television and DVD production. In addition, two other sound suites were refurbished to bring them up to date technically and provide greater efficiency.

Two new AVID® Film Composer editing systems were installed, bringing the total to four. AVID is the industry choice for film and television post production, due to its speed, flexibility and control. A hard disk central storage system was installed to further improve the efficiency of the AVIDs.

MediaShare F/C software is installed on each work station, and allows users to share the storage. The result is cost-effective utilisation of storage and increased user productivity. With MediaShare F/C, multiple AVID editors can collaborate on projects from separate work stations, working on separate parts of the same project, without switching work stations or physically moving media. Digitised material can be accessed simultaneously by any editor, eliminating non-productive waiting time. The long-term aim is to connect all AFTRS post production systems to the central storage. This will enable better file management, more efficient transport of media between systems and increased productivity.

The radio studio had a substantial refit. The centrepiece of the studio, Master Control, the so-called ‘all-digital, paperless radio station’, was upgraded and now runs on Windows NT®. All audio (music, jingles, spots, promos, etc) is stored on computer hard disk, ready for instantaneous playback.

The news system was also upgraded, with a digital news access and production system package called NewsBoss, which receives a news data text service from AAP via a dedicated phone line.

The Jerzy Toeplitz Library had a new Library Management System installed. This is integrated with the internet, and allows users to search the library catalogue from any desktop within the AFTRS or from anywhere in the world.
The Cinematography Department has maintained its fleet of equipment at industry standard. It will benefit greatly from plans to add 35mm equipment to the Camera Store. Much work in the industry is originated on 35mm, whereas the AFTRS shoots mostly on 16mm.

Updates made to the Mac and SGI computer laboratories included Mac software to current versions, two new G3 computers added, with two existing computers fitted with G3 daughterboard processor upgrades.

This has temporarily made the lab more useable but it is imperative to have access to faster computers for serious effects work. A more substantial upgrade to the Mac Lab is anticipated in the next year.

The SGI lab is also in need of upgrade, most urgently of the Onyx computer – current versions of flame* software no longer run on our Onyx.

Information Technology

The tender for the outsourcing of information technology was issued in May and re-tendered at the beginning of June. This was in line with the federal government's policy of outsourcing non-core businesses from agencies. Several interested parties responded to the tender process, and evaluations were conducted to score the tenders and establish preferred candidates.

Two companies were short-listed and these were asked to clarify and reposition their responses so that a direct comparison could be made of the two bids. As the bids resulted in costs significantly above total current costs, further negotiations have been necessary.
Year 2000 Issues
A Y2K Committee operated last year to determine a schedule of checking and upgrading equipment and facilities to ensure they are capable of handling the year 2000 change-over. Approximately $65,000 was spent and it is estimated that a further $20,000 will be needed. Checking and upgrading were undertaken on some key facilities such as the airconditioning, PABX phoneware, sound mix equipment and accounts systems. One problem area identified was the booking system, to which adjustments are underway.

Operations and Facilities
The Operations and Facilities Department provided support for 45 completed projects during the 1998/99 academic year. The department continued to provide crucial logistical support to the student production slate in the form of professional key crew, including standby props, grips, gaffers, set finishers, carpenters and staging crew. Volunteer crew are essential to the realisation of the production slate. Volunteers bring to the productions their enthusiasm, experience and skills in return for gaining further experience and training in a simulated professional environment. Many volunteers later gain entry into AFTRS courses, bringing with them the skills gained as student production crew. This symbiotic relationship represents considerable informal career development and industry training provided by the AFTRS.

External Hire
The policy of hiring AFTRS facilities and equipment during downtime generated income of $37,484, raised from some 57 hires. This was slightly down on last year's revenue. Client highlights this year included the new SBSI/N NSW FTO 'Do It Yourself TV' (DIYTV) initiative for which the AFTRS provided the Main Theatre for a launch seminar. The AFTRS went on to provide studio and support for the selected DIYTV production of Cooking with Frank, whose production team included recent graduates Megan Harding as producer, Tristan Milani as director of photography and Nick Meyers as editor. Another client was Theatre of Image with graduate Michelle Mahrer producing background TV imaging for its theatre show Exotic Pleasure. The National Youth Media Awards were launched in the AFTRS' Main Theatre by Dr David Kemp, Minister for Education, Training and Youth Affairs.

Communications Centre
The Communications Centre incorporates the Mailroom, Reception, Direct Sales and the Print Room. This year new equipment was installed in the Print Room, providing high quality and cost-effective black and white and colour printing and copying.
The Communications Manager, who adopted responsibility for archiving this year, reviewed and reported on the generally inadequate archiving procedures. Her report has established the framework for new and vastly improved procedures which will be established during the 1999/2000 financial year, should funds become available, or early in the following year.

Enterprise Bargaining Agreement

Negotiations between the AFTRS, staff and unions were successful and the AFTRS Certified Agreement 1998/99 came into effect on 10 March 1999. The Agreement maintains the commitment of the parties to continuous improvement, commercialisation of programs, the development of strategic plans, provision for Australian Workplace Agreements, and improvements and streamlining of terms and conditions of employment.

Equal Employment Opportunity (EEO)

The Director wrote to the Minister on 24 June 1999, seeking to have our EEO report included with the annual report. This permission was granted and the EEO report is set out below.

The AFTRS has a strong commitment to identifying areas of inequality and responding with the implementation of appropriate strategies. The EEO Committee meets regularly to discuss policy formulation and address any issues raised by staff. A comprehensive EEO report for 1997/98 was compiled, submitted to the Minister and tabled in Parliament in September 1998. As the Minister has now consented to the inclusion of EEO progress reports in the AFTRS annual report, separate reports will not be produced.

During the year there were four complaints made under EEO provisions to members of the Committee. These were all resolved informally between the parties.

The measures taken to meet the objectives of the AFTRS' EEO plan included the following.

Staffing and Establishments

> Staff selection procedures were reviewed confirming AFTRS' commitment to the principles of reasonable adjustment and merit selection.

> All applicants requesting position information were provided with a voluntary EEO survey.

> The move towards equal representation of men and women continues with 50 percent of senior management positions held by women, 46 percent of head of department positions held by women, and a newly created technical trainee position held by a woman.
Training
Technical, profession-oriented training for any staff identifying as Aboriginal or Torres Strait Islander continued to be made available.

Accommodation
The AFTRS Victoria office was identified as ‘non compliant’ for disabled access. Negotiations with the landlord to provide access and facilities for the disabled continue.

Work and Private Commitments
The policy of the AFTRS is to be as flexible as possible in cases where employees seek to re-arrange their work to accommodate family needs. This was reinforced in the AFTRS Certified Agreement 1998/99. Provisions include combining types of leave to create a personal leave category which can be accessed for most purposes, expanding the flexible working hours provisions, access to purchase additional leave or convert full-pay leave to half-pay, and access to up to two years leave-without-pay for childcare.

Cultural
Access to flextime or personal leave is now available for commitments arising on days of cultural or religious significance.

EEO in Appointments
As of 30 June 1999 there were 134 positions, fourteen of which were part-time. Fifty-three positions were filled by women (40%) and nine were filled by people from a non-English speaking background. Twenty-seven positions were vacant as at 30 June 1999. The AFTRS made 27 appointments during the year. Seven appointments were women and twenty were men. Of the 27 people appointed, three appointees indicated they were from a non-English speaking background.

Staff Training and Development
During the year a greater emphasis was placed upon the training necessary to fulfil immediate requirements of positions. Staff were also actively encouraged to attend industry-related classes and short courses within the AFTRS (the cost of which is not reflected in the following statistics). The Head of Teaching provided training opportunities for managers in her area to develop their skills in time management and in negotiation. Individual staff members also obtained skills development in digital editing.

The principles and provisions of the Studies Assistance Program were reinforced in the AFTRS Certified Agreement 1998/99. The AFTRS recognises the importance of supporting staff in external studies in their chosen field. New applications were approved, mainly in the
information technology and digital media areas, and a number of staff successfully completed their courses of study.

The annual Appraisal and Development Scheme for Staff links performance assessment and career planning on the basis of agreed performance indicators and consultative review. As part of the process, development needs are identified and used by Human Resources as a basis for planning training. The program was further highlighted this year with in-house training for all supervisors on the purpose and process of the scheme.

During the year staff participated in training courses including finance, publishing, library management, industrial relations and information technology. There was an emphasis placed on first aid and rehabilitation training. The IT section continued to provide in-house training for staff and students on all AFTRS software packages.

Direct expenditure on staff training $44,623
Staff time involved in training (168 days @ av $185/day) $31,080
Total cost of staff training $75,703

Local events that staff attended included SPAA, WIFT and SMPTE conferences and the Sydney Film Festival. Staff travelled overseas to the Cannes and Clermont-Ferrand film festivals, 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.

### Staffing Information

#### Breakdown of Staff by Gender, Part-time/Full-time and Level (as at 30/6/99)

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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 year.

Breakdown of AFTRS Staff by Gender, Level and NESB (as at 30/6/99)

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<td>Senior Management</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>Management/ Heads of Department</td>
<td>13</td>
<td>11</td>
<td>24</td>
<td>-</td>
</tr>
<tr>
<td>Teaching/Training</td>
<td>12</td>
<td>5</td>
<td>17</td>
<td>-</td>
</tr>
<tr>
<td>Administration</td>
<td>4</td>
<td>34</td>
<td>38</td>
<td>5</td>
</tr>
<tr>
<td>Technical</td>
<td>21</td>
<td>1</td>
<td>22</td>
<td>3</td>
</tr>
<tr>
<td>Support</td>
<td>2</td>
<td>-</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

The Senior Management category includes a Statutory Office Holder. The Management/Heads of Department and Teaching/Training categories include a number of women who teach in technical disciplines. The Administration category covers all staff performing essentially clerical duties.

The Support staff perform duties relating to the maintenance of the building.
The table above shows the representation of the four EEO target groups (Non-English Speaking Background, Aboriginal and Torres Strait Islander, People with a Disability, and Women) in the staff of the AFTRS. The data is drawn from information provided on a voluntary basis.

Occupational Health and Safety (O H&S)

Following Comcare's planned investigation of the Sydney and Melbourne offices, the AFTRS is now fully adhering to the guidelines of the Occupational Health and Safety Act 1991. Appointments were made of three trained health and safety representatives, who will represent the staff to management in matters of O H&S.

The O H&S Committee held four meetings in 1998/99. O H&S training was introduced in 1998 for students, and is now part of the curriculum for 1999. Industry safety personnel gave lectures on the subject of O H&S, which has made a significant impression in light of some major accidents that have recently occurred in the film industry. Seven accidents associated with the AFTRS were reported this year. The most serious was a volunteer who severely damaged her ankle in a fall on set. The number of accidents was well down from last year, when fifteen accidents were reported. This year, there were five hazard reports, mainly regarding building and maintenance issues, which were rectified.

O H&S classes were delivered to all GradDip and MA students by certified trainer Peter Pitcher, who was commissioned specifically to develop a course to suit the film and television industries and AFTRS students in particular.
Social Justice (including Access and Equity)¶ The AFTRS is committed to carrying out its functions in a fair and equitable manner and has implemented strategies to promote access and equity. These include both specific programs and recognition in all AFTRS policies.

A short course student had made a complaint in 1997/98 via the Human Rights and Equal Opportunity Commission relating to the lack of access for the disabled to the AFTRS Victoria office. The matter has now been resolved and the AFTRS continues to negotiate with the landlord for the provision of suitable access and facilities.

The AFTRS’ Disability Action Plan continued to be reviewed and was placed prominently on the AFTRS’ website to encourage all interested people to apply to attend courses. In accordance with the plan the AFTRS currently has a hearing-impaired student in the Directing Department and supports her through the employment of an interpreter. Earlier this year a blind student completed the ‘Announcing and Presentation’ course through the Radio Department.

The AFTRS continued to advertise courses and activities to all Australian residents in all states and territories. Access to information was further enhanced through placing course information on the AFTRS website.

Support under our Aboriginal and Torres Strait Island Recruitment and Career Development Strategy continued and a full report of achievements can be found in ‘Social and Cultural Diversity’ (p.58).
The same chapter also documents successful outcomes for women under the Industry Training Fund for Women.

**Industrial Democracy** The 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 member. The AFTRS' terms and conditions of employment encourage full consultation with stakeholders on all employment and change-related matters. This is further encouraged through an active move to disseminate information by placing all policies, guidelines and major decisions on the AFTRS' intranet for staff and student information. Staff were consulted extensively throughout the negotiations of the AFTRS Certified Agreement 1998/99 and showed their support by voting unanimously in favour of the Agreement. Staff and students are consulted about priorities via their elected members of Council in all budget-related matters.

**Privacy** The AFTRS continued to adhere to the Privacy Act 1988 and to the Privacy Commissioner's guidelines in relation to the collection, maintenance, storage and release of personal information. During the past year processes have been altered to ensure that all personal information relating to employees is stored in one restricted area along with a dedicated Human Resources printer and facsimile machine. The importance of compliance with the privacy principles was emphasised by the inclusion of an 'Employee Privacy' provision in the AFTRS Certified Agreement 1998/99.

**Finance** The Parliamentary Appropriation for AFTRS 1998/99 operating expenses was $12,458,000. A further $1,611,000 was earned by the AFTRS, principally through fees for short courses and the sale of AFTRS training products and from additional sponsored activities.

