

AFTRS

ANNUAL REPORT 98/99



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.



excellence



AFTRS

AUSTRALIAN FILM
TELEVISION AND
RADIO SCHOOL

*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 X1 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*

OBJECTIVES AND VALUES

- ▶ 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

CONTENTS

7	Council Structure
9	Management Discussion
11	Financial and Staffing Resources Summary
13	Organisation Chart
14	Report of Operations
15	Objective 1:Preparation for Industry
22	Objective 2:Encouraging Excellence
29	Objective 3: National Access
41	Objective 4: Industry Collaboration
48	Objective 5: International Perspective
56	Objective 6: Social and Cultural Diversity
61	Objective 7: Research and Policy
66	Objective 8: Creative and Productive Environment
80	Appendixes
81	1. 1998 Graduates
83	2. Senior Staff Profiles
87	3. Guest Lecturers
97	4. Film Festival Awards and Recognitions
99	5. Sponsored Awards and Scholarships
100	6. Corporate Sponsors
102	7. Broadcast Sales
103	8. AFTRS Legislation
105	9. Abbreviations
106	Financial Statements
134	Index

HIGHLIGHTS

98/99

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.

INTRODUCTION

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

MANAGEMENT DISCUSSION

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 post graduate 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 AND STAFFING RESOURCES SUMMARY

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.

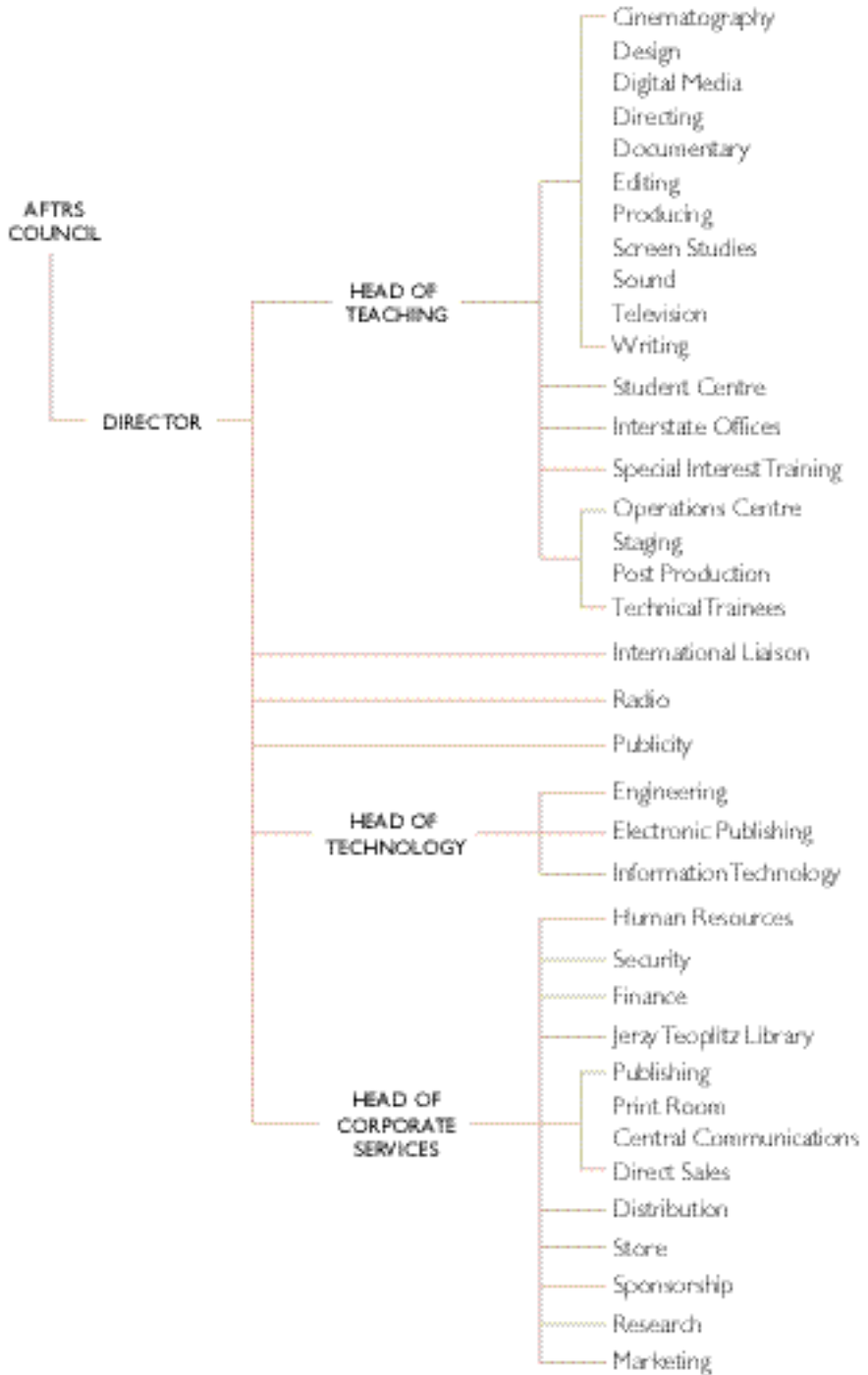


Flux (Michaela French), nominated for an AFI Award and invited to the Sydney, Melbourne and British short film festivals

Financial Summary

	1999 <i>Actual</i> \$'000	1998 <i>Actual</i> \$'000
OPERATING STATEMENT		
Revenues from independent sources	1,611	1,612
Employee expenses	6,972	6,913
Operating expenses	6,148	5,787
Depreciation	2,003	2,086
Total expenses	15,123	14,786
Net cost of services	13,512	13,174
Parliamentary appropriations	12,458	12,402
Surplus/(deficit) before abnormals	(1,054)	(772)
STATEMENT OF ASSETS AND LIABILITIES		
Total assets	31,395	32,014
Total liabilities	2,574	2,649
Equity	28,821	29,365

ORGANISATION CHART



REPORT



PREPARATION FOR INDUSTRY

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 Pay TV 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, pp 87-96).

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 ¶

<i>Course</i>	<i>Females</i>	<i>Males</i>	<i>Total</i>
Location Sound Recording Certificate	0	4	4
Commercial Radio Broadcasters Certificate	4	6	10
Graduate Certificate in Screen Composition	1	2	3
Certificate in 3D Animation	1	4	5
Graduate Diploma of Arts (TV Producing – Non-Drama)	4	4	8
Graduate Diploma of Arts (Film & Television)	12	15	27
Master of Arts (Film & Television)	20	15	35
Master of Arts (Film & Television) (Hons)	1	4	5
Total	43	54	97



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



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.

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

<i>Staff</i>	<i>Project</i>	<i>Replacement</i>
Head of Documentary <i>Trevor Graham</i>	<i>Tosca</i>	Maree Delofski
Head of Producing <i>Pat Lovell</i>	<i>Tosca</i>	Glenys Rowe
Head of Sound <i>Annie Breslin</i>	<i>Soft Fruit</i> <i>Passion</i>	Guntis Sics Gethin Creagh Peter Fenton
Melbourne Project Officer <i>Kathy Mueller</i>	<i>Pig's Breakfast</i>	Sally Ingleton

OBJECTIVE

2 ENCOURAGING EXCELLENCE

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.



Mozzie (Dylan Yeo)

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

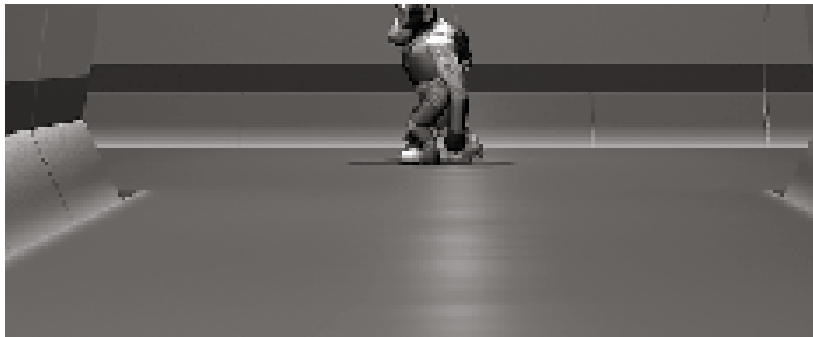
The films made by digital media students received great acclaim this year. The inaugural graduate output was highly successful and productions from the second year are having a similarly high impact. Three digitally animated films were screened at 29 festivals, including the world's most important animation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

At the 1998 British Short Film Festival, Tony Thorne introduced his film *Servicing 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

Project Vlad (Aaron Rogers), a finalist in the 1999 AFI awards for best sound and best animation

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'.

OBJECTIVE
3 NATIONAL
 ACCESS

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.

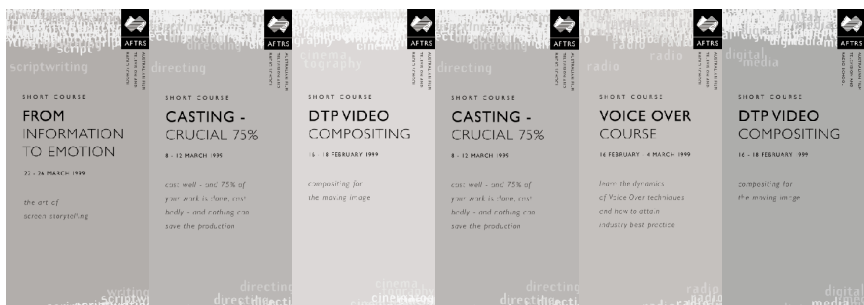


Table 1: National Access Statistics – Number of Courses by Participants

State	No of Courses	No of Participants 1998/99	Male	Female	Student Days ¹	Student Days ¹ 1997/98
NSW	96	2,203	1,036	1,167	5,219	4,338
QLD	29	963	482	481	897	1,220 ²
VIC	53	1,576	767	809	2,475	2,670
SA	8	431	259	172	286	499
TAS	3	37	22	15	157	58
WA	5	44	20	24	103	154
NT	1	12	10	2	24	184
Total	195	5,266	2,596	2,670	9,161	9,123

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

Course	No of Courses	No of Participants	%	Male	Female	Student Days ¹ 1998/99
Cinematography	5	63	1.0	44	19	206
Design	6	57	1.0	18	39	255
Digital	22	176	3.0	105	71	615
Directing	8	86	2.0	47	39	394
Documentary	21	554	11.0	218	336	665
Editing	12	245	5.0	110	135	506
Multimedia and Internet	3	25	0.5	16	9	76
Producing	18	329	6.0	163	166	1,844
Radio	15	155	3.0	79	76	854
Screen Studies	8	231	4.0	103	128	231
Sound	7	45	1.0	30	15	207
SummerSkill	30	2,670	50.5	1,413	1,257	1,335
Television	10	109	2.0	43	66	463
Writing	17	199	4.0	85	114	1,173
Other ²	13	322	6.0	122	200	337
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 Stella 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 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 BTQ7/Imagehead.



*Left to right:
Dina Gillespie, Dina
Panozzo and Bruna
Papendrea in Let's Wait*

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.

Library Services 1994 to 1999

<i>Year</i>	<i>Loans Inquiries</i>	<i>Phone Requests</i>
1994/95	25,173	3,655
1995/96	26,199	3,531
1996/97	26,326	4,164
1997/98	27,010	3,703
1998/99	27,754	5,280

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



*Ronny Augustine in
Jungle Bunny, screened
at the Palm Springs
Short Film Festival, USA*



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

<i>Location at time of application</i>	<i>Applicants for 1999</i>	<i>Intake 1999</i>
NSW	239 (68.0%)	60 (72.0%)
VIC	33 (9.4%)	5 (6.0%)
QLD	24 (6.9%)	7 (8.5%)
SA	10 (2.9%)	–
TAS	3 (0.8%)	3 (3.7%)
WA	12 (3.4%)	3 (3.7%)
NT	1 (0.3%)	1 (1.1%)
ACT	5 (1.4%)	2 (2.5%)
NZ	12 (3.5%)	2 (2.5%)
Other Overseas	11 (3.4%)	–
Total	350 (100%)	83 (100%)

OBJECTIVE 4

INDUSTRY COLLABORATION

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, Cameraquip, 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' (pp48-55) and 'Research and Policy' (pp61-65).

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, Dfilm, 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.



Cayde Tasker (above) and Frederick Miragliotta in Inheritance, screened at the Melbourne Film Festival

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 Alias Wavefront 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. Over 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 HM3D, Channel 9, Dfilm, 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 Malleeson 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 FARB through the following initiatives:

- > One-year FARB correspondence course 'Commercial Radio Programming', which attracted 33 participants Australia-wide.
- > FARB 'Residential Weekend Workshop', attended by station managers and program directors from all major radio networks and metropolitan stations.
- > FARB 'Weekend Workshop for Advanced Copywriters' held in conjunction with the FARB/AGM awards held in Melbourne.
- > FARB 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 NSWFTO, 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 internship 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:

- > Luke Dunn Gielmuda – *Paperback Hero*, sound post.
- > Royce Sanderson – *Fresh Air*, sound post.
- > Frank Davey – *Water Rats*, location recording.

Writing students Andrew Duval and Giulia 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.

OBJECTIVE
5
INTERNATIONAL
PERSPECTIVE

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' (pp22-28) has a focus on festivals and awards which are often internationally based, and 'Research and Policy' (pp61-65) 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.

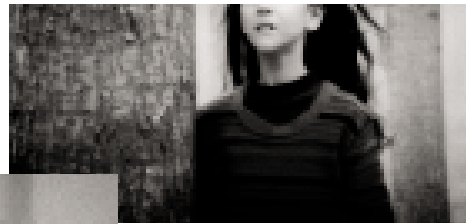
New Zealand Internships

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

- > Andrew Commis, 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.



*Alana de Roma in
Little Echo Lost,
which was invited to
Telluride and the New
York film festivals*

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 Polidoro, 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 MAMPIST 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 MAMPIST 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 Créteil 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', p24 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 DC. 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 Antenna Cinema 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 (Cinemia), 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.



*Dina Panozzo
and Russell Keifel
in Let's Wait*

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 Di Terni, 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 Ansel, 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.

OBJECTIVE

6 SOCIAL AND CULTURAL DIVERSITY

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' (pp48-57) 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' (pp22-28) 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 'Whatja Whatjin', 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 NSWFTO, 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 Red 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.

Indigenous Program Initiatives – Statistical Information 1998/99

State	Activities	Students	Fee Subsidies	Attachments/Scholarships	Ancillary Support	Student Days
ACT	–	–	1	–	1	6
NSW	–	–	2	3	1	437
QLD	1	4	–	–	–	20
WA	–	–	3	–	2	18
NT	1	11	–	–	–	55
SA	2	3	–	–	–	13
VIC	1	14	–	–	–	84
Totals	5	32	6	3	4	633

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.

Christina 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

State	Activities	Students	Fee Subsidies	Attachments/ Scholarships	Ancillary Support	Student Days
NSW	2	47	11	1	1	135
NT	–	–	1	–	–	3
VIC	2	94	2	–	1	67
Totals	4	141	14	1	2	205

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.

OBJECTIVE 7

RESEARCH AND POLICY

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. The

Mark Lee (right) and Roxanne Wilson in *Honour*



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 Qdox, 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 *Jedda* 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 Hartford, Connecticut. Patrick also delivered a paper at the UTS 'Post Innocence' conference.

OBJECTIVE



CREATIVE + PRODUCTIVE ENVIRONMENT

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, p13). 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.

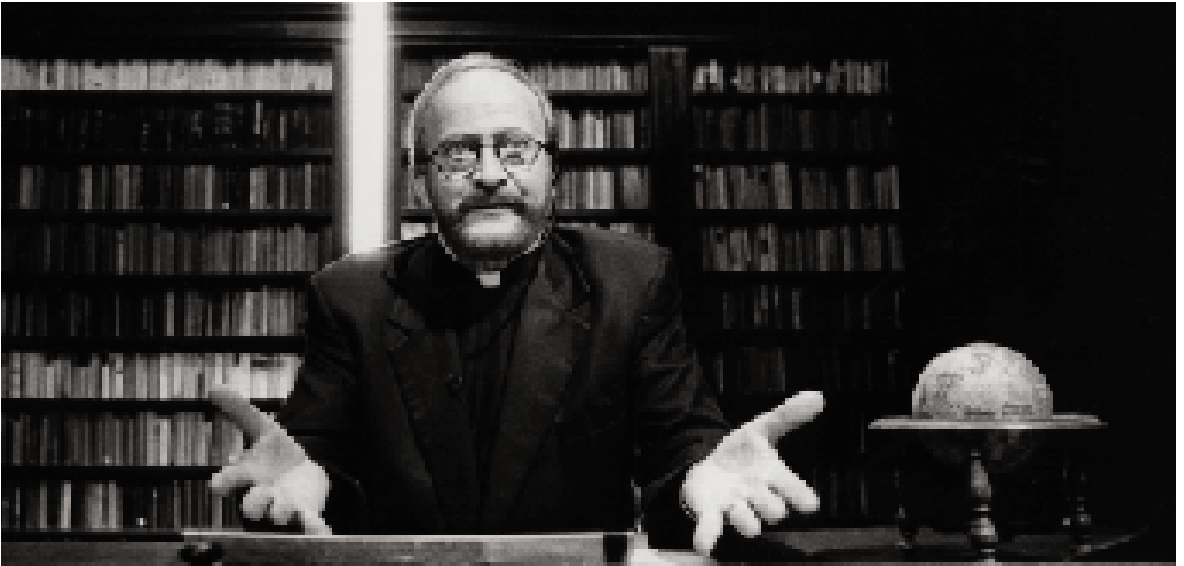
The news system was also upgraded, with a digital news access and production system package called NewsBoss, which receives a news data text service from AAP via a dedicated phone line.