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

- Australian Government Solicitor – general legal advice $3,037
- Balmain Rehabilitation and Physiotherapy – rehabilitation process on specific worker's compensation claim $837
- Blake Dawson Waldron, Solicitors – general legal advice $2,717
- Commonwealth Rehabilitation Services – report on occupational health and safety $616
Dept of Workplace Relations – advising on processing work place agreement $3,421

DW M Consultants – provision of advice re enterprise bargaining and other related industrial matters $863

Enterprise Business Review – consulting to AFTRS Director $2,000

Phillips Fox, Solicitors – general legal advice $1,740

Toomey Pegg Drevikovsky, Solicitors – general legal advice $3,059

Total payments to Consultants $18,290.

Market Surveys
No surveys were commissioned or payments made to market research, polling or direct mail organisations. AFTRS recruitment and program advertising was placed principally through TMP Worldwide to a value of $107,776.

Auditor-General Reports
The AFTRS Annual Report 1997/98 included an unqualified report by the Auditor-General's Office on the financial statements of the AFTRS. The annual report was tabled on 10 November 1998 in the Senate.

The Auditor-General's Audit Report 20, Audit Results of the 1997/98 Financial Statements of Commonwealth Entities tabled on 8 December 1998, reported that the operations and financial records of the AFTRS were maintained in a satisfactory manner.

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

Fraud Control
The AFTRS operates within the framework of the Guidelines for Officers Dealing with Fraud on the Commonwealth as published by the Attorney-General's Department 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 1999.

Purchasing

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

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

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

Competitive Tendering and Contracting

Tenders were sought and contracts entered into for catering services and for the painting of the Sydney building.

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 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 2,000 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.
Environmental Matters

The AFTRS continued its 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. Silver components from film processing were collected for recycling. Air conditioning, electricity and fuel costs were monitored, and all equipment was serviced on a regular basis to ensure optimum efficiency.

The AFTRS Certified Agreement 1998/99 stresses the importance of environmental matters by committing to negotiate with staff and their representatives to implement further policies to reduce the net effect of AFTRS operations on the environment.

Service Charter

The AFTRS Service Charter was finalised at the end of the 1997/98 financial year. The charter clearly articulates who we are, what services we provide, who our clients are, and the standard of service our clients can expect from us. The charter also outlines the mechanisms that clients have access to if they believe that we are not delivering our services in accordance with our stated standards. The charter has now been placed on the AFTRS website, enabling easier access for clients. It is intended that there will be a thorough assessment of the effectiveness of the charter during the next financial year.

The areas currently leased interstate are:

<table>
<thead>
<tr>
<th>State</th>
<th>No of Positions</th>
<th>Size</th>
<th>Usage</th>
<th>Annual Rental</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victoria - Melbourne</td>
<td>5 staff</td>
<td>80m²</td>
<td>Offices</td>
<td>$104,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>390m²</td>
<td>Lecture Rooms and Editing</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Facilities</td>
<td></td>
</tr>
<tr>
<td>Queensland - Brisbane</td>
<td>2 staff, 1 contractor</td>
<td>135m²</td>
<td>Offices, Lecture Rooms</td>
<td>$24,000</td>
</tr>
<tr>
<td>Sth Australia - Adelaide</td>
<td>1 staff, 1 contractor</td>
<td>40m²</td>
<td>Offices</td>
<td>$6,384</td>
</tr>
</tbody>
</table>

Note: A contribution of $9,749 was made towards the office rental and expenses of the Perth representative, and $8,010 to the Hobart representative during the financial year.
APPENDIXES
1999 Graduates – Master of Arts (Film & Television) (Hons)

Cordelia Beresford – Cinematography
Tim Richter – Design
Felicity Abbott – Design

Andrew Commis – Cinematography
Anthony Davison – Cinematography
Damon Escott – Cinematography
Janet Hines – Cinematography
Chris Taylor – Cinematography
Alexander Barton – Design
Amanda Bialek-Wester – Design
Benay Ellison – Design
Bethwyn Garswood – Design
Nell Hanson – Design
Marianne McKeon – Design
Michael Smale – Design
Niki Bern – Digital Media
Michaela French – Digital Media
Jonathan Hairman – Digital Media
Aaron Rogers – Digital Media
Dylan Yeo – Digital Media
Mairi Cameron – Directing
Alex Chomicz – Directing
Erica Glynn – Directing
Philip Joseph – Directing
Zok Nyste – Directing
Akhim Dev – Documentary

Thomas Hearn – Documentary
Kym Ortenburg – Documentary
Rosie Beaumont – Documentary/Editing
Annette McLernon – Documentary/Editing
Karryn de Cinque – Editing
Karen Fleming – Editing
Andrea Lang – Editing
Bin Li – Editing
Lesley Dyer – Producing
Aline Jacques – Producing
Jane Keneally – Producing
Cheryl Wood – Producing
Kathleen Cantarella – Scriptwriting
Andrew Duval – Scriptwriting
Anthony Johnsen – Scriptwriting
Giula Sandler – Scriptwriting
Luke Dunn Gielmuda – Sound
Philip Myers – Sound
Christina Papangelis – Sound
Royce Sanderson – Sound
1999 Graduates – Graduate Diploma of Arts (Film & Television)

Melanie Horkan – Editing
Shaun Patten – Design
Kimmy Sekel – Sound
Anita Marchesani – Sound
Sam Conway – Producing

1999 Graduates – Location Sound Recording Certificate

Warwick Ford
Serge Stanley
Ieuan Wilson

1999 Graduates – Certificate in 3D Animation

Gary Hunter
Dennis Kavadas
Paul Fitzgerald
Dan Putelli

1998 Graduates – Commercial Radio Broadcasters Certificate

Leanne Alberghini
Hamish Ludwig
Daniel Cassin
Kirileigh Lynch
Andrew Clerihew
Drew Michel
Joel Gosper
Jennifer Robertson
Belinda Hoare
Suzanne Thalbourne
Jo Lewis
Caroline Tran

Technical Trainees

Four-year Engineering Maintenance Traineeship – Jeremy Reurich
Four-year Television Operations Traineeship – Scott Dellerjh
SENIOR STAFF PROFILES

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

Annabelle Sheehan, Head of Teaching
Annabelle Sheehan has a Bachelor of Communications (film production major), Graduate Diploma in Education, UTS and an MA in Cinema Studies, New York University (NYU). Annabelle was the winner of both the NYU Fellowship and the NYU Paulette Goddard Scholarship. Her seventeen feature film post production credits include The Piano, Lorenzo’s Oil, Fearless, The Portrait of a Lady, Dead Calm, Rapa Nui, Mad Max 2 and Mad Max Beyond Thunderdome. Annabelle’s 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 UTS and North Sydney College of TAFE.

Pat Mackintosh, Head of Corporate Services
Pat Mackintosh has over twenty-five years financial and general management experience in both the private and the public sectors working in the areas of retail, tourism and the arts. A Fellow of the Australian Society of Certified Practising Accountants and a Graduate Diploma in Business Administration from Sydney University, Pat was the General Manager of Corporate and Commercial Services with the Art Gallery of New South Wales for five years prior to joining the AFTRS.

John Colette, Head of Technology
Having obtained a BA (Mass Communications), Graduate Diploma in Visual Arts, and MA (Fine Arts with 1st Class Hons), John Colette worked originally in film and video production, but for the last nine years has concentrated exclusively on digital production technologies. As well as producing linear media, John 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. A digital media specialist, John established the Digital Media Department at the AFTRS.
Head of Teaching Departments

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

Ron Blair, Head of Writing
Ron Blair has over twenty-five years experience as a writer and producer for radio, stage and television. He is the author of a number of published plays including The Christian Brothers and his television credits include ABC series and Kennedy Miller's The Dismissal. Ron was the Executive Producer of Drama for ABC Radio from 1987 to 1991. He has also taught at the Tisch School, New York University. Ron has a BA from the University of Sydney.

Annie Breslin, Head of Sound
Annie Breslin received her 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 the AFTRS in 1993 and a guest lecturer for the Editing Department in 1994 and 1995. Film credits include: features, Soft Fruit, Passion, The Well, Gino, Map of the Human Heart, Struck by Lightning, Evil Angels, Young Einstein, High Tide and Mad Max 2; mini-series, The Challenge, The Cowra Breakout, The Last Bastion; and current affairs programs, 60 Minutes and Four Corners.

Maree Delofski, Acting Head of Documentary
Award-winning documentary maker Maree Delofski was instrumental in the establishment of the AFTRS Documentary Department. Maree began her film career with the London-based experimental documentary workshop Cinema Action. Her film credits include Philippines My Philippines, The Lost Thoughts of Chairman Mao, Bats Over Sydney and Every Little Breeze. Maree’s most recent documentary, A Calcutta Christmas, has received two AFI nominations (Best Documentary, Best Achievement in Direction in a Documentary) and, like her other work, has been screened around the world. An active screen culture practitioner, Maree has been Senior Project Officer for the AFC, Program Director for the International Documentary Conference, and continues to write and speak about film and documentary in all forms of media. Maree holds a BA (Communications) from UTS.

Laurence Eastwood, Head of Design
One of the co-founders of Sydney’s Nimrod Theatre, Laurence Eastwood designed and lit more than forty productions for the company in his seven years as resident production manager. He then moved on to freelance design for film and television, working on the features Newsfront (AFI Award for Best Production Design), Phar Lap, Crocodile Dundee II, The Delinquents, Francis Coppola’s Wind, and more recently Country Life and Under the Lighthouse Dancing. For television, A Town Like Alice, Stark and Kings in Grass Castles are a few of his credits. Laurence still designs for the stage, as well as doing other commercial work including the design and construction of the ‘1936’ nightclub at the Reef Casino Resort in Cairns.
Peter Giles, Head of Digital Media
A specialist in desktop video technology, Peter Giles has produced a wide range of digital projects for corporate, educational and broadcast clients. Prior to working at the AFTRS he taught at the University of Sydney, UTS and at Metro Screen - where he established digital video and multimedia facilities as well as an extensive digital media training program. Peter has produced video, multimedia, audio, radio and web-based projects for clients as diverse as the ABC, the AIDS Council of NSW, Enter Artsmedia and the Powerhouse Museum.

Trevor Graham, Head of Documentary
Documentary producer and director Trevor Graham 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. His 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 Logie 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.

Amanda Higgs, Acting Co-Head of Television (Drama Series)
Amanda Higgs attended the AFTRS in 1990 where she completed the extension course in producing. She has since worked as a producers’ assistant (Sandra Levy and John Edwards at Southern Star) and script editor. She has worked on the television dramas Police Rescue, Fallen Angels, Wildside, Water Rats and the children’s series High Flyers. She has also edited a number of features, most recently Praise and Angst. In 1996 Amanda was the recipient of an AFC script editing fellowship. She worked as an attachment on Picket Fences and Chicago Hope with David E. Kelley Productions, and ER at Warner Bros Television in Los Angeles.

Lucienne Joy, Head of Radio
Lucienne Joy has over fifteen years experience in radio, having worked for most of the major Sydney commercial stations and the ABC. At the ABC, Lucienne presented current affairs and music programs. She also newscast for radio and television in both Canberra and Sydney. For three years, Lucienne worked in Monaco on an English language radio station presenting a current affairs/music program, whilst also being the European correspondent for the Alan Jones breakfast program on 2UE in Sydney. She has also worked in current affairs and talkback at 2UE and 2GB. Before her radio career, Lucienne graduated from the University of Sydney with a BA (Dip Ed) to be a secondary school teacher, teaching English and Ancient History.

Jan Kenny, ACS, Head of Cinematography
With a background in teaching, professional theatre and film production, Jan Kenny’s passion for cameras led her to a career as a freelance cinematographer. When Jan worked on the feature film Summer of Secrets as a clapper loader, she became the first woman in Australia to work on a feature as part of the camera crew. In 1986 she became the first woman to be accredited by the Australian Cinematographers Society and use the letters ACS after her name. Her 33-year film career has included feature films, drama series, documentaries and commercials. She has won several awards for her work including the Gold Award for Cinematography for Mary.
Patricia Lovell, AM, MBE, Head of Producing

Patricia Lovell is one of Australia’s most successful film producers, having worked in the industry for over 25 years. She began her career first in radio then television as an actor, program presenter and journalist. Screen credits include the features Picnic at Hanging Rock, Gallipoli, Break of Day, Summerfield and Monkey Grip; the documentary Sydney Opera House – Monster or Miracle; and the telemovie The Perfectionist. Patricia’s contribution to the film and television industry was recognised with an MBE and an AM. She is currently producing a documentary with Mabo director Trevor Graham, and has two major feature films in development.

Jane Mills, Head of Screen Studies

Jane Mills was a documentary filmmaker in the UK and headed the Documentary Production MA course at Sheffield Hallam University. She was also the founding director of the Edinburgh International Television Festival. In Australia she has been a member of the editorial boards of Film News and of Media International Australia and is currently an associate editor and member of the editorial board of Metro. Jane is a founding member of Watch On Censorship, a member of the AFICultural Committee and she chairs the Sydney group of Cinemedia’s Archive Committee. She has written and spoken widely on issues of film, television, gender, sexuality, pornography and censorship and is the author of five books. Jane is currently working on a book about challenges to mainstream cinema.

Catherine Shirley, Acting Co-Head of Television (Non-Drama)

Catherine Shirley has an extensive background in all genres of non-drama television spanning more than 25 years, during which time she worked for ABC-TV and commercial production companies in a wide variety of roles. As National Producer Co-ordinator at ABC-TV (1991 to 1996), Catherine assessed television training needs nationally and implemented schemes to extend TV producer skills in response to the changing workplace.

George Whaley, Head of Directing

Director, actor, writer and teacher for stage and screen, George Whaley has many theatre, film and television credits to his name. Screen credits include the award-winning mini-series, The Harp in the South and Poor Man’s Orange, for which he wrote the screenplay and directed as well as Clowning Around and Clowning Around 2 which he directed in both Perth and Paris. He also wrote and directed the feature film Dad and Dave – On Our Selection and continues to develop feature and television projects. Formerly, George was the Director of University Theatre, Melbourne, the founding Director of Theatre ACT, Canberra as well as Head of Acting at NIDA, where his students included Mel Gibson and Judy Davis.
## GUEST LECTURERS, 1998/99

### Cinematography

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Helen Barrow</td>
<td>Director of Photography (DOP)</td>
</tr>
<tr>
<td>Russell Boyd, ACS</td>
<td>DOP</td>
</tr>
<tr>
<td>Keith Bryant</td>
<td>Focus Puller</td>
</tr>
<tr>
<td>David Burr, ACS</td>
<td>DOP</td>
</tr>
<tr>
<td>Geoff Burton, ACS</td>
<td>DOP</td>
</tr>
<tr>
<td>Pieter de Vries, ACS</td>
<td>DOP</td>
</tr>
<tr>
<td>Ross Emery</td>
<td>DOP</td>
</tr>
<tr>
<td>Pat Fiske</td>
<td>Director/Producer</td>
</tr>
<tr>
<td>Denise Haslem</td>
<td>Editor</td>
</tr>
<tr>
<td>Ray Henman, ACS</td>
<td>DOP</td>
</tr>
<tr>
<td>Calum McFarlane</td>
<td>Camera Operator</td>
</tr>
<tr>
<td>Steve Newman, ACS</td>
<td>DOP</td>
</tr>
<tr>
<td>Grant Page</td>
<td>Stunt Co-ordinator</td>
</tr>
<tr>
<td>Jo Parker</td>
<td>DOP</td>
</tr>
<tr>
<td>John Seale, ACS</td>
<td>DOP</td>
</tr>
<tr>
<td>David Wakeley, ACS</td>
<td>DOP</td>
</tr>
<tr>
<td>John W hittenton</td>
<td>DOP</td>
</tr>
<tr>
<td>Simon W icks</td>
<td>Film Lab Technician</td>
</tr>
<tr>
<td>Tony Wilson, ACS</td>
<td>DOP</td>
</tr>
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</table>

### Design

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kerrie Ainsworth</td>
<td>Art Director</td>
</tr>
<tr>
<td>Sandra Alexander</td>
<td>Production Manager</td>
</tr>
<tr>
<td>Mike Bridges</td>
<td>Production Designer</td>
</tr>
<tr>
<td>Kim Buddee</td>
<td>Production Designer</td>
</tr>
<tr>
<td>Martin Crouch</td>
<td>Photoshop Lecturer</td>
</tr>
<tr>
<td>Stephen Curtis</td>
<td>Production Designer</td>
</tr>
<tr>
<td>Michelle Dado</td>
<td>Production Designer</td>
</tr>
<tr>
<td>Robert Dein</td>
<td>Art Director/Production Designer</td>
</tr>
<tr>
<td>Linda Dement</td>
<td>After Effects Specialist</td>
</tr>
<tr>
<td>Soren Dyne</td>
<td>Visual Effects Specialist</td>
</tr>
<tr>
<td>Shana Fishbein</td>
<td>Flint Flame/Compositing Specialist</td>
</tr>
<tr>
<td>Alan Fleming</td>
<td>Set Builder</td>
</tr>
<tr>
<td>Colin Gibson</td>
<td>Designer/Visual Effects Specialist</td>
</tr>
<tr>
<td>Zenda Graves</td>
<td>Stunt Performer</td>
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<tr>
<td>Maude Heath</td>
<td>Location Manager</td>
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<tr>
<td>Robert Herbert</td>
<td>Production Designer/Director</td>
</tr>
<tr>
<td>Andrea Hood</td>
<td>Costume Specialist</td>
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<tr>
<td>Steve Windon</td>
<td>DOP</td>
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<tr>
<td>Roger Kirk</td>
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<tr>
<td>Edie Kurzer</td>
<td>Costume/Production Designer</td>
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<tr>
<td>George Liddle</td>
<td>Production Designer</td>
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<tr>
<td>Nick McCallum</td>
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<tr>
<td>Janet Merewether</td>
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</tr>
<tr>
<td>Lewis Morley</td>
<td>Modelmaker</td>
</tr>
<tr>
<td>Peter Neufeld</td>
<td>Lighting Designer/Mini CAD Specialist</td>
</tr>
<tr>
<td>Luigi Pitorino</td>
<td>Production Designer</td>
</tr>
<tr>
<td>Peter Pound</td>
<td>Storyboader</td>
</tr>
<tr>
<td>Reece Robinson</td>
<td>Art Director/Special Effects Co-ordinator</td>
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<tr>
<td>Peter Sheehan</td>
<td>Story Boarder/Animator</td>
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<tr>
<td>Mark Stiles</td>
<td>Writer/Producer/Director</td>
</tr>
<tr>
<td>Sarah Stollman</td>
<td>Production Designer</td>
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<tr>
<td>Edward Waring</td>
<td>Location Manager</td>
</tr>
<tr>
<td>Margot Wilson</td>
<td>Costume Designer</td>
</tr>
</tbody>
</table>

---

**APPENDIX THREE**
Digital Media

Karen Ansel – Visual Effects
Jason Ballantine – Cutting Room Supervisor
John Batley – LEMAC
Claudia Boland – Farscape Visual Effects Co-ordinator
John Bowring – Managing Director, LEMAC
Paul Butterworth – Farscape Visual Effects Director
Julius Chan – Audio Post Production Supervisor
Linda Dement – Digital Imaging and Softimage Lecturer
Rob Dupear – Director, Commercials
Shoshana Fishbein – Effect/Flame/Illusion Specialist
Peter Fisher – Visual Effects Supervisor - Commercials
Aaron Gardiner – 3D Animator
Mark Johnson – Desktop Video - Media 100
Tom King – 3D Animator
Andrew Lyons – 3D Animator
Jon McCormack – Computer Graphics Artist
Steve Newman – Visual Effects Cinematographer
Andrew Prowse – Farscape Series Director
Mark Richards – Editor, Commercials
Chris Spry – 3D Animator
Russell Tagg – Digital Storyboard Animation
Matthew Viller – Visual Effects Co-ordinator
David Webster – Typography for the Screen Lecturer

Directing

Peter Andrikidis – Director
Di Drew – Director
Arnum Endean – Storyboard Artist
Pat Fiske – Producer/Director/Sound Recordist
Bob Howard – First AD
Louise Johnson – Director
Chrisie Koltai – Choreographer
Dr David McNeill – Art Historian

Ben Osmo – Sound Tutor
Grant Page – Stunt Liaison
Joy Sargent – Casting Tutor
Acey Teasdale – Transactional Analyst
Graham Thorburn – Director
John Vidler – Television Lecturer
Stephen Wallace – Director

Documentary

Erika Addis – Cinematographer
Andrew Beletty – Sound Editor/Sound Recordist
Kyla Brettle – Director
Dominic Case – Technical Services Director, Atlab
Barbara Chobocky – Producer/Director

Gillian Leahy – Writer/Director/Lecturer in film production, UTS
Susan MacKinnon – Documentary Investment Manager, FFC
Bob Connolly – Director/CEO, Film Australia
Sharon Connolly – Cinematographer
Maree Delofski – Writer/Producer/Director
Jessica Douglas-Henry – Writer/Producer/Director
Don Featherstone – Producer/Director
Pat Fiske – Producer/Director/Sound Recordist
Greg Fitzgerald – Sound Manager, Atlab
Chris Fraser – AFTRS – Cinematography Lecturer
Dominique Fusu – Editor
Courtney Gibson – Deputy Commissioning Editor Documentary, SBS
Mitzi Goldman – Writer/Producer/Director
Anna Grieve – Producer
Denise Haslem – Producer/Editor
Rose Hesp – Writer/Director
Robin Hughes – Producer/Director
Bob Humphrys – Cinematographer
Susan Lambert – Writer/Producer/Director
James Manche – Editor
Belinda Mason – Director
Chris Masters – Television Journalist/Producer
Janet McLeod – Researcher/Director
Stefan Moore – Executive Producer, Film Australia
Adrienne Parr – Producer
Rachel Perkins – Producer/Director
Alan Rosenthal – Writer/Director/Author
Dasha Ross – Commissioning Editor TV Documentaries, ABC
Mike Rubbo – Director
Melanie Sandford – Editor
Greg Spiller – Cinematographer
Alan Sunderland – Journalist
Simon Target – Director
Nick Torrens – Producer/Director; Documentary Consultant, SBSI
Chris Tuckfield – Writer/Director
Tony Wilson ACS – Cinematographer

Editing

Suresh Ayyar – Editor
Jill Bilcock – Editor
James Bradley – Editor
Dominic Case – Technical Services; Director, Atlab
John Cruthers – Producer
Jessica Douglas-Henry – Producer/Director, Documentary
Leigh Elmes – Editor
Greg Fitzgerald – Sound Mixer, Atlab
Roland Gallois – Editor
Dr Helen Grace – Media Studies Lecturer, UWS
Lindi Harrison – Editor
Denise Haslem – Editor
Simon James – Editor
Robin Lloyd – Editor
James Manche – Editor
Nick Meyers – Editor
Kathryn Millard – Writer/Director/Media Studies Lecturer
Alec Morgan – Writer/Director, Documentary
Art Phillips – Screen Composer
Andrew Plain – Editor
Jan Preston – Screen Composer
Graham Shirley – Archival Researcher
Stephen Smith – Managing Director
Lee Smith – Editor Frameworks
Patrick Stewart – Editor
David Stiven – Editor
Laura Zusters – Director, Documentary

Producing

Sandra Alexander – Independent Production Manager/Producer
Maureen Barron – Business Affairs Manager, Southern Star and Chair of the AFC
Philippa Bateman – Head of Production and Development, April Films
Tom Blacket – Drama Investment Manager, FFC
Geoff Brown – Commercial Affairs Manager, SPAA
Delia Browne – Legal Officer, Arts Law Centre of Australia
Anthony Buckley – Independent Producer
Therese Catanzariti – Solicitor, Malleson Stephen Jaques
Robert Connolly – Independent Producer
Sharon Connolly – CEO, Film Australia
David Court – Executive Director Content Capitol (FLIC)
Peter Doyle – Director D Film
Alan Finney – Vice President/Managing Director Australia/New Zealand, Buena
Jane Forrest – Administrator Project Development and Finance, NSW FTO
Sandy George – International Correspondent Australia Screen International
David Heidtman – Lawyer, Heidtman and Co
Catriona Hughes – CEO, FFC
Brigid Iken – Director, SBSI
Mark Lazarus – Creative Affairs Executive, Fox Icon Productions
Bevan Lee – Network Production Head of Creative Development, Seven Network
Bob Loader – Independent Producer
Andrew Mackie – The Globe Film Co
Susan McKinnon – Documentary Investment Manager, FFC
Hugh McGowan – Network Programmer, ABC-TV
Tracey Mair – Publicist, Tracey Mair Publicity
Barbara Masel – Commissioning Editor, SBSI
Sue Murray – Acquisition Consultant, Fine Line Features
Phillip Nelson – International Sales, Film Australia
Richard Payten – The Globe Film Co
Andrew Pike – Distributor, Ronin Films
Marion Pilowsky – The Premium Movie Partnership/PayTV
Valerie Queva – Lecturer in Film and Independent Script Assessor
Libby Rhys-Jones – General Manager, NSW Roadshow Film Distributors
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glenys Rowe</td>
<td>Independent Producer</td>
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<tr>
<td>Sue Seeary</td>
<td>Investment Manager, FFC</td>
</tr>
<tr>
<td>Michael Selwyn</td>
<td>Managing Director, United</td>
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<tr>
<td>Greg Smith</td>
<td>Executive Director, Content</td>
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<td>Nina Stevenson</td>
<td>Lawyer, Nina Stevenson and</td>
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<tr>
<td>John Thornhill</td>
<td>Marketing Manager, Beyond</td>
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<td>Victoria Treole</td>
<td>Miramax Films/Acquisition</td>
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<tr>
<td>Andrew Urban</td>
<td>Freelance Journalist/Film Critic</td>
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<td>Hamish Watson</td>
<td>Lawyer, Nina Stevenson and</td>
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<tr>
<td>Robyn Watts</td>
<td>Chief Executive, Southern</td>
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<td>David Williams</td>
<td>Solicitor, Malleson Stephen</td>
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<td>Christine Woodruff</td>
<td>Film Music Supervisor</td>
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<td>Radio</td>
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<td>Sandy Aloisi</td>
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<td>Paul Bartlett</td>
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<td>Trevor Hall</td>
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<td>Wayne Hampshire</td>
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<td>Terry Simpson</td>
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<td>SEA FM</td>
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<td>Mark Spurway</td>
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<td>Brad Storey</td>
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<td>Roger Summerhill</td>
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<td>Ian Vaille</td>
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<td>Jo Van</td>
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<tr>
<td>Ian Walker</td>
<td>Radio Vienna</td>
</tr>
<tr>
<td>Peter Watson</td>
<td>2LG</td>
</tr>
</tbody>
</table>

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Sound

Chris Alderton – Sound Recordist
Gethin Creagh – Mixer
Bob Dickson – Sound Producer, Advertising
Leigh Elmes – Editor
Peter Fenton – Mixer
Phil Heywood – Mixer
Alasdair MacFarlane – Mixer
Gavin Marsh – Sound Recordist
Linda Murdoch – Sound Editor