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.

*George Whaley
in The Tower*



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

AY2K 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/NSWFTO '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)

	<i>Male F/T</i>	<i>Male P/T</i>	<i>Female F/T</i>	<i>Female P/T</i>	<i>Total</i>
<i>Sydney</i>					
Statutory Office					
Holders	1	–	–	–	1
b) SES equivalent	1	–	2	–	3
c) Below SES	49	1	40	7	97
d) Temporary	–	–	–	–	–
Total	51	1	42	7	101

	Male F/T	Male P/T	Female F/T	Female P/T	Total
<i>Melbourne</i>					
a) Below SES	1	1	1	–	3
b) Temporary	–	–	–	–	–
Total	1	1	1	–	3
<i>Brisbane</i>					
a) Below SES	–	–	2	–	2
b) Temporary	–	–	–	–	–
Total	–	–	2	–	2
<i>Adelaide</i>					
a) Below SES	–	–	–	1	1
b) Temporary	–	–	–	–	–
Total	–	–	–	1	1

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)

	Male	Female	Total	NESB
Senior Management	2	2	4	–
Management/ Heads of Department	13	11	24	–
Teaching/Training	12	5	17	–
Administration	4	34	38	5
Technical	21	1	22	3
Support	2	–	2	1

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.

Representation of EEO Target Groups within Salary Bands

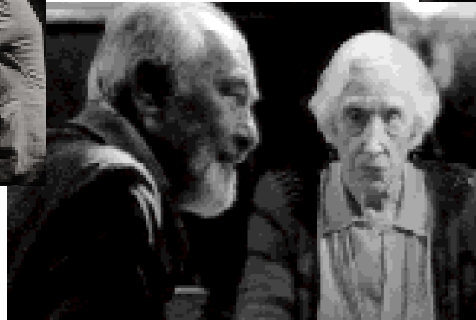
	<i>NESB</i>	<i>ATSI</i>	<i>PWD</i>	<i>Women</i>
To \$27251	2	–	–	1
\$27252–\$30943	–	–	–	3
\$30944–\$34302	2	–	–	12
\$34303–\$38462	3	–	–	10
\$38463–\$41895	1	–	–	2
\$41896–\$49019	1	1	–	6
\$49020–\$58952	–	–	–	11
\$58953–\$71359	–	–	–	6
Over \$71359	–	–	–	2

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 (OH&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 OH&S. The OH&S Committee held four meetings in 1998/99. OH&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 OH&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. OH&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.



*Ben Gabriel, Dorothy Cox
and Iris Sand in
Triple Word Score*



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' (p58).

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
 - > DWM 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 Ostores 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 10,778m² of space over three levels. Approximately 2,000m² is office space for 81 of the staff (av 20m² each), and 26 operations, engineering and security positions work principally in the theatres, studios and workshops.

The areas currently leased interstate are:

State	No of Positions	Size	Usage	Annual Rental
Victoria - Melbourne	5 staff	80m ² 390m ²	Offices Lecture Rooms and Editing Facilities	\$104,000
Queensland - Brisbane	2 staff, 1 contractor	135m ²	Offices, Lecture Rooms	\$24,000
Sth Australia - Adelaide	1 staff, 1 contractor	40m ²	Offices	\$6,384

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.

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.



APPENDIXES

APPENDIX

ONE

1999 Graduates – Master of Arts (Film & Television) (Hons)

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

1999 Graduates – Master of Arts (Film & Television)

Andrew Commis – Cinematography	Thomas Hearn - Documentary
Anthony Davison – Cinematography	Kym Ortenburg - Documentary
Damon Escott – Cinematography	Rosie Beaumont - Documentary/Editing
Janet Hines – Cinematography	Annette McLernon – Documentary/Editing
Chris Taylor – Cinematography	Karryn de Cinque – Editing
Alexander Barton – Design	Karen Fleming – Editing
Amanda Bialek-Wester – Design	Andrea Lang – Editing
Benay Ellison – Design	Bin Li – Editing
Bethwyn Garswood – Design	Lesley Dyer – Producing
Nell Hanson – Design	Aline Jacques – Producing
Marianne McKeon – Design	Jane Keneally – Producing
Michael Smale – Design	Cheryl Wood – Producing
Niki Bern – Digital Media	Kathleen Cantarella – Scriptwriting
Michaela French – Digital Media	Andrew Duval – Scriptwriting
Jonathan Hairman – Digital Media	Anthony Johnsen – Scriptwriting
Aaron Rogers – Digital Media	Giula Sandler – Scriptwriting
Dylan Yeo – Digital Media	Luke Dunn Gielmuda – Sound
Mairi Cameron – Directing	Philip Myers – Sound
Alex Chomicz – Directing	Christina Papangelis – Sound
Erica Glynn – Directing	Royce Sanderson – Sound
Philip Joseph – Directing	
Zok Nyste – Directing	
Akhim Dev – Documentary	

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

APPENDIX

TWO

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 Bennet 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 newsread 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.

APPENDIX

THREE

GUEST LECTURERS, 1998/99

Cinematography

Helen Barrow – Director of Photography (DOP)
Russell Boyd, ACS – DOP
Keith Bryant – Focus Puller
David Burr, ACS – DOP
Geoff Burton, ACS – DOP
Pieter de Vries, ACS – DOP
Ross Emery – DOP
Pat Fiske – Director/Producer
Denise Haslem – Editor
Ray Henman, ACS – DOP

Calum McFarlane - Camera Operator
Steve Newman, ACS – DOP
Grant Page – Stunt Co-ordinator
Jo Parker – DOP
John Seale, ACS – DOP
David Wakeley, ACS – DOP
John Whitteron – DOP
Simon Wicks – Film Lab Technician
Tony Wilson, ACS – DOP

Design

Kerrie Ainsworth – Art Director
Sandra Alexander – Production Manager
Mike Bridges – Production Designer
Kim Buddee – Production Designer
Martin Crouch – Photoshop Lecturer
Stephen Curtis – Production Designer
Michelle Dado – Production Designer
Robert Dein – Art Director/Production Designer
Linda Dement – After Effects Specialist
Soren Dyne – Visual Effects Specialist
Shana Fishbein – Flint Flame/Compositing Specialist
Alan Fleming – Set Builder
Colin Gibson – Designer/Visual Effects Specialist
Zenda Graves – Stunt Performer
Maude Heath – Location Manager
Robert Herbert – Production Designer/Director
Andrea Hood – Costume Specialist
Steve Windon – DOP

Roger Kirk – Costume Designer
Edie Kurzer – Costume/Production Designer
George Little – Production Designer
Nick McCallum – Production Designer
Janet Merewether – Production/Titles Designer
Lewis Morley – Modelmaker
Peter Neufeld – Lighting Designer/
Mini CAD Specialist
Luigi Pittorino – Production Designer
Peter Pound – Storyboarder
Reece Robinson – Art Director/Special
Effects Co-ordinator
Peter Sheehan – Story Boarder/Animator
Mark Stiles – Writer/Producer/Director
Sarah Stollman – Production Designer
Edward Waring – Location Manager
Margot Wilson – Costume Designer

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	Ben Osmo – Sound Tutor
Di Drew – Director	Grant Page – Stunt Liaison
Arnum Endean – Storyboard Artist	Joy Sargant – Casting Tutor
Pat Fiske – Producer/Director/Sound Recordist	Acey Teasdale – Transactional Analyst
Bob Howard – First AD	Graham Thorburn – Director
Louise Johnson – Director	John Vidler – Television Lecturer
Chrissie Koltai – Choreographer	Stephen Wallace – Director
Dr David McNeill – Art Historian	

Documentary

Erika Addis – Cinematographer	Gillian Leahy – Writer/Director/Lecturer in film production, UTS
Andrew Belletty – Sound Editor/Sound Recordist	Susan MacKinnon – Documentary Investment Manager, FFC
Kyla Brettle – Director	Bob Connolly – Director/CEO, Film Australia
Dominic Case – Technical Services Director, Atlab	
Barbara Chobocky – Producer/Director	

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

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
Phillippa 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 Dfilm
Alan Finney – Vice President/Managing Director Australia/New Zealand, Buena
Jane Forrest – Administrator Project Development and Finance, NSWFTO
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/Pay TV
Valerie Queva – Lecturer in Film and Independent Script Assessor
Libby Rhys-Jones – General Manager, NSW Roadshow Film Distributors

Glenys Rowe – Independent Producer
 Sue Seeary – Investment Manager, FFC
 Michael Selwyn – Managing Director, United International Pictures
 Greg Smith – Executive Director, Content Capitol (FLIC)
 Nina Stevenson – Lawyer, Nina Stevenson and Associates
 John Thornhill – Marketing Manager, Beyond Distribution
 Victoria Treole – Miramax Films/Acquisition Australia
 Andrew Urban – Freelance Journalist/Film Critic
 Hamish Watson – Lawyer, Nina Stevenson and Associates
 Robyn Watts – Chief Executive, Southern Star Sales
 David Williams – Solicitor, Malleson Stephen Jaques
 Christine Woodruff – Film Music Supervisor

Radio

Sandy Aloisi – 2UE	Phil Charley – Consultant
Paul Bartlett – 2WS	Pip Conlon – ABC
Kevin Best – ARN	Glenn Daniel – 2WS
Georgia Brown – Consultant	John Dickson – Stooges NZ
Kevin Brumpton – Mulray Productions	John Downs – RMK
Andrew Buchanan – ABC	Ann Edwards – ABC
Simon Carey – 2WS	Steve Fox – MIX 106.5
Brian Carlton – 2MMM	Fiona Guthrie – ABC
Peter Castaldi – Film Critic	Mike Hammond – TV/Radio Presenter
Trevor Hall – Applaudio	Joel Rheinberger – 2MMM
Wayne Hampshire – RCS	David Rogerson – 2WS
Ian Heydon – Consultant	Peter Saxon – Radiowise
Bob Hughes – ABC	Terry Simpson – 2WS
Graham Knowles – MIX 106.5	Roz Sinclair – MIX 106.5
Peter Kukurra – 2UE	Graham Smith – SEA FM
Alexsandra Lyall – RMB	Mark Spurway – 2SM
Phil McNabb – 2WS	Brad Storey – MIX 106.5
Nicola Mills – 2DAY	Roger Summerhill – Power FM
Darryl Missen – D&T Sound	Hans Torv – 2WS
Jason Morrison – 2GB	Steven Turner – ABC
Steven O'Doherty – MP, State Parliament	Jane Ubrihien – MIX 106.5
Murray Olds – 2UE	Ian Vaille – ABC
Jim Pike – RMK	Jo Van – 2WS
Russell Powell – ABC	Ian Walker – Radio Vienna
David Raines – RPV	Peter Watson – 2LG

Sound

Chris Alderton – Sound Recordist	Ben Osmo – Sound Recordist
Gethin Creagh – Mixer	Martin Oswin – Sound Recordist
Bob Dickson – Sound Producer, Advertising	Jane Patterson – Sound Editor
Leigh Elmes – Editor	Andrew Plain – Sound Editor
Peter Fenton – Mixer	Guntis Sics – Sound Recordist
Phil Heywood – Mixer	Pete Townend – Sound Editor
Alasdair MacFarlane – Mixer	Gareth Vanderhope – Sound Editor
Gavin Marsh – Sound Recordist	Phil Winters – Sound Editor
Linda Murdoch – 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	Ian David – Children's Programming Writer
Geoffrey Atherden – Writer/Creator	Erica Glynn – Writer/Director
Paolo Bassi – Writer/Director	Wendy Gray – Producer/Creator
Susan Bower – Script Producer	John Haeny – Sound Engineer
Richard Brennan – Producer	Kevin Jackson – Acting Lecturer, NIDA
Tamara Burnstock – Producer, ABC-TV Children's Programming	Mark Lazarus – Producer
Robert Carter – Writer/Director	Bevan Lee – Commissioning Drama Editor, Channel 7
Robert Connolly – Producer	Jill Moonie – Educational Video Producer
Peter Neale – Writer/Script Editor	Jacqueline Turnur – Lecturer, NYU
Rachel Perkins – Writer/Producer/Director	Robert Watson – Production Executive
Andy Ryan – Writer/Script Editor	John Wilson – Writer/Producer
Ivan Sen – Writer/Director	OTEM (Open Training and Education Network)
Katherine Thomson – Writer	

STATE OFFICES

Queensland

Steve Ahern – Radio Lecturer	Sue Milliken – Producer
Jan Aird – Producer	Gene Moller ACS – DOP
James Bogle – Director	David Parker – Writer/Producer/DOP
David Burr – DOP	Chris Peacock – Writer/Producer/Director
Priscilla Cameron – Writer/Producer/Director	Joel Pearlman – General Manager, Marketing
Robert Carter – Writer/Director	Liddy Clark – Casting Consultant and Acquisitions, Village Roadshow
Tony Cavanaugh – Writer/Producer	Russell Porter – Writer/Producer/Director
Evan Clarry – Writer/Producer /Director	

Geoff Cooper – Producer	Brian Quinn – Film Accountant
Philip Cross – DOP	Bruce Redman – Producer
Tony de Pasquale – Writer/Producer/Director	Glenys Rowe – Producer
Julie Forster – Production Manager	John Ruane – Director
Chris Fraser – TV and Video Lecturer	Karl Scott – Film Lawyer
Fiona Guthrie – Radio Producer	Michael Scott – 1st Assistant Director
Wayne Hayes – Editor/Post Production Supervisor	Jonathon Shiff – Producer
Defrim Isai – Project Manager, PFTC	John Stokes, ACS – DOP
Ron Johanson, ACS – DOP	Charlie Strachan – Writer
Richard Jones – Multimedia Writer/Producer/Director	Nadia Tass – Director/Producer
Aaron Leong – Focus Puller	Mark Wareham, ACS – DOP
Joe Losurdo – Insurance Underwriter	Michelle Warner – Writer/Producer/Director
Elizabeth Mansutti – Writer	Brendan Williams – DOP
Gill McKinlay – Project Supervisor, AFC	Randall Wood – Director/DOP
David McRobbie – Writer	

South Australia

Mario Andreacchio – Director	John Lonie – Writer
Tony Clark – DOP	David Swann – Actor
Christopher Faull – 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	Michael Brindley – Writer
Adrian Baker – Cinemedia	Michael Buckley – Multimedia Producer
Fiona Banks – Writer/Director	Craig Carter – Sound Designer
John Barcham – Visual Effects Consultant	Rose Chong – Costume Designer
Shane Betts – Editor	Pauline Clague – Producer, AFC
Jill Bilcock – Editor	Sharon Connolly – CEO, Film Australia
Prof John Bird – IT Consultant	Gary Conway – Director
Jana Blair – Production Secretary	Melanie Coombes – Producer
Annette Blonski – Script Editor	Peter Culpán – New Generation Stunts
Sonia Borg – Writer	Kim Dalton – Melbourne Representative, Beyond International (now CEO, AFC)
Tait Brady – Palace Films	

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 – Composer
 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

Darrell Martin – DOP
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 – DOP

Western Australia

Tait Brady – Palace Films
Chris Fraser – AFTRS Cinematography Lecturer
Mark Gooder – Becker Entertainment
Dr Nadine Henley – Edith Cowan University

APPENDIX

FOUR

FILM FESTIVAL AWARDS AND RECOGNITIONS, 1998/99

Festival dei Festival, International Festival of Short Film, Rome, Italy, 1998

Reva Childs	<i>Freestyle</i>	Isola d'Oro (Golden Island) Award for best editing
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Melbourne International Film Festival, Australia, 1998

Rosemary Hesp	<i>Relative Strangers</i>	Kino Award for Creative Excellence
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Chicago International Film Festival, USA, 1998

Rosemary Hesp	<i>Relative Strangers</i>	Gold Plaque, Student Documentary Category
Ian Walker	<i>The Naked Lady Vanishes</i>	Gold Plaque, Student Documentary Category

Australian International Film Festival, Canberra, Australia, 1998

Adam Blaiklock	<i>Domesticated Animals</i>	Jury Award for Best Direction
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'Women on Women' Film Festival, Sydney, Australia, 1998

Rosemary Hesp	<i>Relative Strangers</i>	Best Short Film
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Nescafe Short Film Awards, Australia, 1998

Nick Tantaró	<i>The Drip</i>	Winner
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Sydney New Film and Video Awards, Australia, 1998

Chantal Contouri	<i>Vincent's Regret</i>	Best Performance
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'Camerimage '98', International Film Festival of the Art of Cinematography, Torun, Poland, 1998