Ben Osmo – Sound Recordist
Martin Oswin – Sound Recordist
Jane Patterson – Sound Editor
Andrew Plain – Sound Editor
Guntis Sics – Sound Recordist
Pete Townend – Sound Editor
Gareth Vanderhope – Sound Editor
Phil Winters – Sound Editor

Television/Producing Magazine TV

Gabrielle Betteridge – Segment Producer, Better Homes and Gardens
Chris Bowden – AC Nielsen
Geoff Brown – SPAA
Megan Brownlow – Producer, A Current Affair
Chris Bowden – AC Nielsen
Geoff Brown – SPAA
Amanda Collinge – Producer Dateline/Insight, SBS
Penny Cook – Actor/Presenter
Bronwyn Cookley – Freelance Production Manager
Patrick Delaney – Southern Star
John Denton – Assoc. Producer, Better Homes and Gardens
Trevor Eastment – Head of Production, XYZ Entertainment
Ian Fairweather – CEO, XYZ Entertainment
David Hardaker – Reporter 7:30 Report, ABC-TV
Adrian Herring – Freelance Journalist
Fiona Kemp – Production Manager, Arena Television
Alicia Larriera – Producer/Researcher Lateline, ABC-TV
Pat Lavelle – Freelance Producer
Andy Nehl – Freelance Producer
Giles Tanner – General Manager, Australian Broadcasting Authority
Jon Vidler – Freelance Producer/Director

Television Drama

Maureen Barron – Head of Business Affairs, Southern Star Chair of the AFC
Susan Bower – Script Producer, All Saints
Bob Campbell – Producer, Screentime
John Edwards – Producer, Southern Star Entertainment
Jock Given – Director, Communications Law Centre
Posie Grame-Evans – Millennium Pictures
Bevan Lee – Head of Creative Development, Seven Network
Christopher Lee – Writer
Debbie Lee – Deputy Commissioning Editor, SBS Independent
Sandra Levy – Producer, Southern Star Entertainment
Judi McCrossin – Writer
Hal McElroy – Producer, McElroy Television
Hugh McGowan – Network Programmer, ABC-TV
Sue Masters – Commissioning Editor, Drama, ABC-TV
Kris Noble – Director of Drama
Roger Simpson – Creator/Writer/Producer
Robyn Sinclair – Network Script Executive, Nine Network
Katherine Thomson – Writer
Jason West – Media Services Account Manager, AC Nielsen

Writing

Barbara Angell – Writer
Geoffrey Atherden – Writer/Creator
Paolo Bassi – Writer/Director
Susan Bower – Script Producer
Richard Brennan – Producer
Tamara Burnstock – Producer, ABC-TV
  Children’s Programming
Robert Carter – Writer/Director
Robert Connolly – Producer
Peter Neale – Writer/Script Editor
Rachel Perkins – Writer/Producer/Director
Andy Ryan – Writer/Script Editor
Ivan Sen – Writer/Director
Katherine Thomson – Writer

Ian David – Children’s Programming Writer
Erica Glynn – Writer/Director
Wendy Gray – Producer/Creator
John Haenye – Sound Engineer
Kevin Jackson – Acting Lecturer, NIDA
Mark Lazarus – Producer
Bevan Lee – Commissioning Drama Editor, Channel 7

STATE OFFICES

Queensland

Steve Ahern – Radio Lecturer
Jan Aird – Producer
James Bogle – Director
David Burr – DOP
Priscilla Cameron – Writer/Producer/Director
Robert Carter – Writer/Director
Tony Cavanaugh – Writer/Producer
Evan Clarry – Writer/Producer/Director

Sue Milliken – Producer
Gene Moller ACS – DOP
David Parker – Writer/Producer/DOP
Chris Peacock – Writer/Producer/Director
Joel Pearlman – General Manager, Marketing
Liddy Clark – Casting Consultant and
  Acquisitions, Village Roadshow
Russell Porter – Writer/Producer/Director
Geoff Cooper – Producer
Philip Cross – DOP
Tony de Pasquale – Writer/Producer/Director
Julie Forster – Production Manager
Chris Fraser – TV and Video Lecturer
Fiona Guthrie – Radio Producer
Wayne Hayes – Editor/Post Production Supervisor
Defrim Isai – Project Manager, PFTC
Ron Johanson, ACS – DOP
Richard Jones – Multimedia Writer/Producer/Director
Aaron Leong – Focus Puller
Joe Losurdo – Insurance Underwriter
Elizabeth Mansutti – Writer
Gill McKinlay – Project Supervisor, AFC
David McRobbie – Writer

South Australia
Mario Andreacchio – Director
Tony Clark – DOP
Christopher Faul – Writer

Tasmania
Richard Flannagan – Writer
Michaela French – AFTRS Graduate in Digital Media
Greg Gurr – Senior Sound Recordist, ABC-TV, Tasmania
Ron McCulloch – Editor, ABC-TV, Tasmania
Jackie O'Toole – Producer, Snapshot, ABC-TV, Tasmania
Varcha Sidwell – Executive Producer, ABC-TV, Tasmania

Victoria
Debra Annear – Producer
Adrian Baker – Cinemedia
Fiona Banks – Writer/Director
John Barcham – Visual Effects Consultant
Shane Betts – Editor
Jill Bilcock – Editor
Prof John Bird – IT Consultant
Jana Blair – Production Secretary
Annette Bonski – Script Editor
Sonia Borg – Writer
Tait Brady – Palace Films

Brian Quinn – Film Accountant
Bruce Redman – Producer
Glenys Rowe – Producer
John Ruane – Director
Karl Scott – Film Lawyer
Michael Scott – 1st Assistant Director
Jonathon Shiff – Producer
John Stokes, ACS – DOP
Charlie Strachan – Writer
Nadia Tass – Director/Producer
Mark Wareham, ACS – DOP
Michelle Warner – Writer/Producer/Director
Brendan Wlliams – DOP
Randall Wood – Director/DOP

John Lonie – Writer
David Swann – Actor

Michael Brindley – Writer
Michael Buckley – Multimedia Producer
Craig Carter – Sound Designer
Rose Chong – Costume Designer
Pauline Clague – Producer, AFC
Sharon Connolly – CEO, Film Australia
Gary Conway – Director
Melanie Coombes – Producer
Peter Culpan – New Generation Stunts
Kim Dalton – Melbourne Representative,
Beyond International (now CEO, AFC)
John Brawley – LEMAC
Ann Darrouzet – Producer
Ysabelle Dean – Writer
Daryl Dellora – Director, Documentary
Dr Lisa Dethridge – Script Editor
Franco di Chiera – Executive Producer, Film Australia
Peter Dick – Writer/Script Editor
Alistair Ebeli – Internet Producer
Tara Ferrier – Continuity
Chris Fitchett – AFC
Richard Frankland – Documentary Filmmaker
Michaela French – Compositor
Bill Garner – Writer
Helen Gaynor – Director
Christopher Gordon – Screen Composer
Michael Gracey – Visual Effects Consultant
James Grant – DOP
Mac Gudgeon – Writer
Carolyn Guerin – Producer/Project Manager
Mark Hamlyn – Executive Producer, Film Australia
Pamela Hammond – AAV
Jock Healy – Sound Recordist
Sarah Hicks – Visual Effects Consultant
Peter Horton – Multimedia Producer
Gus Howard – Producer
Ian James – Director
Martin James – Visual Effects Consultant
Bruce Jenkins – Studio Manager, Animation
Steve Jodrell – Director
Peter Jordan – Director
Chris Kennedy – Production Designer
Sally Ann Kerr – Cinemedia
Leonie Knight – Visual Effects Consultant
Patricia L’Huede – Business Affairs Manager, Film Australia
Reece Lamshed – Consultant
Chris Langman – Director
Tony Laughton – Editor
Shana Levine – Solicitor
Don Linke – 1st Assistant Director
Friedel Martin – Composer
Fiona Dann – Chameleon Casting
Susan McKinnon – FFC
Lucy McLaren – Producer
Jenni Meaney – Cinematographer
Philip Millar – Visual Effects Consultant
Daryl Mills – Art Director
Stefan Moore – Executive Producer
Film Australia
Sheridan Morris – Lecturer, Public Relations
Amelia Mosbauer – Project Manager
Philip Nelson – Director Sales and Marketing, Film Australia
Dennis Nicholson – Visual Effects Consultant
Ric Pellizzeri – Producer
Jose Louis Perez – Make-Up Artist
Simon Pockley – Web Designer
Denise Potter – ABC Training
Jennifer Priest – Actor
Stephen Quinn – Lecturer IT, Deakin University
David Redman – Producer
Penny Robbins – Producer
Archie Roberts – Stunts and Special Effects
John Ruane – Director
Ellery Ryan – DOP
Richard Sarrell – Director
Wal Saunders – AFC
Andrew Scott – Editor
Narelle Sizer – Script Services
Carole Sklan – Producer
Colin South – Producer
Julie Spinks – Mana Music Productions
Tony Stevens – Editor
Ralph Strasser – Visual Effects Consultant
Peter Stubbs – Special Effects
David Swann – Actor/Writer
Simon Target – Director, Documentary
Mark Tarpey – Sound Recordist
Steve Thomas – Documentary Director
Bud Tingwell – Actor
Dr Bruce Tonkin – Melbourne University
Gareth Vanderhope – Sound Recordist

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Darrell Martin – D OP
Steve Warne – Manager Documentary, Film Victoria
Chris Warner – Producer
Gary Watson – Editor
Tracey Watt – Production Designer
Tony Watts – Writer
Peter Webb – Visual Effects Consultant
Bob Weis – Producer

Peter Walker – Sound Mixer
Rob Wellington – Multimedia Producer
Steve Westh – Director
Dr Mark Williams – Copyright Lawyer
Tony Wright – Producer
Bernie Wynack – Production Designer
Peter Zakharov – D OP

Western Australia
Tait Brady – Palace Films
Chris Fraser – AFTRS Cinematography Lecturer
Mark Gooder – Becker Entertainment
Dr Nadine Henley – Edith Cowan University
## FILM FESTIVAL AWARDS AND RECOGNITIONS, 1998/99

<table>
<thead>
<tr>
<th>Festival</th>
<th>Film Title</th>
<th>Category</th>
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<tbody>
<tr>
<td>Festival dei Festival, International Festival of Short Film, Rome, Italy, 1998</td>
<td>Isola d’Oro (Golden Island) Award for best editing</td>
<td>Reva Childs, Freestyle</td>
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<tr>
<td>Melbourne International Film Festival, Australia, 1998</td>
<td>Isola d’Oro (Golden Island) Award for best editing</td>
<td>Rosemary Hesp, Relative Strangers</td>
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<tr>
<td>Melbourne International Film Festival, Australia, 1998</td>
<td>Kino Award for Creative Excellence</td>
<td>Rosemary Hesp, Relative Strangers</td>
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<tr>
<td>Chicago International Film Festival, USA, 1998</td>
<td>Gold Plaque, Student Documentary Category</td>
<td>Rosemary Hesp, Relative Strangers</td>
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<td>Australian International Film Festival, Canberra, Australia, 1998</td>
<td>Gold Plaque, Student Documentary Category</td>
<td>Ian Walker, The Naked Lady Vanishes</td>
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<td>‘Women on Women’ Film Festival, Sydney, Australia, 1998</td>
<td>Jury Award for Best Direction</td>
<td>Adam Blaiklock, Domesticated Animals</td>
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<tr>
<td>‘Women on Women’ Film Festival, Sydney, Australia, 1998</td>
<td>Best Short Film</td>
<td>Rosemary Hesp, Relative Strangers</td>
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<td>Nescafe Short Film Awards, Australia, 1998</td>
<td>Best Performance</td>
<td>Nick Tantaro, The Drip</td>
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<tr>
<td>Sydney New Film and Video Awards, Australia, 1998</td>
<td>Best Performance</td>
<td>Chantal Contouri, Vincent’s Regret</td>
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<td>‘Camerimage ’98’, International Film Festival of the Art of Cinematography, Torun, Poland, 1998</td>
<td>Best Student Cinematographer</td>
<td>Daniel Featherstone, Great Falls</td>
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<td>Event</td>
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<td>Award/Category</td>
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<td>Rencontres Internationales Henri Langlois, Poitiers International Film Festival, France, 1998</td>
<td>Relative Strangers</td>
<td>Canal Plus Prize</td>
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<td>Golden Gate Awards, San Francisco International Film Festival, USA, 1999</td>
<td>Relative Strangers</td>
<td>Silver Spire, Short Documentary Category</td>
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<td>Golden Reel Awards, Motion Picture Sound Editors Guild, Los Angeles, USA, 1999</td>
<td>Preoccupied</td>
<td>Verna Fields Award for Best Sound Editing in a Student Film</td>
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<tr>
<td>Australian Effects and Animation Festival, Sydney, Australia, 1999</td>
<td>Zipper</td>
<td>Honourable Mention</td>
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<td>North Carolina Film Festival, Greensboro, USA, 1999</td>
<td>Relative Strangers</td>
<td>Best International Film</td>
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<td>Dendy Awards, Sydney Film Festival, Australia, 1999</td>
<td>Zipper</td>
<td>Commended, General Category</td>
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<td>ATO M Awards, Melbourne, Australia, 1999</td>
<td>Relative Strangers</td>
<td>Best Tertiary Documentary</td>
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<td>St Kilda Film Festival, Melbourne, Australia, 1999</td>
<td>Relative Strangers</td>
<td>Best Achievement in Editing</td>
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<td>Great Falls</td>
<td>Best New Director</td>
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SPONSORED AWARDS AND SCHOLARSHIPS, 1998/99