Daniel Featherstone	<i>Great Falls</i>	Best Student Cinematographer
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Rencontres Internationales Henri Langlois, Poitiers International Film Festival, France, 1998

Rosemary Hesp *Relative Strangers* Canal Plus Prize

Golden Gate Awards, San Francisco International Film Festival, USA, 1999

Rosemary Hesp *Relative Strangers* Silver Spire, Short Documentary
Category

Golden Reel Awards, Motion Picture Sound Editors Guild, Los Angeles, USA, 1999

Luke Dunn Gielmuda *Preoccupied* Verna Fields Award for Best Sound
Editing in a Student Film

Australian Effects and Animation Festival, Sydney, Australia, 1999

Antoinette Starkiewicz *Zipper* Honourable Mention

North Carolina Film Festival, Greensboro, USA, 1999

Rosemary Hesp *Relative Strangers* Best International Film

Dendy Awards, Sydney Film Festival, Australia, 1999

Antoinette Starkiewicz *Zipper* Commended, General Category

ATOM Awards, Melbourne, Australia, 1999

Rosemary Hesp *Relative Strangers* Best Tertiary Documentary

St Kilda Film Festival, Melbourne, Australia, 1999

Melanie Sandford *Relative Strangers* Best Achievement in Editing
Yves Stening *Great Falls* Best New Director

APPENDIX

FIVE

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 Glynn

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*

SMPTÉ 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

APPENDIX

SIX

CORPORATE SPONSORS, 1998/99

2BH/106.9FM, Broken Hill, NSW	Dfilm Services
2EC/POWER FM, Bega, NSW	Digital Media International
2GF/2CLR, Grafton, NSW	Digital Pictures
2PK/2ROK Parkes, NSW	Digiteyes Pty Ltd
2RE/MAX FM, Taree, NSW	Dolby Laboratories Inc
2RG/2RGF, Griffith, NSW	<i>Encore Magazine</i>
3SH/3SHI, Swan Hill, VIC	Ethnic Affairs Commission NSW
4KZ/KOOL FM, Innisfail, QLD	Federation of Australian Radio
5CS, Port Pirie, SA	Broadcasters (FARB)
5MU, Murray Bridge, SA	Film Australia Limited
SEA FM, Gold Coast, QLD	Focus Productions Pty Ltd
SUN FM, Beaudesert, QLD	Fox Studios Australia
AAV Australia	Frameworks Film
ABC-TV	Future Reality
Air New Zealand	Global Television Pty Ltd
Alias Wavefront	Gordon, Tony
Ansett Australia	Heidtman & Co
Atlab Australia	HSV7, Melbourne
Audio Sound Centre	<i>if Independent Filmmakers Magazine</i>
Austereo Ltd	Innovative Sound and Media Technologies
Australian Cinematographers Society (ACS)	Kodak (Australasia) Pty Ltd
Australian Radio Network Pty Ltd	Leong, Aron
Australian Screen Editors (ASE)	Mad One Generators
Autodesk Australia	McCaughey, James
AVID Technology (Aust) Pty Ltd	MTV Australia
Cameraquip (Australia) Pty Ltd	Music for Pictures
Colourfast Systems	Myer, Andrew V
Complete Post	Myer, estate of the late Kenneth

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
Sydney 2000 Olympic Arts Festivals – Reaching the World – 1999
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 ét 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

APPENDIX

EIGHT

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.

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

Powers of the school

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

APPENDIX

NINE

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
CBAA	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
OH&S	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
SMPTE	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.

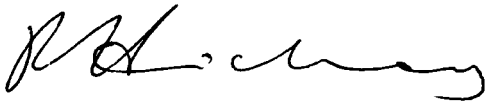
The audit opinion expressed in this report has been formed on the above basis.

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

A handwritten signature in black ink, appearing to read 'P. Hinchey', written in a cursive style.

*Paul Hinchey
Senior Director*

Delegate of the Auditor-General

*Sydney
16 September 1999*

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 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

	Note	1999 \$'000	1998 \$'000
DEBT			
Loans	8A	384	768
Leases	8B	67	80
Total debt		451	848
PROVISIONS AND PAYABLES			
Employees	9A	1,478	1,256
Suppliers	9B	354	210
Other	9C	291	335
Total provisions and payables		2,123	1,801
Total liabilities		2,574	2,649
EQUITY			
Revaluation reserve	10	7,349	7,349
Special Purpose Reserves	10	661	0
Accumulated surplus (deficit)	10	20,811	22,016
Total equity		28,821	29,365
Total liabilities and equity		31,395	32,014
FINANCIAL ASSETS			
Cash	11A	1,522	1,285
Receivables	11B	21	64
Investments	11C	561	0
Total financial assets		2,104	1,349
NON-FINANCIAL ASSETS			
Land and buildings	12	21,052	21,517
Plant and equipment	12	8,076	8,936
Inventories	12F	101	0
Other	12G	62	212
Total non-financial assets		29,291	30,665
Total assets		31,395	32,014
Current liabilities		1,847	1,204
Non-current liabilities		727	1,445
Current assets		2,267	1,561
Non-current assets		29,128	30,453

The accompanying notes form part of these financial statements.

OPERATING STATEMENT

FOR THE YEAR ENDED 30 JUNE 1999

	<i>Note</i>	1999 \$'000	1998 \$'000
NET COST OF SERVICES			
Operating expenses			
Employee expenses	4A	6,972	6,913
Suppliers	4B	6,069	5,646
Depreciation and amortisation	4C	2,003	2,086
Write-down of assets		0	0
Net loss from sale of assets	4D	64	122
Interest	4E	15	19
Total operating expenses		15,123	14,786
Operating revenues from independent sources			
Sales of goods and services	5A	1,034	1,039
Interest	5B	75	77
Net gain on disposal of assets		0	0
Other revenue	5C	502	496
Total operating revenues from independent sources		1,611	1,612
Net cost of services		13,512	13,174
REVENUES FROM GOVERNMENT			
Revenues from government			
Parliamentary appropriations	6A	12,458	12,402
Total revenues from government		12,458	12,402
Surplus (deficit) of revenues from government over net cost of services, before abnormal items		(1,054)	(772)
Abnormal items	7	510	0
Surplus (deficit)		544	772
Accumulated surplus (deficit) at beginning of reporting period		22,016	22,788
Transfer to Special Purpose Reserve	18	(661)	0
Accumulated surplus (deficit) at end of reporting period		20,811	22,016

The accompanying notes form part of these financial statements.

STATEMENT OF CASHFLOWS

FOR THE YEAR ENDED 30 JUNE 1999

	1999	1998
	\$'000	\$'000
OPERATING ACTIVITIES		
Cash received		
Appropriations	12,458	12,402
Sales of goods and services	1,487	1,643
Interest	75	75
Total cash received	14,020	14,120
Cash used		
Employees	(6,906)	(7,002)
Suppliers	(5,672)	(5,575)
Interest	(15)	(3)
Total cash used	(12,593)	(12,580)
Net cash from operating activities	1,427	1,540
INVESTING ACTIVITIES		
Cash received		
Proceeds from sale of property, plant and equipment	101	68
Special Purpose Funds brought to account	100	0
Total cash received	201	68
Cash used		
Total cash used	(994)	(1,002)
Net cash from investing activities	(793)	(934)
FINANCING ACTIVITIES		
Cash received		
Proceeds from debt	0	0
Total cash received	0	0
Cash used		
Repayment of debt	(397)	(8)
Total cash used	(397)	(8)
Net cash from financing activities	(397)	(8)
Net increase/(decrease) in cash held	237	598
Add cash at 1 July	1,285	687
Cash at 30 June	1,522	1,285

The accompanying notes form part of these financial statements.

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 1999

	1999 \$'000	1998 \$'000
BY TYPE		
CAPITAL COMMITMENTS		
Plant and equipment	23	114
Total capital commitments	23	114
OTHER COMMITMENTS		
Operating leases	168	271
Other commitments	427	826
Total other commitments	595	1,097
COMMITMENTS RECEIVABLE		
	0	0
Net commitments	618	1,211
BY MATURITY		
All net commitments		
One year or less	510	1,073
From one to two years	76	111
From two to five years	32	27
Over five years	-	-
Net commitments	618	1,211
Operating lease commitments		
One year or less	137	133
From one to two years	31	111
From two to five years	0	27
Over five years	168	271

Net commitments

1. Plant and equipment commitments include contracts for purchase of software for the library management system.
2. Operating leases include rental of offices and teaching accommodation at AFTRS interstate branches.
3. Other commitments include obligations for purchase of goods or supply of services under contractual obligations.