Student Scholarships
AV Myer Digital Media Scholarships – $25,000
Annual scholarships (3) providing student allowances for the MA (Digital Media) program – sponsored by Andrew V Myer

Sponsored Awards
AFTRS Cinematographer of the Year Award – Cordelia Beresford
Atlab 3rd Year (MA2) Grant – Andrew Commis, Agnes, Maude and Pearly Too
Atlab 2nd Year (MA) Grant – Janet Hines, Jungle Bunny
Audio Sound Centre (ASC) Encouragement Award – Ieuan Wilson
Dfilm Services Award – Jane Keneally, Triple Word Score
Dolby Stereo Award – Not awarded
Ethnic Affairs Commission Award – Akhim Dev, Aatmaa
Film Australia Documentary Award/Shared Award – Kym Ortenburg and Rosie Beaumont
Fox Studios Australia Award for Design Excellence – Felicity Abbott
Frameworks Award for Excellence in Editing – Karryn de Cinque
Heidtman & Co Award – Not awarded
Kenneth Myer Fellowship – Lesley Dyer
Kodak 3rd Year (MA2) Grant – Damon Escott, Milk
Kodak 2nd Year (MA) Grant – Chris Taylor, The Heroes (renamed Honour)
MTV Award – Dennis Kavadas, MTV Bugs, Runner-up: Paul Fitzgerald, Diva Amoeba
NIMAA Award for Excellence in Indigenous Filmmaking – Erica Lynn
NSW Film and Television Office Scriptwriting Award/Shared Award – Giulia Sandler and Andrew Duval
Panavision 3rd Year (MA2) Grant – Cordelia Beresford, Restoration
Panavision 2nd Year (MA) Grant – Anthony Davison, Inheritance
Quantegy Award for Audio Excellence – Royce Sanderson, Flux
SMPTE Creative Technology Award/Two Awards – Cordelia Beresford and Niki Bern
Southern Star Award – Luke Dunn Gielmuda
The 1999 Sydney Film Festival Trailer Award – Kate Riedl and Cordelia Beresford, Crossing
Visualeyes Complete Editor Award – Bin Li
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</thead>
<tbody>
<tr>
<td>2BH/106.9FM, Broken Hill, NSW</td>
<td>D film Services</td>
</tr>
<tr>
<td>2EC/PO W ER FM, Bega, NSW</td>
<td>Digital Media International</td>
</tr>
<tr>
<td>2GF/2CLR, Grafton, NSW</td>
<td>Digital Pictures</td>
</tr>
<tr>
<td>2PK/2RO K Parkes, NSW</td>
<td>Digiteyes Pty Ltd</td>
</tr>
<tr>
<td>2RE/MAX FM, Taree, NSW</td>
<td>Dolby Laboratories Inc</td>
</tr>
<tr>
<td>2RG/2RGF, Griffith, NSW</td>
<td>Encore Magazine</td>
</tr>
<tr>
<td>3SH/3SH1, Swan Hill, VIC</td>
<td>Ethnic Affairs Commission N SW</td>
</tr>
<tr>
<td>4KZ/KO O L FM, Innisfail, QLD</td>
<td>Federation of Australian Radio Broadcasters (FARB)</td>
</tr>
<tr>
<td>5CS, Port Pirie, SA</td>
<td>Film Australia Limited</td>
</tr>
<tr>
<td>5MU, Murray Bridge, SA</td>
<td>Focus Productions Pty Ltd</td>
</tr>
<tr>
<td>SEA FM, Gold Coast, QLD</td>
<td>Fox Studios Australia</td>
</tr>
<tr>
<td>SUN FM, Beaudesert, QLD</td>
<td>Frameworks Film</td>
</tr>
<tr>
<td>AAV Australia</td>
<td>Future Reality</td>
</tr>
<tr>
<td>ABC-TV</td>
<td>Global Television Pty Ltd</td>
</tr>
<tr>
<td>Air New Zealand</td>
<td>Gordon, Tony</td>
</tr>
<tr>
<td>Alias Wavefront</td>
<td>Heidtman &amp; Co</td>
</tr>
<tr>
<td>Ansett Australia</td>
<td>HSV7, Melbourne</td>
</tr>
<tr>
<td>Atlab Australia</td>
<td>if Independent Filmmakers Magazine</td>
</tr>
<tr>
<td>Audio Sound Centre</td>
<td>Innovative Sound and Media Technologies</td>
</tr>
<tr>
<td>Austereo Ltd</td>
<td>Kodak (Australasia) Pty Ltd</td>
</tr>
<tr>
<td>Australian Cinematographers Society (ACS)</td>
<td>Leong, Aron</td>
</tr>
<tr>
<td>Australian Radio Network Pty Ltd</td>
<td>Mad One Generators</td>
</tr>
<tr>
<td>Australian Screen Editors (ASE)</td>
<td>McCaughey, James</td>
</tr>
<tr>
<td>Autodesk Australia</td>
<td>MTV Australia</td>
</tr>
<tr>
<td>AVID Technology (Aust) Pty Ltd</td>
<td>Music for Pictures</td>
</tr>
<tr>
<td>Camerquip (Australia) Pty Ltd</td>
<td>Myer, Andrew V</td>
</tr>
<tr>
<td>Colourfast Systems</td>
<td>Myer, estate of the late Kenneth</td>
</tr>
</tbody>
</table>
Omnicon
Panavision Australia Pty Ltd
Quantegy International Inc
National Indigenous Media Association of Australia (NIMAA)
NSW Film & Television Office (NSWFTO)
Pacific Film and Television Commission (PFTC)
Rexel Australia Video Systems
Roadshow (Qld) Pty Ltd
Roly Poly Picture Co Ltd
Silicon Graphics Centre
Society of Motion Picture and Television Engineers (SMPTE)
Sony Australia Limited
Southern Star Group Pty Ltd
SPC Limited
The Sydney Film Festival
Syntec International Pty Ltd
Tektronix Australia
Telstra
Texas 4385 Films
VCA School of Film and Television
Village Roadshow Ltd
Visualeyes Pty Ltd
Warner Roadshow Movie World Studios
APPENDIX

SEVEN

BROADCAST SALES, 1998/99

Domestic
Medusahead – SBS Television
Preoccupied - ABC Television
My Familiar – ABC Television
The Spy Who Liked Me – ABC Television
Domesticated Animals – ABC-TV
An Australian Summer – Public
Television Briz 31
The Adventures of Handyman – Premium
Movie Partnership
Firebabies – Premium Movie Partnership
Heartless – Premium Movie Partnership
Little White Lies – Premium Movie Partnership
Nightride – Premium Movie Partnership
Relative Strangers – SBS Television
Love from Guy – ABC Television

Zipper – ABC Television
The Naked Lady Vanishes – ABC-TV
Half Mongrel – ABC Television
Don’t Shoot the Writer – Public
Television Briz 31
Capital V for Virtue – Premium Movie
Partnership
A Few Things I Know About Her –
Premium Movie Partnership
Jumping the Gun – Premium Movie
Partnership
Nightwork – Premium Movie Partnership
Roses are Red – Premium Movie
Partnership

International Television
Nightride – Telepiu, Italy
Medusahead – Kunstkanaal, The Netherlands
Groping – Paris Première, France
Life on Earth as I Know It – AV Disc, Denmark
Kick to Kick – Canal Plus, Poland
Warm Strangers – Canal Plus, France
Life and Death – Canal Plus, Poland
Call Waiting – Canal Plus, Poland
Rock et Man – Canal Plus, Poland
Retro Sheilas – Canal Plus, Sweden

Balloon Girl – Canal Plus, France
Amelia Rose Towers – ARTE, France/Germany
Savageries – Paris Première, France
End of the Line – Canal Plus, Poland
No Night – Canal Plus, Poland
Retro Sheilas – Canal Plus, Poland
Subject S – Canal Plus, Poland
The Silent Couple – Canal Plus, Poland
Crouching at the Door – Canal Plus, Poland
Call Waiting – Canal Plus, Sweden

International cinema release
Cherish – Released nationally by Jour de Fête, USA
AFTRS LEGISLATION

The Australian Film Television and Radio School is a federal statutory authority established in 1973 by enactment of the Australian Film Television and Radio School Act, 1973 (as amended). Several subsections of the Act refer to the ministerial powers to direct the AFTRS in matters concerning Council (subsections 9.2 and 12.1), finances (subsections 36.2 and 37.1) and fees payable by students (subsection 50.1). However, no ministerial directives were issued during the year.

Functions and Powers of the AFTRS

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

Functions of the school

5. (i) the functions of the school are:

(a) to provide advanced education and training by way of the development of the knowledge and skills required in connection with the production of programs;
(b) to conduct and encourage research in connection with the production of programs;
(c) to conduct such seminars and courses of education or training for persons engaged, or to be engaged, directly or indirectly, in connection with the production of programs as are approved by council;
(d) to 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.
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.
ABBREVIATIONS

ACS  Australian Cinematographers Society
AFC  Australian Film Commission
AFTRS  Australian Film Television and Radio School
ASDA  Australian Screen Directors Association
ATSI  Aboriginal and Torres Strait Islander
CBAAC  Community Broadcasting Association of Australia
CILECT  Centre International de Liaison des Écoles de Cinéma et de Télévision
DIYTV  Do It Yourself TV
DVD  Digital Video Disk
FARB  Federation of Australian Radio Broadcasters
FFC  Australian Film Finance Corporation
HDTV  High Definition Television
IDL  Interactive Distance Learning
IPI  Indigenous Program Initiatives
IT  Information Technology
ITFW  Industry Training Fund for Women
MDG  Melbourne Documentary Group
NAB  National Association of Broadcasters
NATPE  National Association of Television Program Executives
NEMBC  National Ethnic Media Broadcasting Council
NESB  Non-English Speaking Background
NFTS  National Film and Television School
NIDA  National Institute of Dramatic Arts
NIMAA  National Indigenous Association of Australia
NSWFTO  New South Wales Film and Television Office
OHS  Occupational Health and Safety
PFTC  Pacific Film and Television Commission
PWD  People With a Disability
SADC  SPAA/ASDA Documentary Council
SAFC  South Australian Film Corporation
SBSI  SBS Independent
SIGGRAPH  Special Interest Group Graphics
SMPTA  Society of Motion Picture and Television Engineers
SPAA  Screen Producers Association of Australia
UCLA  University of California, LA
UTS  University of Technology, Sydney
WIFT  Women in Film and Television
FINANCIAL
INDEPENDENT AUDIT REPORT

To the Minister for Communications, Information Technology and the Arts

Scope

I have audited the financial statements of the Australian Film, Television and Radio School for the year ended 30 June 1999. 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 School Council is responsible for the preparation and presentation of the financial statements and the information they contain. I have conducted an independent audit of the financial statements in order to express an opinion on them to you.

The audit has been conducted in accordance with Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards, to provide reasonable assurance as to whether the financial statements are free of material misstatement. Audit procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Standards, other mandatory professional reporting requirements and statutory requirements 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 Schedule 2 of the Finance Minister's Orders; and

(ii) the financial statements give a true and fair view in accordance with applicable Accounting Standards, other mandatory professional reporting requirements and Schedule 2 of the Finance Minister's Orders, of the financial position of the Australian Film, Television and Radio School as at 30 June 1999 and the results of its operations and its cash flows for the year then ended.

Australian National Audit Office

[Signature]

Paul Hinchey
Senior Director

Delegate of the Auditor-General

Sydney
16 September 1999
Statement by Council

In our opinion, the attached financial statements give a true and fair view of the matters required by Schedule 2 of the Finance Minister's Orders under the Commonwealth Authorities and Companies Act 1997.

Tristram Miall
Chair
16 September 1999

Rod Bishop
Director
16 September 1999
### Statement of Assets and Liabilities

#### As at 30 June 1999

<table>
<thead>
<tr>
<th>Description</th>
<th>Note</th>
<th>1999 $'000</th>
<th>1998 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Debt</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loans 8A</td>
<td>8A</td>
<td>384</td>
<td>768</td>
</tr>
<tr>
<td>Leases 8B</td>
<td>8B</td>
<td>67</td>
<td>80</td>
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<td>Total debt</td>
<td></td>
<td>451</td>
<td>848</td>
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<tr>
<td><strong>Provisions and Payables</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Employees 9A</td>
<td>9A</td>
<td>1,478</td>
<td>1,256</td>
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<td>Suppliers 9B</td>
<td>9B</td>
<td>354</td>
<td>210</td>
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<tr>
<td>Other 9C</td>
<td>9C</td>
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<td>335</td>
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<tr>
<td>Total provisions and payables</td>
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<td>1,801</td>
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<tr>
<td><strong>Total liabilities</strong></td>
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<td>2,574</td>
<td>2,649</td>
</tr>
<tr>
<td><strong>Equity</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Revaluation reserve 10</td>
<td></td>
<td>7,349</td>
<td>7,349</td>
</tr>
<tr>
<td>Special Purpose Reserves 10</td>
<td></td>
<td>661</td>
<td>0</td>
</tr>
<tr>
<td>Accumulated surplus (deficit) 10</td>
<td></td>
<td>20,811</td>
<td>22,016</td>
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<tr>
<td>Total equity</td>
<td></td>
<td>28,821</td>
<td>29,365</td>
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<tr>
<td><strong>Total liabilities and equity</strong></td>
<td></td>
<td>31,395</td>
<td>32,014</td>
</tr>
<tr>
<td><strong>Financial Assets</strong></td>
<td></td>
<td></td>
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<tr>
<td>Cash 11A</td>
<td>11A</td>
<td>1,522</td>
<td>1,285</td>
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<tr>
<td>Receivables 11B</td>
<td>11B</td>
<td>21</td>
<td>64</td>
</tr>
<tr>
<td>Investments 11C</td>
<td>11C</td>
<td>561</td>
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<tr>
<td>Total financial assets</td>
<td></td>
<td>2,104</td>
<td>1,349</td>
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<tr>
<td><strong>Non-Financial Assets</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Land and buildings 12</td>
<td>12</td>
<td>21,052</td>
<td>21,517</td>
</tr>
<tr>
<td>Plant and equipment 12</td>
<td>12</td>
<td>8,076</td>
<td>8,936</td>
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<tr>
<td>Inventories 12F</td>
<td>12F</td>
<td>101</td>
<td>0</td>
</tr>
<tr>
<td>Other 12G</td>
<td>12G</td>
<td>62</td>
<td>212</td>
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<tr>
<td>Total non-financial assets</td>
<td></td>
<td>29,291</td>
<td>30,665</td>
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<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>31,395</td>
<td>32,014</td>
</tr>
<tr>
<td>Current liabilities</td>
<td></td>
<td>1,847</td>
<td>1,204</td>
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<tr>
<td>Non-current liabilities</td>
<td></td>
<td>727</td>
<td>1,445</td>
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<tr>
<td>Current assets</td>
<td></td>
<td>2,267</td>
<td>1,561</td>
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<tr>
<td>Non-current assets</td>
<td></td>
<td>29,128</td>
<td>30,453</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
**O P E R AT I N G S T A T E M E N T**

FOR THE YEAR ENDED 30 J U N E 1999

<table>
<thead>
<tr>
<th>Note</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
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</tbody>
</table>

**N E T C O S T O F S E R V I C E S**

Operating expenses

<table>
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<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Employee expenses</strong></td>
<td>6,972</td>
<td>6,913</td>
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<tr>
<td><strong>Suppliers</strong></td>
<td>6,069</td>
<td>5,646</td>
</tr>
<tr>
<td><strong>Depreciation and amortisation</strong></td>
<td>2,003</td>
<td>2,086</td>
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<tr>
<td><strong>Write-down of assets</strong></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Net loss from sale of assets</strong></td>
<td>64</td>
<td>122</td>
</tr>
<tr>
<td><strong>Interest</strong></td>
<td>15</td>
<td>19</td>
</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td>15,123</td>
<td>14,786</td>
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</table>

Operating revenues from independent sources

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sales of goods and services</strong></td>
<td>1,034</td>
<td>1,039</td>
</tr>
<tr>
<td><strong>Interest</strong></td>
<td>75</td>
<td>77</td>
</tr>
<tr>
<td><strong>Net gain on disposal of assets</strong></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Other revenue</strong></td>
<td>502</td>
<td>496</td>
</tr>
<tr>
<td><strong>Total operating revenues from independent sources</strong></td>
<td>1,611</td>
<td>1,612</td>
</tr>
<tr>
<td><strong>Net cost of services</strong></td>
<td>13,512</td>
<td>13,174</td>
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</table>

**R E V E N U E S F R O M G O V E R N M E N T**

Revenues from government

<table>
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<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Parliamentary appropriations</strong></td>
<td>12,458</td>
<td>12,402</td>
</tr>
<tr>
<td><strong>Total revenues from government</strong></td>
<td>12,458</td>
<td>12,402</td>
</tr>
</tbody>
</table>

Surplus (deficit) of revenues from government over net cost of services, before abnormal items

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abnormal items</td>
<td>(1,054)</td>
<td>(772)</td>
</tr>
<tr>
<td><strong>Surplus (deficit)</strong></td>
<td>544</td>
<td>772</td>
</tr>
<tr>
<td>Accumulated surplus (deficit) at beginning of reporting period</td>
<td>22,016</td>
<td>22,788</td>
</tr>
<tr>
<td>Transfer to Special Purpose Reserve</td>
<td>(661)</td>
<td>0</td>
</tr>
<tr>
<td>Accumulated surplus (deficit) at end of reporting period</td>
<td>20,811</td>
<td>22,016</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
### STATEMENT OF CASH FLOWS

**FOR THE YEAR ENDED 30 JUNE 1999**

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>OPERATING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash received</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriations</td>
<td>12,458</td>
<td>12,402</td>
</tr>
<tr>
<td>Sales of goods and services</td>
<td>1,487</td>
<td>1,643</td>
</tr>
<tr>
<td>Interest</td>
<td>75</td>
<td>75</td>
</tr>
<tr>
<td><strong>Total cash received</strong></td>
<td>14,020</td>
<td>14,120</td>
</tr>
<tr>
<td>Cash used</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employees</td>
<td>(6,906)</td>
<td>(7,002)</td>
</tr>
<tr>
<td>Suppliers</td>
<td>(5,672)</td>
<td>(5,575)</td>
</tr>
<tr>
<td>Interest</td>
<td>(15)</td>
<td>(3)</td>
</tr>
<tr>
<td><strong>Total cash used</strong></td>
<td>(12,593)</td>
<td>(12,580)</td>
</tr>
<tr>
<td><strong>Net cash from operating activities</strong></td>
<td>1,427</td>
<td>1,540</td>
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</table>

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>INVESTING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash received</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from sale of property, plant and equipment</td>
<td>101</td>
<td>68</td>
</tr>
<tr>
<td>Special Purpose Funds brought to account</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total cash received</strong></td>
<td>201</td>
<td>68</td>
</tr>
<tr>
<td>Cash used</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total cash used</strong></td>
<td>(994)</td>
<td>(1,002)</td>
</tr>
<tr>
<td><strong>Net cash from investing activities</strong></td>
<td>(793)</td>
<td>(934)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
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<tr>
<td><strong>FINANCING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash received</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from debt</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total cash received</strong></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Cash used</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Repayment of debt</td>
<td>(397)</td>
<td>(8)</td>
</tr>
<tr>
<td><strong>Total cash used</strong></td>
<td>(397)</td>
<td>(8)</td>
</tr>
<tr>
<td><strong>Net cash from financing activities</strong></td>
<td>(397)</td>
<td>(8)</td>
</tr>
<tr>
<td><strong>Net increase/(decrease) in cash held</strong></td>
<td>237</td>
<td>598</td>
</tr>
<tr>
<td>Add cash at 1 July</td>
<td>1,285</td>
<td>687</td>
</tr>
<tr>
<td>Cash at 30 June</td>
<td>1,522</td>
<td>1,285</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
### SCHEDULE OF COMMITMENTS

**AS AT 30 JUNE 1999**

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>1999</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1998</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BY TYPE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CAPITAL COMMITMENTS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>23</td>
<td>114</td>
</tr>
<tr>
<td>Total capital commitments</td>
<td>23</td>
<td>114</td>
</tr>
<tr>
<td><strong>OTHER COMMITMENTS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating leases</td>
<td>168</td>
<td>271</td>
</tr>
<tr>
<td>Other commitments</td>
<td>427</td>
<td>826</td>
</tr>
<tr>
<td>Total other commitments</td>
<td>595</td>
<td>1,097</td>
</tr>
<tr>
<td><strong>COMMITMENTS RECEIVABLE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net commitments</td>
<td>618</td>
<td>1,211</td>
</tr>
<tr>
<td><strong>BY MATURITY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All net commitments</td>
<td>510</td>
<td>1,073</td>
</tr>
<tr>
<td>One year or less</td>
<td>76</td>
<td>111</td>
</tr>
<tr>
<td>From one to two years</td>
<td>32</td>
<td>27</td>
</tr>
<tr>
<td>From two to five years</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Over five years</td>
<td>168</td>
<td>271</td>
</tr>
<tr>
<td>Net commitments</td>
<td>618</td>
<td>1,211</td>
</tr>
<tr>
<td><strong>OPERATING LEASE COMMITMENTS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>One year or less</td>
<td>137</td>
<td>133</td>
</tr>
<tr>
<td>From one to two years</td>
<td>31</td>
<td>111</td>
</tr>
<tr>
<td>From two to five years</td>
<td>0</td>
<td>27</td>
</tr>
<tr>
<td>Over five years</td>
<td>168</td>
<td>271</td>
</tr>
<tr>
<td>Net commitments</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1.</strong> Plant and equipment commitments include contracts for purchase of software for the library management system. <strong>2.</strong> Operating leases include rental of offices and teaching accommodation at AFTRS interstate branches. <strong>3.</strong> Other commitments include obligations for purchase of goods or supply of services under contractual obligations.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The accompanying notes form part of these financial statements.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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113 | FINANCIAL STATEMENTS
SCHEDULE OF CONTINGENCIES

AS AT 30 JUNE 1999

There were no known contingencies.

The accompanying notes form part of these financial statements.
# Notes to and Forming Part of the Financial Statements

*For the Year Ended 30 June 1999*

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<thead>
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<th>Description</th>
</tr>
</thead>
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<td>2</td>
<td>Segment Reporting</td>
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<td>3</td>
<td>Economic Dependency</td>
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<td>Goods and Services Expenses</td>
</tr>
<tr>
<td>5</td>
<td>Operating Revenues from Independent Sources</td>
</tr>
<tr>
<td>6</td>
<td>Revenues from Government</td>
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<td>7</td>
<td>Extraordinary Item</td>
</tr>
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<td>8</td>
<td>Debt</td>
</tr>
<tr>
<td>9</td>
<td>Provisions and Payables</td>
</tr>
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<td>10</td>
<td>Equity</td>
</tr>
<tr>
<td>11</td>
<td>Financial Assets</td>
</tr>
<tr>
<td>12</td>
<td>Non-Financial Assets</td>
</tr>
<tr>
<td>13</td>
<td>Cash Flow Reconciliation</td>
</tr>
<tr>
<td>14</td>
<td>Remuneration of AFTRS Council</td>
</tr>
<tr>
<td>15</td>
<td>Related Party Disclosures</td>
</tr>
<tr>
<td>16</td>
<td>Remuneration of Officers above $100,001</td>
</tr>
<tr>
<td>17</td>
<td>Remuneration of Auditors</td>
</tr>
<tr>
<td>18</td>
<td>Special Purpose Reserve</td>
</tr>
<tr>
<td>19</td>
<td>Insurance</td>
</tr>
<tr>
<td>20</td>
<td>Financial Instruments</td>
</tr>
</tbody>
</table>
1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Basis of accounting
The financial statements are a general purpose financial report.
They were prepared in accordance with Schedule 2 to orders issued by the Finance Minister under the Commonwealth Authorities and Companies Act 1997.
The financial statements were prepared:
> In accordance with Australian Accounting Standards, other authoritative pronouncements of the Accounting Standards Boards (Accounting Guidance Releases) and the Consensus Views of the Urgent Issues Group.
> Having regard to Statements of Accounting Concepts.
The financial statements were 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.
> 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 Inventories
Inventories represent store of goods for resale. Inventories are valued at cost in accordance with AAS 2 except where no longer required, in which case they are valued at net realisable value.

1.5 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 has implemented 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 existing use.

> Plant and equipment assets, whether at cost or under finance lease, were 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 and 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 price only when assets are revalued.

Depreciation and amortisation rates applying to each class of depreciable asset are as follows:

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings on leasehold land</td>
<td>40 years</td>
<td>40 years</td>
</tr>
<tr>
<td>Leasehold land</td>
<td>72 years</td>
<td>72 years</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>3 to 20 years</td>
<td>3 to 7 years</td>
</tr>
</tbody>
</table>

1.6 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.

1.7 Cash

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

1.8 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.

The provision for annual leave reflects the value of total annual leave entitlements for all employees at 30 June 1999 and is recognised at its nominal value.

Employer’s contributions to staff superannuation schemes are made as outlined in Note 16. Included in the aggregate amounts of Employee Entitlements liability is the accrued amount of unpaid employer’s contributions as at 30 June 1999.
1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

1.8 Liability for employee entitlements (cont)
The liability for long service leave is recognised and measured at the present value of estimated future cash flows to be made in respect of all employees at 30 June 1999. In determining the present value of the liability, attrition rates and pay increases through promotion and inflation have been taken into account.

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.

1.9 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.

1.10 Revenue
Appropriation revenue is recognised at the time the AFTRS becomes entitled to receive the revenue. Revenue from sale of goods is recognised upon the delivery of goods to customers. Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets. Dividend revenue is recognised when the right to receive the revenue has been established.

1.11 Financial instruments
Accounting policies relating to financial instruments are disclosed in Note 20.

1.12 Comparative figures
Where necessary, comparative figures were adjusted to conform with changes in presentation in these financial statements.