The accompanying notes form part of these 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

NOTE	DESCRIPTION
1	Summary of Significant Accounting Policies
2	Segment Reporting
3	Economic Dependency
4	Goods and Services Expenses
5	Operating Revenues from Independent Sources
6	Revenues from Government
7	Extraordinary Item
8	Debt
9	Provisions and Payables
10	Equity
11	Financial Assets
12	Non-Financial Assets
13	Cash Flow Reconciliation
14	Remuneration of AFTRS Council
15	Related Party Disclosures
16	Remuneration of Officers above \$100,001
17	Remuneration of Auditors
18	Special Purpose Reserve
19	Insurance
20	Financial Instruments

TABLE OF CONTENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 1999

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:

	1999	1998
Buildings on leasehold land	40 years	40 years
Leasehold land	72 years	72 years
Plant and equipment	3 to 20 years	3 to 7 years

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' 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.

	1999	1998
	\$'000	\$'000
4. GOODS AND SERVICES EXPENSES		
4A. Employee expenses		
Basic remuneration for services provided	6,905	6,880
Separation and redundancy	67	33
Total remuneration	<u>6,972</u>	<u>6,913</u>
4B. Suppliers' expenses		
Supply of goods and services	5,936	5,554
Operating lease rentals	133	92
Total suppliers expenses	<u>6,069</u>	<u>5,646</u>
4C. Depreciation and amortisation		
Depreciation of property, plant and equipment	1,950	2,025
Amortisation of leased assets	53	61
Total expenses	<u>2,003</u>	<u>2,086</u>
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:		
Buildings	457	455
Leasehold improvements	0	53
Plant and equipment	1,546	1,578
Total expense	<u>2,003</u>	<u>2,086</u>
4D. Net losses from sale of assets		
Non-financial Assets		
Property, plant and equipment	64	122
Total net losses	<u>64</u>	<u>122</u>
4E. Interest expenses		
Finance charges on lease liabilities	5	3
Interest payable	10	16
Total interest expenses	<u>15</u>	<u>19</u>
5. OPERATING REVENUES FROM INDEPENDENT SOURCES		
5A. Sales of goods and services		
Course fees	853	912
Sales revenue	181	127
Total sales of goods and services	<u>1,034</u>	<u>1,039</u>

	1999 \$'000	1998 \$'000
5. OPERATING REVENUES FROM INDEPENDENT SOURCES (CONT)		
5B. Interest		
Deposits	75	77
Total interest	75	77
5C. Other revenues		
Funds from other organisations*	330	337
Student film royalties – AFTRS share	54	64
Miscellaneous	118	95
Total other revenues	502	496

* 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

Appropriations Act No 1	12,047	12,402
Repayment of borrowings and interest from appropriations	441	–
	12,458	12,402

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

Non-bank loan	384	768
Total loans	384	768

Loans at the reporting date are payable as follows:

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

	1999 \$'000	1998 \$'000
8. DEBT (CONT)		
8B. Finance lease liabilities		
Lease liabilities recognised in the statement of assets and liabilities		
Current	14	13
Finance Non-current	53	67
Total finance lease liabilities	67	80

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

Within one year	14	13
Within one to two years	15	14
Within two to five years	38	53
Totals	67	80

9. PROVISIONS AND PAYABLES

9A. Liabilities to employees

Employee entitlements		
Salaries and wages	156	106
Annual leave	516	514
Long service leave	806	636
Separation and redundancy	–	–
Aggregate employee entitlements liability	1,478	1,256

9B. Suppliers

Trade creditors	354	210
Operating lease rentals	–	–
Total suppliers	354	210

9C. Other

Unexpended funds from other organisations*	52	231
Student fees in advance	153	–
Student bonds	59	52
Miscellaneous	–	7
Interest payable	27	45
Total other	291	335

* Refer also to Note 5C.

10. EQUITY

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

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
	<u>\$7,349,740</u>

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.

1999	1998
\$'000	\$'000

11. FINANCIAL ASSETS

11A. Cash

Cash at bank and on hand	1,522	1,285
Total cash	1,522	1,285

Balance of cash on hand at 30 June, as per Statement of Cash flows	1,522	1,285
---	-------	-------

11B. Receivables

Goods and services	23	57
Other debtors	–	12
Net trade debtors	23	69
Less provision for doubtful debts	(2)	(5)
Total receivables	21	64

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

1999 1998
\$'000 \$'000

11. FINANCIAL ASSETS (CONT)

11C. Investments

Shares in listed companies (at market valuation)	561	0
Total investments	561	0

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

Building at June 1997 valuation	18,226	18,200
Building additions at cost	45	26
Accumulated depreciation	(913)	(456)
	17,358	17,770
Leasehold land at June 1997 valuation	3,800	3,800
Accumulated amortisation	(106)	(53)
	3,694	3,747
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

Electronic equipment at July 1997 valuation	16,068	16,960
Electronic equipment at cost	423	302
Accumulated depreciation	(10,376)	(10,176)
	6,115	7,086
Electronic equipment under finance lease	88	88
Accumulated amortisation	(20)	(8)
	68	80

	1999	1998
	\$'000	\$'000
12. NON-FINANCIAL ASSETS (CONT)		
12B.Plant and equipment (cont)		
Office equipment and furniture at July 1997 valuation	451	589
Office equipment and furniture at cost	68	45
Accumulated depreciation	(249)	(329)
	<u>270</u>	<u>305</u>
Motor vehicles at July 1997 valuation	111	213
Motor vehicles at cost	138	59
Accumulated depreciation	(59)	(58)
	<u>190</u>	<u>214</u>
Computer software at July 1997 valuation	546	546
Computer software at cost	180	106
Accumulated depreciation	(407)	(284)
	<u>319</u>	<u>368</u>
Computer hardware at July 1997 valuation	1,778	1,881
Computer hardware at cost	1,048	396
Accumulated depreciation	(1,713)	(1,394)
	<u>1,113</u>	<u>883</u>
Total plant and equipment	<u>20,899</u>	<u>21,185</u>
Accumulated depreciation	<u>(12,824)</u>	<u>(12,249)</u>
Total plant and equipment	<u>8,076</u>	<u>8,936</u>

Revaluation of plant and equipment

Plant and equipment was revalued as at 1 July 1997 at depreciated replacement cost (deprival value).

This valuation was carried out by Mr Simon O'Leary AVLE (P&M) MSAA ASA of the Australian Valuation Office.

Revaluations will continue on a three-year rolling basis.

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

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

12. NON-FINANCIAL ASSETS (CONT)

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

<i>Item</i>	<i>Total plant and equipment \$'000</i>
As at June 1999	
Gross value	20,900
Accumulated depreciation/amortisation	(12,824)
Net book value	8076
As at June 1998	
Gross value	21,185
Accumulated depreciation/amortisation	(12,249)
Net book value	8,936

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

<i>Item</i>	<i>Total plant and equipment \$'000</i>	
As at June 1999		
Gross value	88	
Accumulated depreciation/amortisation	(20)	
Net book value	68	
As at June 1998		
Gross value	88	-
Accumulated depreciation/amortisation	(8)	
Net book value	80	

	1999	1998
	\$'000	\$'000
12F. Inventories		
Inventories held for resale	101	-
12G. Other non-financial assets		
Pre-payments	32	212
Accrued income	30	-
Total other non-financial assets	62	212

	1999	1998
	\$'000	\$'000
13. CASH FLOW RECONCILIATION		
Reconciliation of net cash flows from operating activities to net cost of services.		
Net cost of services	(13,512)	(13,174)
Revenues from government	12,458	12,402
Operating surplus (deficit)	(1,054)	(772)
Depreciations and amortisation of property, plant and equipment	2,003	2,086
Net loss on disposal of property, plant and equipment	64	122
Increase in receivables	–	(36)
Decrease in receivables	43	–
Increase in other assets	–	(21)
Increase in employee liabilities	222	–
Decrease in employee liabilities	–	(41)
Increase in liability to suppliers	144	–
Decrease in liability to suppliers	–	(15)
Increase in other payables	–	137
Decrease in other payables	(44)	–
Write down of assets	–	–
Decreased prepayments	150	–
Increase in inventories	(101)	–
Finance lease	–	80
Abnormal item – loan	–	–
Net cash provided by operating activities	1,427	1,540

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.

	No	No
\$Nil – \$10,000	1	5
\$10,001 – \$20,000	4	1
\$20,001 – \$30,000	1	–
\$140,001 – \$150,000	1	1
Total remuneration of AFTRS Council	231,305	177,105

1999	1998
\$	\$

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	103,127	101,426
---	---------	---------

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

	No	No
\$100,001 – \$110,000	1	1

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	28,000	30,000
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No other services were provided by the Auditor-General during the reporting period.

	1999	1998
	\$'000	\$'000
18. SPECIAL PURPOSE RESERVE (SEE NOTE 10)		
Kenneth Myer Fellowship Fund		
To provide annual scholarship in producing		
Fund opening balance	559	483
Plus income		
Donations, dividends, interest and share sales/revaluation	123	148
Less expenditure		
Bank charges & share purchases	(6)	(52)
Scholarships	(15)	(20)
Fund closing balance	661	559
Represented by:		
Cash at bank	100	71
Share portfolio	561	488
Total accumulated funds	661	559

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

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

20. FINANCIAL INSTRUMENTS (CONT)

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

<i>Financial instrument</i>	<i>Note</i>	<i>Accounting policies and methods (including recognition criteria and</i>	<i>Nature of underlying instrument (including affecting the amount, timing and certainty of cash flows and certainty of cash flows)</i>
Receivables for goods & services	11B	Receivables are recognised at the nominal amounts, less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged to be less rather than more likely.	Credit terms are net 30 days.
Financial liabilities		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Non-bank loans	8A	The loan is carried at the balance yet to be repaid. Interest is expensed as it accrues.	The loan is repayable in two equal instalments of principal and interest totalling \$411k each over two financial years 1998/99 and 1999/2000. This will be affected by a net reduction of the appropriation equivalent to each repayment. Effective interest rate is 2%.
Finance lease liabilities	8B	Liabilities are recognised at the present value of the minimum lease payments at the beginning of the lease.	At reporting date the AFTRS had one lease with a 5 year term and a 20% residual value. The interest rate implicit in the lease averages 7.09%. The lease liability is secured by the leased asset.
Trade creditors	9B	Creditors and accruals are recognised at their nominal amounts being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).	Settlement for trade creditors is commonly net 30 days.
Other creditors	9C	As for trade creditors	Other creditors are paid on a variety of terms including net 30, 14, 7 days and COD

Interest Rate	Rate Interest \$'000	Rate Interest \$'000	Average Eff		Rate \$'000	Rate \$'000	Rate \$'000	Rate \$'000	Rate \$'000	Rate \$'000	
			Rate \$'000	Rate \$'000							Rate \$'000
2 to 5 years	1 year or less	1 year or less	1 to 2 years	1 to 2 years	1 to 2 years	1 to 2 years	1 to 2 years	1 to 2 years	1 to 2 years	2 to 5 years	
97-98	98-99	97-98	98-99	97-98	98-99	97-98	98-99	97-98	98-99	97-98	98-99
Total Financial Assets (Recognised)											
Cash on hand	11A	9	9	9	n/a	n/a	n/a	n/a	n/a	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	21	64	21	64	n/a	n/a				
Investments	11C	561	0	561	0	n/a	n/a				
Total Financial Assets (Recognised)	591	1,513	73	2,104	1,349						
Total Assets				31,395	32,014						
Financial Liabilities (Recognised)											
Non-bank loans	8A	384	384	384	0	2%	2%				
Finance Lease liabilities	8B	14	13	14	15	7.09%	7.09%				
53		67	80	67	80						
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.

INDEX

AFTRS ANNUAL REPORT 98/99

A

abbreviations used in report, 105
Aboriginal peoples, *see* Indigenous peoples
access, 29-40
 for people with disability, 75
 see also diversity
accidents, 74
accommodation, 78-9, 123
accounting policies, 116-18, 129-30
accounts processing, 78
advertising, 75, 77
AFI Awards, 25, 26
AFTRS Certified Agreement, 70, 71, 76, 79
AFTRS Disability Action Plan, 75
AFTRS Industry Training Fund for Women, 58-9
AFTRS National Centre, 31-3
 see also New South Wales
AFTRS Network, 42
AFTRS Production Guidelines, 17
AFTRS Queensland, *see* Queensland
AFTRS Service Charter, 79
AFTRS South Australia, *see* South Australia
AFTRS Student Centre, 66
AFTRS Tasmania, *see* Tasmania
AFTRS Victoria, *see* Victoria
AFTRS Western Australia,
 see Western Australia
American Cinematique, 27
animation, 18, 82
 industry survey, 61
 see also digital media
Ansett Australia, 42
applications, by State, 40
appointments, 20
 AFTRS Network, 42
 equal employment opportunity (EEO) in, 70, 71
 health and safety representatives, 74
 selection procedures, 70
 state representatives, 31, 35, 36
Appraisal and Development Scheme

 for Staff, 72
Appropriation, 76
archiving procedures, 70
assessment of students, 17
assets, 12, 110, 119, 122-6, 129-32
Atlab, 42
attachments, 46-7, 58
Auditor-General, 77, 128
Australia-India Council, 60
Australia-Korea Foundation, 50
Australian Capital Territory, 40, 58
Australian Film Television and Radio School Act, 1993, 103-4
AVID editing, 67
awards, 42, 23-7, 97-9

B

Berlin Ethno-Film Festival, 25
Brilliant Careers, 28
British Short Film Festival, 25
broadcast sales, 25, 27-8, 102

C

Cameraquip, 42
Canal Plus Poland, 28
Cannes International Film Festival, 23-4
capital expenditure, 11
cashflows, 112, 127
Certificate in 3D Animation, 18, 82
Certified Agreement, 70, 71, 76, 79
CILECT 'Interactive Distance Learning'
conference, 53-4
Cinéma des Antipodes, 27
cinema release sales, 102
cinematography, 59, 85, 68
 conference and seminar presentations, 64
 graduates, 81
 guest lecturers, 87
 industry collaboration, 43-4
 international activities, 50, 51, 52

- internships, 34,50
- research,62-3,64
- short courses,30,31
- claims and losses,78
- Clermont-Ferrand Film Festival and Market,28
- Commercial Radio Broadcasters Certificate, see radio
- commitments,schedule of,113
- Communications Centre, 69-70
- competitive tendering and contracting,78
- complaints, 70,75
- computer laboratories,68
- conferences and seminars,53-4,64-5
- consultancy services,76-7
- contingencies schedule, 114
- contracts, see purchasing
- Cork International Film Festival,26
- Corporate Services, 66-79,83
- corporate sponsors,42,50,99-101
- Council, 7-8,127-8
- course evaluation, 62
- credit risk exposure, 132
- Créteil International Women's Film Festival, 24
- cultural diversity, see diversity
- cultural events,leave for, 71
- curriculum,15-19, 20,74
 - international assistance, 60

D

- debt, 120-1
- Dendy Award,26
- Department of Employment,Workplace Relations and Small Business, 58
- Design,84
 - graduates,81
 - guest lecturers,87
 - industry attachments,46-7
 - international exchanges,49, 50
 - short courses,30
- Digital Media,85
 - conference and seminar presentations, 64,65
 - graduates, 81
 - festival highlights,25-6
 - guest lecturers,88
 - international activities,52-3
 - short courses,30, 31
 - student research,64

- digital news access and production system, 67
- digital training,9-10, 22-3
- Directing,86
 - graduates,81
 - guest lecturers,88
 - Indigenous Scholarship Program,58
 - industry collaboration, 46
 - international exchanges,49
 - internships, 34,49
 - short courses,30, 32
- Director, 83
- disability, people with,74,75
- distance learning,53-4, 62
- distributed production, 10
- diversity, 56-60,75-6
 - workplace, 70-1
- Documentary, 21,84,85
 - conference and seminar presentations, 65
 - graduates,81
 - guest lecturers,88-9
 - international exchanges, 49,50
 - recognition,24-5,26-7
 - short courses,30,32
 - student research,63
- Dolby, 42
- Drama Slate, 17

E

- economic dependency (AFTRS),118
- Editing,67,84
 - conference and seminar presentations, 64
 - graduates, 81,82
 - guest lecturers,89-90
 - industry collaboration, 44
 - international scholarships,51
 - internships, 34
 - research,17, 62-3
 - short courses,30,32
- Educational Media,37
- EICTV School,Cuba, 21
- Electronic Publishing Unit, 37-8
- employment of graduates,19
- enrolments/student numbers,18,40
 - Indigenous Program Initiatives,58
 - Industry Training Fund for Women,59
 - Pacific Film and Television Commission
- internships, 34

short courses,30
enterprise bargaining agreement, 70,71,76,79
environmental matters,79
Equal Employment Opportunity (EEO), 70-1
equipment,67, 69,79,116,123-5
 donated,42
 student off-slate work,18
equity, see diversity
equity (financial), 122
evaluation,62
expenditure, see finance
external hire, 69
external productions,21