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

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

3. 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.
4. GOODS AND SERVICES EXPENSES

<table>
<thead>
<tr>
<th>Category</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4A. Employee expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic remuneration for services provided</td>
<td>6,905</td>
<td>6,880</td>
</tr>
<tr>
<td>Separation and redundancy</td>
<td>67</td>
<td>33</td>
</tr>
<tr>
<td><strong>Total remuneration</strong></td>
<td>6,972</td>
<td>6,913</td>
</tr>
<tr>
<td><strong>4B. Suppliers’ expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supply of goods and services</td>
<td>5,936</td>
<td>5,554</td>
</tr>
<tr>
<td>Operating lease rentals</td>
<td>133</td>
<td>92</td>
</tr>
<tr>
<td><strong>Total suppliers expenses</strong></td>
<td>6,069</td>
<td>5,646</td>
</tr>
<tr>
<td><strong>4C. Depreciation and amortisation</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation of property, plant and equipment</td>
<td>1,950</td>
<td>2,025</td>
</tr>
<tr>
<td>Amortisation of leased assets</td>
<td>53</td>
<td>61</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>2,003</td>
<td>2,086</td>
</tr>
</tbody>
</table>

The aggregate amount of depreciation or amortisation allocated during the reporting period, either as expense or as part of the carrying amount of other assets, for each class of depreciable asset, are as follows:

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings</td>
<td>457</td>
<td>455</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>0</td>
<td>53</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>1,546</td>
<td>1,578</td>
</tr>
<tr>
<td><strong>Total expense</strong></td>
<td>2,003</td>
<td>2,086</td>
</tr>
</tbody>
</table>

4D. Net losses from sale of assets

<table>
<thead>
<tr>
<th>Non-financial Assets</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Property, plant and equipment</td>
<td>64</td>
<td>122</td>
</tr>
<tr>
<td><strong>Total net losses</strong></td>
<td>64</td>
<td>122</td>
</tr>
</tbody>
</table>

4E. Interest expenses

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Finance charges on lease liabilities</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Interest payable</td>
<td>10</td>
<td>16</td>
</tr>
<tr>
<td><strong>Total interest expenses</strong></td>
<td>15</td>
<td>19</td>
</tr>
</tbody>
</table>

5. OPERATING REVENUES FROM INDEPENDENT SOURCES

<table>
<thead>
<tr>
<th>Category</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>5A. Sales of goods and services</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course fees</td>
<td>853</td>
<td>912</td>
</tr>
<tr>
<td>Sales revenue</td>
<td>181</td>
<td>127</td>
</tr>
<tr>
<td><strong>Total sales of goods and services</strong></td>
<td>1,034</td>
<td>1,039</td>
</tr>
</tbody>
</table>
5. OPERATING REVENUES FROM INDEPENDENT SOURCES (CONT)

5B. Interest

<table>
<thead>
<tr>
<th></th>
<th>1999 ($'000)</th>
<th>1998 ($'000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deposits</td>
<td>75</td>
<td>77</td>
</tr>
<tr>
<td>Total interest</td>
<td>75</td>
<td>77</td>
</tr>
</tbody>
</table>

5C. Other revenues

<table>
<thead>
<tr>
<th></th>
<th>1999 ($'000)</th>
<th>1998 ($'000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funds from other organisations*</td>
<td>330</td>
<td>337</td>
</tr>
<tr>
<td>Student film royalties – AFTRS share</td>
<td>54</td>
<td>64</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>118</td>
<td>95</td>
</tr>
<tr>
<td>Total other revenues</td>
<td>502</td>
<td>496</td>
</tr>
</tbody>
</table>

* 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 9C.

6. REVENUES FROM GOVERNMENT

<table>
<thead>
<tr>
<th></th>
<th>1999 ($'000)</th>
<th>1998 ($'000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriations Act No 1</td>
<td>12,047</td>
<td>12,402</td>
</tr>
<tr>
<td>Repayment of borrowings and interest from appropriations</td>
<td>441</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>12,458</td>
<td>12,402</td>
</tr>
</tbody>
</table>

7. ABNORMAL ITEMS

This item represents the revaluation adjustments on assets disposed of during the year. At time of sale, revaluations are reversed, so that the actual loss of $151,229 could be calculated. Myer Fellowship funds of $661,210 brought to account. See Note 10.

8. DEBT

8A. Loans

<table>
<thead>
<tr>
<th></th>
<th>1999 ($'000)</th>
<th>1998 ($'000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-bank loan</td>
<td>384</td>
<td>768</td>
</tr>
<tr>
<td>Total loans</td>
<td>384</td>
<td>768</td>
</tr>
</tbody>
</table>

Loans at the reporting date are payable as follows:

<table>
<thead>
<tr>
<th></th>
<th>1999 ($'000)</th>
<th>1998 ($'000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>384</td>
<td>384</td>
</tr>
<tr>
<td>Within one to two years</td>
<td>–</td>
<td>384</td>
</tr>
<tr>
<td>Within two to five years</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Totals</td>
<td>384</td>
<td>768</td>
</tr>
</tbody>
</table>
## 8. DEBT (CONT)

### 8B. Finance lease liabilities

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lease liabilities recognised in the statement of assets and liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td>Finance Non-current</td>
<td>53</td>
<td>67</td>
</tr>
<tr>
<td><strong>Total finance lease liabilities</strong></td>
<td><strong>67</strong></td>
<td><strong>80</strong></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Within one year</strong></td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td><strong>Within one to two years</strong></td>
<td>15</td>
<td>14</td>
</tr>
<tr>
<td><strong>Within two to five years</strong></td>
<td>38</td>
<td>53</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>67</strong></td>
<td><strong>80</strong></td>
</tr>
</tbody>
</table>

## 9. PROVISIONS AND PAYABLES

### 9A. Liabilities to employees

<table>
<thead>
<tr>
<th>Employee entitlements</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and wages</td>
<td>156</td>
<td>106</td>
</tr>
<tr>
<td>Annual leave</td>
<td>516</td>
<td>514</td>
</tr>
<tr>
<td>Long service leave</td>
<td>806</td>
<td>636</td>
</tr>
<tr>
<td>Separation and redundancy</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Aggregate employee entitlements liability</strong></td>
<td><strong>1,478</strong></td>
<td><strong>1,256</strong></td>
</tr>
</tbody>
</table>

### 9B. Suppliers

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors</td>
<td>354</td>
<td>210</td>
</tr>
<tr>
<td>Operating lease rentals</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total suppliers</strong></td>
<td><strong>354</strong></td>
<td><strong>210</strong></td>
</tr>
</tbody>
</table>

### 9C. Other

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unexpended funds from other organisations*</td>
<td>52</td>
<td>231</td>
</tr>
<tr>
<td>Student fees in advance</td>
<td>153</td>
<td>-</td>
</tr>
<tr>
<td>Student bonds</td>
<td>59</td>
<td>52</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>-</td>
<td>7</td>
</tr>
<tr>
<td>Interest payable</td>
<td>27</td>
<td>45</td>
</tr>
<tr>
<td><strong>Total other</strong></td>
<td><strong>291</strong></td>
<td><strong>335</strong></td>
</tr>
</tbody>
</table>

* Refer also to Note 5C.
### 10. EQUITY

<table>
<thead>
<tr>
<th>Item</th>
<th>Accumulated Results $'000</th>
<th>Revaluation Reserve $'000</th>
<th>Special Purpose Reserve $'000</th>
<th>Total Equity $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance 1 July 1998</td>
<td>22,016</td>
<td>7,349</td>
<td>-</td>
<td>29,365</td>
</tr>
<tr>
<td>Surplus/(deficit)</td>
<td>(1,205)</td>
<td>-</td>
<td>661</td>
<td>(544)</td>
</tr>
<tr>
<td>Balance 30 June 1999</td>
<td>20,811</td>
<td>7,349</td>
<td>661</td>
<td>28,821</td>
</tr>
</tbody>
</table>

The net revaluation increase in 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

The Special Purpose Reserve is the funds of the Kenneth Myer Fellowship, brought to account as an AFTRS asset. The Reserve's purpose is to generate fellowship funds for graduates to gain overseas experience in film and television production. The AFTRS is restricted to the use of these funds in this manner only.

### 11. FINANCIAL ASSETS

<table>
<thead>
<tr>
<th>11A. Cash</th>
<th>1999 $'000</th>
<th>1998 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and on hand</td>
<td>1,522</td>
<td>1,285</td>
</tr>
<tr>
<td>Total cash</td>
<td>1,522</td>
<td>1,285</td>
</tr>
<tr>
<td>Balance of cash on hand at 30 June, as per Statement of Cash flows</td>
<td>1,522</td>
<td>1,285</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>11B. Receivables</th>
<th>1999 $'000</th>
<th>1998 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goods and services</td>
<td>23</td>
<td>57</td>
</tr>
<tr>
<td>Other debtors</td>
<td>-</td>
<td>12</td>
</tr>
<tr>
<td>Net trade debtors</td>
<td>23</td>
<td>69</td>
</tr>
<tr>
<td>Less provision for doubtful debts</td>
<td>2</td>
<td>(5)</td>
</tr>
<tr>
<td>Total receivables</td>
<td>21</td>
<td>64</td>
</tr>
</tbody>
</table>

Receivables includes debts overdue by:
- Less than 30 days      | 1          | 32         |
- 30 to 60 days         | -          | 9          |
- More than 60 days     | 2          | -          |
| Total overdue          | 3          | 41         |
11. FINANCIAL ASSETS (CONT)

11C. Investments

<table>
<thead>
<tr>
<th>Shares in listed companies (at market valuation)</th>
<th>561</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total investments</td>
<td>561</td>
<td>0</td>
</tr>
</tbody>
</table>

These investments represent part of the Myer Special Purpose Reserve and as such are preserved funds to fund the Myer Fellowship. See Note 10.

12. NON-FINANCIAL ASSETS

12A. Land and Buildings

<table>
<thead>
<tr>
<th>Building at June 1997 valuation</th>
<th>18,226</th>
<th>18,200</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building additions at cost</td>
<td>45</td>
<td>26</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(913)</td>
<td>(456)</td>
</tr>
<tr>
<td>Total land and buildings</td>
<td>17,358</td>
<td>17,770</td>
</tr>
</tbody>
</table>

Leasehold land at June 1997 valuation

| Accumulated amortisation       | (106)  | (53)   |
| Total land and buildings       | 3,694   | 3,747  |

Accumulated depreciation/amortisation

| Total land and buildings       | 22,071  | 22,026 |
| Accumulated depreciation/amortisation | (1,019) | (509) |
| Total land and buildings       | 21,052  | 21,517 |

Valuation of leasehold land and buildings

An independent valuation of the Leasehold Land and Building was carried out as at 30 June 1997 by Mr G Nelson AVLE (Val) of the Australian Valuation Office, and is on the existing use basis. Buildings and leasehold land are revalued every three years. An amount of $1,432,991 was transferred to the Revaluation Reserve as a result of these revaluations. See also Note 10.

12B. Plant and equipment

<table>
<thead>
<tr>
<th>Electronic equipment at July 1997 valuation</th>
<th>16,068</th>
<th>16,960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Electronic equipment at cost</td>
<td>423</td>
<td>302</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(10,376)</td>
<td>(10,176)</td>
</tr>
<tr>
<td></td>
<td>6,115</td>
<td>7,086</td>
</tr>
</tbody>
</table>

Electronic equipment under finance lease

<table>
<thead>
<tr>
<th>Accumulated amortisation</th>
<th>88</th>
<th>88</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>68</td>
<td>80</td>
</tr>
</tbody>
</table>
### 12. NON-FINANCIAL ASSETS (CONT)

#### 12B. Plant and equipment (cont)

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office equipment and furniture at July 1997 valuation</td>
<td>451</td>
<td>589</td>
</tr>
<tr>
<td>Office equipment and furniture at cost</td>
<td>68</td>
<td>45</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(249)</td>
<td>(329)</td>
</tr>
<tr>
<td></td>
<td>270</td>
<td>305</td>
</tr>
<tr>
<td>Motor vehicles at July 1997 valuation</td>
<td>111</td>
<td>213</td>
</tr>
<tr>
<td>Motor vehicles at cost</td>
<td>138</td>
<td>59</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(59)</td>
<td>(58)</td>
</tr>
<tr>
<td></td>
<td>190</td>
<td>214</td>
</tr>
<tr>
<td>Computer software at July 1997 valuation</td>
<td>546</td>
<td>546</td>
</tr>
<tr>
<td>Computer software at cost</td>
<td>180</td>
<td>106</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(407)</td>
<td>(284)</td>
</tr>
<tr>
<td></td>
<td>319</td>
<td>368</td>
</tr>
<tr>
<td>Computer hardware at July 1997 valuation</td>
<td>1,778</td>
<td>1,881</td>
</tr>
<tr>
<td>Computer hardware at cost</td>
<td>1,048</td>
<td>396</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(1,713)</td>
<td>(1,394)</td>
</tr>
<tr>
<td></td>
<td>1,113</td>
<td>883</td>
</tr>
<tr>
<td>Total plant and equipment</td>
<td>20,899</td>
<td>21,185</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(12,824)</td>
<td>(12,249)</td>
</tr>
<tr>
<td>Total plant and equipment</td>
<td>8,076</td>
<td>8,936</td>
</tr>
</tbody>
</table>

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.

Revaluation reserve

An amount of $5,916,749 was transferred to the Revaluation Reserve as a result of this revaluation. (See also Note 10.)
### 12. NON-FINANCIAL ASSETS (CONT)

#### 12C. Analysis of property, plant and equipment

**Movement summary for 1998/99 for all assets irrespective of valuation basis**

<table>
<thead>
<tr>
<th>Item</th>
<th>Land</th>
<th>Buildings</th>
<th>Total land and buildings</th>
<th>Other plant and equipment</th>
<th>Total all assets</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>Gross value as at 1 July 1998</strong></td>
<td>3,800</td>
<td>18,226</td>
<td>22,026</td>
<td>21,185</td>
<td>43,211</td>
</tr>
<tr>
<td><strong>Additions</strong></td>
<td>-</td>
<td>45</td>
<td>45</td>
<td>949</td>
<td>994</td>
</tr>
<tr>
<td><strong>Revaluations</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Disposals</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(1,234)</td>
<td>(1,234)</td>
</tr>
<tr>
<td><strong>Gross value as at 30 June 1999</strong></td>
<td>3,800</td>
<td>18,271</td>
<td>22,071</td>
<td>20,900</td>
<td>42,971</td>
</tr>
<tr>
<td><strong>Accumulated depreciation/amortisation as at 1 July 1998</strong></td>
<td>53</td>
<td>455</td>
<td>508</td>
<td>12,250</td>
<td>12,758</td>
</tr>
<tr>
<td><strong>Disposals</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(918)</td>
<td>(918)</td>
</tr>
<tr>
<td><strong>Charge for assets held at 1 July 1998</strong></td>
<td>53</td>
<td>457</td>
<td>510</td>
<td>1,403</td>
<td>1,913</td>
</tr>
<tr>
<td><strong>Charge for additions</strong></td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>89</td>
<td>90</td>
</tr>
<tr>
<td><strong>Revaluations</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Accumulated depreciation at 30 June 1999</strong></td>
<td>106</td>
<td>913</td>
<td>1,019</td>
<td>12,824</td>
<td>13,843</td>
</tr>
<tr>
<td><strong>Net book value as at June 30 1999</strong></td>
<td>3,694</td>
<td>17,358</td>
<td>21,052</td>
<td>8,076</td>
<td>29,128</td>
</tr>
<tr>
<td><strong>Net book value as at 1 July 1998</strong></td>
<td>3,747</td>
<td>17,770</td>
<td>21,517</td>
<td>8,936</td>
<td>30,453</td>
</tr>
</tbody>
</table>
12. NON-FINANCIAL ASSETS (CONT)

12D. Summary of balances of assets at valuation 30 June 1999

<table>
<thead>
<tr>
<th>Item</th>
<th>Total plant and equipment $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at June 1999</td>
<td></td>
</tr>
<tr>
<td>Gross value</td>
<td>20,900</td>
</tr>
<tr>
<td>Accumulated depreciation/amortisation</td>
<td>(12,824)</td>
</tr>
<tr>
<td>Net book value</td>
<td>8,076</td>
</tr>
<tr>
<td>As at June 1998</td>
<td></td>
</tr>
<tr>
<td>Gross value</td>
<td>21,185</td>
</tr>
<tr>
<td>Accumulated depreciation/amortisation</td>
<td>(12,249)</td>
</tr>
<tr>
<td>Net book value</td>
<td>8,936</td>
</tr>
</tbody>
</table>

12E. Summary of balances of assets held under finance lease as at 30 June 1999

<table>
<thead>
<tr>
<th>Item</th>
<th>Total plant and equipment $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at June 1999</td>
<td></td>
</tr>
<tr>
<td>Gross value</td>
<td>88</td>
</tr>
<tr>
<td>Accumulated depreciation/amortisation</td>
<td>(20)</td>
</tr>
<tr>
<td>Net book value</td>
<td>68</td>
</tr>
<tr>
<td>As at June 1998</td>
<td></td>
</tr>
<tr>
<td>Gross value</td>
<td>88</td>
</tr>
<tr>
<td>Accumulated depreciation/amortisation</td>
<td>(8)</td>
</tr>
<tr>
<td>Net book value</td>
<td>80</td>
</tr>
</tbody>
</table>

12F. Inventories

<table>
<thead>
<tr>
<th>Item</th>
<th>1999 $'000</th>
<th>1998 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inventories held for resale</td>
<td>101</td>
<td>-</td>
</tr>
</tbody>
</table>

12G. Other non-financial assets

<table>
<thead>
<tr>
<th>Item</th>
<th>1999 $'000</th>
<th>1998 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-payments</td>
<td>32</td>
<td>212</td>
</tr>
<tr>
<td>Accrued income</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td>Total other non-financial assets</td>
<td>62</td>
<td>212</td>
</tr>
</tbody>
</table>
13. CASH FLOW RECONCILIATION

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

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net cost of services</td>
<td>(13,512)</td>
<td>(13,174)</td>
</tr>
<tr>
<td>Revenues from government</td>
<td>12,458</td>
<td>12,402</td>
</tr>
<tr>
<td>Operating surplus (deficit)</td>
<td>(1,054)</td>
<td>(772)</td>
</tr>
<tr>
<td>Depreciations and amortisation of property, plant and equipment</td>
<td>2,003</td>
<td>2,086</td>
</tr>
<tr>
<td>Net loss on disposal of property, plant and equipment</td>
<td>64</td>
<td>122</td>
</tr>
<tr>
<td>Increase in receivables</td>
<td>-</td>
<td>(36)</td>
</tr>
<tr>
<td>Decrease in receivables</td>
<td>43</td>
<td>-</td>
</tr>
<tr>
<td>Increase in other assets</td>
<td>-</td>
<td>(21)</td>
</tr>
<tr>
<td>Increase in employee liabilities</td>
<td>222</td>
<td>-</td>
</tr>
<tr>
<td>Decrease in employee liabilities</td>
<td>-</td>
<td>(41)</td>
</tr>
<tr>
<td>Increase in liability to suppliers</td>
<td>144</td>
<td>-</td>
</tr>
<tr>
<td>Decrease in liability to suppliers</td>
<td>-</td>
<td>(15)</td>
</tr>
<tr>
<td>Increase in other payables</td>
<td>-</td>
<td>137</td>
</tr>
<tr>
<td>Decrease in other payables</td>
<td>(44)</td>
<td>-</td>
</tr>
<tr>
<td>Write down of assets</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Decreased prepayments</td>
<td>150</td>
<td>-</td>
</tr>
<tr>
<td>Increase in inventories</td>
<td>(101)</td>
<td>-</td>
</tr>
<tr>
<td>Finance lease</td>
<td>-</td>
<td>80</td>
</tr>
<tr>
<td>Abnormal item – loan</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net cash provided by operating activities</td>
<td>1,427</td>
<td>1,540</td>
</tr>
</tbody>
</table>

14. REMUNERATION OF AFTRS COUNCIL

$         |

Aggregate amount of superannuation payments in connection with the retirement of councillors | 24,751   | 19,682 |
Remuneration received or due and receivable by AFTRS Council | 206,554  | 157,423 |
Total remuneration received or due and receivable by the AFTRS councillors | 231,305  | 177,105 |

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

<table>
<thead>
<tr>
<th>Remuneration Band</th>
<th>No 1999</th>
<th>No 1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>$Nil – $10,000</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>$10,001 – $20,000</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>$20,001 – $30,000</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>$140,001 – $150,000</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Total remuneration of AFTRS Council</td>
<td>231,305</td>
<td>177,105</td>
</tr>
</tbody>
</table>
14. **REMUNERATION OF AFTRS COUNCIL (CONT)**

The names of AFTRS Council members and executive receiving remuneration for 1998/99 were: T Miall (Chair), R Bishop (Director), A Myer, C Thomas, R Watts, R Perkins, L Miller (resigned 1 April 1999). Council members are remunerated fortnightly on the basis of an annual fee as per determinations of the Remuneration Tribunal.

15. **RELATED PARTY DISCLOSURES**

There were no related party transactions in the financial year ended 30 June 1999.

16. **REMUNERATION OF OFFICERS ABOVE $100,001**

Income received or due and receivable by officers

<table>
<thead>
<tr>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>103,127</td>
<td>101,426</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>$100,001 - $110,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>No 1</td>
</tr>
</tbody>
</table>

The officer remuneration includes all officers concerned with or taking part in the management of the AFTRS during 1998/99 except the Director. Details in relation to the Director have been incorporated into Note 14 Remuneration of AFTRS Council.

17. **REMUNERATION OF AUDITORS**

Remuneration to the Auditor-General for auditing the financial statements for the reporting period

<table>
<thead>
<tr>
<th>28,000</th>
<th>30,000</th>
</tr>
</thead>
</table>

No other services were provided by the Auditor-General during the reporting period.
18. SPECIAL PURPOSE RESERVE (SEE NOTE 10)

Kenneth Myer Fellowship Fund
To provide annual scholarship in producing

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fund opening balance</td>
<td>559</td>
<td>483</td>
</tr>
<tr>
<td>Plus income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donations, dividends, interest and share sales/revaluation</td>
<td>123</td>
<td>148</td>
</tr>
<tr>
<td>Less expenditure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bank charges &amp; share purchases</td>
<td>(6)</td>
<td>(52)</td>
</tr>
<tr>
<td>Scholarships</td>
<td>(15)</td>
<td>(20)</td>
</tr>
<tr>
<td>Fund closing balance</td>
<td>661</td>
<td>559</td>
</tr>
</tbody>
</table>

Represented by:

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank</td>
<td>100</td>
<td>71</td>
</tr>
<tr>
<td>Share portfolio</td>
<td>561</td>
<td>488</td>
</tr>
<tr>
<td>Total accumulated funds</td>
<td>661</td>
<td>559</td>
</tr>
</tbody>
</table>

19. 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.

20. FINANCIAL INSTRUMENTS

20A. Terms, conditions and accounting policies

<table>
<thead>
<tr>
<th>Financial instrument</th>
<th>Note</th>
<th>Accounting policies and methods (including recognition criteria and certainty of cash flows)</th>
<th>Nature of underlying instrument (including affecting the amount, timing and certainty of cash flows)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financial assets</td>
<td></td>
<td>Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.</td>
<td></td>
</tr>
<tr>
<td>Deposits at call</td>
<td>11A</td>
<td>Deposits are recognised at their nominal amounts. Interest is credited as it accrues.</td>
<td>Interest is earned on the daily balance at the prevailing daily rate for money on call and is paid at month end.</td>
</tr>
</tbody>
</table>
20. FINANCIAL INSTRUMENTS (CONT)

20A. Terms, conditions and accounting policies (cont)

<table>
<thead>
<tr>
<th>Financial instrument</th>
<th>Note</th>
<th>Accounting policies and methods (including recognition criteria and timing and certainty of cash flows)</th>
<th>Nature of underlying instrument (including affecting the amount, timing and certainty of cash flows)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receivables for goods &amp; services</td>
<td>11B</td>
<td>Receivables are recognised at the nominal amounts, less any provision for bad and doubtful debts.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Provisions are made when collection of the debt is judged to be less rather than more likely.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Credit terms are net 30 days.</td>
<td></td>
</tr>
<tr>
<td>Financial liabilities</td>
<td></td>
<td>Financial liabilities are recognised when a present obligation to another party is entered into and</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>the amount of the liability can be reliably measured.</td>
<td></td>
</tr>
<tr>
<td>Non-bank loans</td>
<td>8A</td>
<td>The loan is carried at the balance yet to be repaid. Interest is expensed as it accrues.</td>
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<tr>
<td></td>
<td></td>
<td>The loan is repayable in two equal instalments of principal and interest totalling $411k each over</td>
<td></td>
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<td></td>
<td></td>
<td>two financial years 1998/99 and 1999/2000. This will be affected by a net reduction of the</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>appropriation equivalent to each repayment. Effective interest rate is 2%.</td>
<td></td>
</tr>
<tr>
<td>Finance lease liabilities</td>
<td>8B</td>
<td>Liabilities are recognised at the present value of the minimum lease payments at the beginning of</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>the lease. The interest rate implicit in the lease averages 7.09%. The lease liability is secured</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>by the leased asset.</td>
<td></td>
</tr>
<tr>
<td>Trade creditors</td>
<td>9B</td>
<td>Creditors and accruals are recognised at their nominal amounts being the amounts at which the</td>
<td></td>
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<td></td>
<td>liabilities will be settled. Liabilities are recognised to the extent that the goods or services</td>
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<td></td>
<td>have been received (and irrespective of having been invoiced).</td>
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<td></td>
<td></td>
<td>Settlement for trade creditors is commonly net 30 days.</td>
<td></td>
</tr>
<tr>
<td>Other creditors</td>
<td>9C</td>
<td>As for trade creditors</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Other creditors are paid on a variety of terms including net 30, 14, 7 days and COD</td>
<td></td>
</tr>
</tbody>
</table>
## Financial Statements

| Interest Rate | Rate Interest | Average Eff | Rate Interest | Average Eff | Rate Interest | Average Eff | Rate Interest | Average Eff | Rate Interest | Average Eff | Rate Interest | Average Eff |
|---------------|---------------|-------------|---------------|-------------|---------------|-------------|---------------|-------------|-------------|---------------|-------------|---------------|-------------|
| $000          | $000          | $000        | $000          | $000        | $000          | $000        | $000          | $000        | $000        | $000          | $000        | $000          | $000        |
| 2 to 5 years  | 1 year or less| 1 to 2 years| 2 to 5 years  |

### Total Financial Assets (Recognised)

| Cash on hand | 11A | 9 | 9 | 9 | n/a | n/a |
| Cash at bank | 11A | 1,513 | 1,276 | 1,513 | 1,276 | 4.2% | 4.49% |
| Receivables for goods & services | 11B | 64 | 64 | n/a | n/a |
| Investments | 11C | 561 | 0 | 561 | 0 | n/a | n/a |

### Total Financial Assets (Recognised)

| 1,513 | 1,276 |
| 591 | 73 | 2,104 | 1,349 |

### Total Assets

| 31,195 | 32,014 |

### Financial Liabilities (Recognised)

| Non-bank loans | 8A | 384 | 384 | 0 | 384 |
| Finance Lease liabilities | 8B | 14 | 13 | 15 | 14 | 38 |
| Trade Creditors | 9B | 354 | 210 | 354 | 210 | n/a | n/a |
| Other Creditors | 9C | 291 | 335 | 291 | 335 | n/a | n/a |
20. FINANCIAL INSTRUMENTS (CONT)

20C. Net fair values of financial assets and 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.

20D. 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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