F

facilities, 18,67, 69,123-5
family and work commitments,71
Federation of Australian Radio Broadcasters,45
fee subsidies, 58,59
feedback from students,41,62
females, see women
FEMIS, 49,50
Film Australia, 42
film festivals, 23-7,97-8
film schools,role of,9-10
finance, 11-12,76-8, 107-32
 external hire income, 69
 staff training expenditure, 72
financial assets and liabilities (financial instruments),122-3, 129-32
financial statements,107-32
 1997/98,77
fraud control,77
full-time course enrolments,18
full-time staff, 72-3
functions and powers of the AFTRS, 103-4

G

Graduate Certificate in Screen Composition, 18
Graduate Diploma of Arts
(Film & Television), 17,18,20,82
Graduate Diploma of Arts (Television
Producing – Non Drama),15-16,18
 graduates,28, 81-2
 employment,19
 Indigenous,26,58

 recognition,23-7
Graduation,16
guest lecturers,41, 62,87-96
guest speakers,54-5

H

HDTV, 62-3
health and safety, 74
hire of facilities and equipment,69
Holding Redlich Pitching Competition,26-7
Hong Kong sales agent,27
Human Rights and Equal Opportunity
Commission, 75

I

Indigenous peoples,56-8
 graduates,26
 staff,71, 74
Indigenous Program Initiatives,56-8
Indigenous Scholarship Program, 58
industrial democracy, 76
industry attachments, 46-7
industry collaboration, 36,41-7
Industry Training Fund for Women,58-9
information technology, 9-10,67,68-9
 interactive distance learning,53-4,62
 online publishing,37-8
 see also Digital Media
infrastructure developments, 67-8
insurance, 129
internal audit,77
international guest speakers and visitors,54-5
international perspective, 48-55
international sales,102
international student travel, 49-50
internet,9-10,30, 37-8
internships, 34,49
interstate representation,31

J

Jerzy Toeplitz Library, 36-7
Jobs Expo, 42

K

Kodak, 42
Koori people, *see* Indigenous peoples

L

leased accommodation, 79
lecturers and speakers, 41, 54-5, 62, 87-96
legislation, 103-4
liabilities, 12, 110, 130-2
library services, 36-7
Location Sound Recording Certificate, 18, 82
losses and claims, 78

M

Mac Computer Laboratory, 68
males, *see* men
MAMPIST Scholarship, 51
management positions, women in, 70
market surveys, 77
markets and sales, 25, 27-8, 102, 119
Master of Arts (Film & Television) (Hons), 18, 20, 49, 50, 81
 research, 63-4
Master of Arts (Film & Television), 18, 20, 81
Masters Collaborative Workshop, 62-3
Melbourne Documentary Group, 33
Melbourne International Film Festival, 25
men students, 18, 30
men staff, 71, 73
mentoring, 41, 47, 57, 59
Monash University, 62
Multimedia and internet, 30

N

national access, 29-40
National Centre, 31-3
 see also New South Wales
National Graduate Screenings, 42
National Short Course Program, 29-36
new courses, 15-16, 17
 short course program, 31, 34
New South Wales, 72
 enrolments and applications, 40
 Indigenous Program Initiatives, 57, 58

industry collaboration, 43-6
Industry Training Fund for Women, 59
 short courses, 30, 31-3
new units, 19
New Zealand, 40, 50
non-English speaking background,
staff from, 71, 73-4
North American Speaker's Tour, 52
Northern Territory, 30, 40, 57, 58, 59

O

Occupational Health and Safety, 74
off-slate option, 18
office accommodation, 78-9, 123
OH&S Committee, 74
online technologies, *see* information technology
operating expenses, 11
Operations and Facilities Department, 69
Optus Vision, 42
organisation and structure, 7-8, 13
outsourcing, 35, 68
overseas enrolments and applications, 40

P

Pacific Film and Television Commission
internships, 34
Panavision, 42
part-time staff, 35, 72-3
participative work practices, 76
performance management, 72
personal information, privacy of, 76
pitching, 16, 26-7
polling organisations, 77
powers and functions of the AFTRS, 103-4
Print Room, 69
privacy, 76
producing, 21, 86
 graduates, 81, 82
 guest lecturers, 90-1
 Indigenous Scholarship Program, 58
 industry collaboration, 44, 47
 internships, 34
 short courses, 30, 32
 students overseas, 49
Production Guidelines, 17
productions, 21-8

professional attachments, 58
property usage, 78-9,123
publishing,37-9
Publishing Department,38-9
purchasing,78
outsourcing,35,68

Q

Queensland,73,79
enrolments and applications,40
guest lecturers,93-4
Indigenous Program Initiatives,57,58
industry collaboration, 46
short courses,30,34-5
Quinto Communications,42

R

radio, 67,85
enrolments, 18
graduate employment,19
guest lecturers,91
industry collaboration,44-5, 47
international exchanges, 51-2
short courses,30
social and cultural diversity, 57,59-60
radio studio, 67
Radio XFM,18
recycling,79
refits and refurbishment,67
religious practices, leave for, 71
remuneration, 127-8
rented properties,79
research and policy, 17, 19,61-5
revenue, see finance
role of film schools,9-10

S

sales and markets,25, 27-8,102, 119
scholarships,23, 58,66, 99
international,51
screen studies, 60,86
conference and seminar presentations,65
Indigenous Program Initiatives,57
industry collaboration, 45
short courses,30,32

student research,64
screening tours,35,42,39-40
scriptwriting, see writing
segment reporting,118
seminars and conference, 53-4,64-5
Senior Executive Staff,72
senior staff,70,73,83-6
conference and seminar presentations,64-5
external productions,21
industry collaboration,44,45, 46
international activities,50, 52-4
Service Charter, 79
SGI Computer Laboratory, 68
short courses,29-36, 56-7
'Show Radio',18
Silver Images Film Festival, 25
social diversity, see diversity
social justice, 75-6
software, 67, 68
Sound,21, 67,84
graduates,81,82
guest lecturers,92
industry collaboration, 45-6,47
internships,34
short courses,30,32
student research,63
sound suite, 67
Soundfirm, 42
South Australia, 31,73,79
enrolments and applications,40
guest lecturers, 94
Indigenous Program Initiatives, 57,58
short courses,30,35
Special Purpose Reserve, 129
sponsors,42,50, 99-101
staff,11,72-4
conference and seminar presentations, 64-5
consultation with,74,76
external productions,21
international activities,51-4
research by, 17,61, 62-3
see also appointments
staff leave, 71
staff selection procedures,70
staff training and development,71-2
state offices, see under name of
state/territory
structure, 7-8,13

student productions, 23-8
 sponsorship, 42
student services, 66
students, 60
 assessment, 17
 course evaluation, 62
 industry attachments, 46-7
 international exchanges, 49-51
 research by, 62-4
 see also enrolments; graduates; scholarships
Students' Screening Tour and Recruitment
Seminars, 35, 39-40
Studies Assistance Program, 71-2
SummerSkill, 30, 34-5
Sydney Film Festival, 26, 27
Sydney Olympic Arts Festival, 50
Sydney Royal Easter Show, 18

T

Tasmania, 31
 enrolments and applications, 40
 guest lecturers, 94
 short courses, 30, 36
Tasmanian Travel Assistance Fund, 36
taxation, 116
technical trainees, 82
technology, 9-10, 67-8, 83
 see also Digital Media; information
technology
Television, 36
 HDTV, 62-3
 sales, 25, 27-8, 102
 short courses, 30, 32-3
Television (Drama Series), 16, 85, 92-3
Television (Non-Drama), 15-16, 86, 92
tenders, *see* purchasing
trainees, 82
Training Guarantee levy placements, 34
travel assistance, 36

U

UCLA, 49, 62
United Kingdom, 27-8
United States of America, 25, 27, 28

V

Victoria, 73, 79
 conference and seminar presentations, 65
 enrolments and applications, 40
 guest lecturers, 94-6
 Indigenous Program Initiatives, 56-7, 58
 industry collaboration, 46
 Industry Training Fund for Women, 59
 international activities, 52
 short courses, 30, 33, 56-7
 staff on external productions, 21
volunteer crew, 69, 74

W

Western Australia, 31
 enrolments and applications, 40
 guest lecturers, 96
 Indigenous Program Initiatives, 58
 short courses, 30, 36
women, 18, 58-9, 61
 staff, 70, 71, 72-4
work and private commitments, 71
work practices, 76
workplace agreement, 70, 71, 76, 79
workplace diversity, 70-1
Writing, 84
 graduates, 81
 guest lecturers, 93
 Indigenous Program Initiatives, 57
 industry collaboration, 46, 47
 international activities, 52
 short courses, 30, 32

Y

Year 2000 issues, 69
Year of Television, 15

