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AFTRS

ANNUAL REPORT | 1999/2000



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 third annual report as Chair of Council. The report covers another successful year for the AFTRS.

The 1999/00 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 page 5.

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

Tristram Miall
Chair of Council

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INTRODUCTION

This report of the Australian Film Television and Radio School for the 1999/00 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 June 2000. 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.

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 300 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 held ten meetings in the reporting period 1 July 1999 to 30 June 2000. Council members as at 30 June 2000 were:

APPOINTED BY THE GOVERNOR GENERAL

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

Andrew Myer
Manager Director, Eclipse Films, Vic
16 April 1997 to 15 April 2000 – First term
21 June 2000 to 20 June 2003 – Second term

VACANT POSITION

APPOINTED FROM CONVOCATION

Christopher Thomas
Managing Partner, Egon Zehnder International, Vic
30 August 1996 to 29 August 1999 – First term
30 August 1999 to 29 August 2002 – Second term

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

Martin Paech
Managing Director, Dingoblu, NSW
10 September 1999 to 9 September 2002 – First term

Ex Officio
Rod Bishop
Director, AFTRS
30 January 1996 to 29 January 2001

STAFF-ELECTED MEMBERS

Alex Daw

Manager, AFTRS, Qld

17 March 2000 to 16 March 2001

STUDENT-ELECTED MEMBER

Anthony Frisina

MA (Sound)

15 March 2000 to 14 March 2001

COUNCIL MEMBER RETIRED

Robin Watts

Chief Executive Officer

Southern Star, NSW

16 April 1997 to 15 April 2000



AFTRS Council members (from left): Martin Paech; Alex Daw; Rod Bishop; Jo Lane (designate); Tristram Miall; Chris Thomas; Anthony Frisina. Missing from photo: Andrew Myer and Rachel Perkins.

MANAGEMENT DISCUSSION

Four years ago, the AFTRS undertook two important initiatives. The first was the establishment of a high-end digital visual effects and computer animation department within the School. The second was a complete revision of all curriculum pertaining to film and television training. This allowed the School to embed digital training in every teaching department, thereby creating the most sophisticated production values for student films of any internationally recognised film and television school.

Two years ago, the School introduced a Documentary Department; renewed and re-focused television training; separated the full-time program into 'years' to promote ease of access (particularly from the industry); and upgraded the full-time qualifications to post-graduate status.

These changes were all accomplished by internal management strategies and without additional appropriation funding. Depreciation funding following the introduction of accrual accounting, however, has allowed the School to 'do more, with less', particularly in the transition from analogue to digital technology.

As the 'traditional' production processes move into the online world, our film, television and radio industries will enter an expanded and infinitely more competitive global marketplace. Understanding the digital transformation of the film, television and radio industries is to understand the future of these industries.

The School's expertise in this area was recognised by the Prime Minister's Science, Engineering and Innovation Council, which requested the Director of the AFTRS and the School's Head of Technology to join a working party and present an agenda item on 'Innovation in the Film Industry' to the Council. The paper argued that telecommunication costs in Australia (particularly broadband) were prohibitively expensive and would severely curtail the ability of our postproduction industry to compete in an increasingly online global marketplace.

Our technicians, now recognised as among the best in the world, are working in an increasingly international environment – an environment reflected in the establishment of Fox Studios Australia and

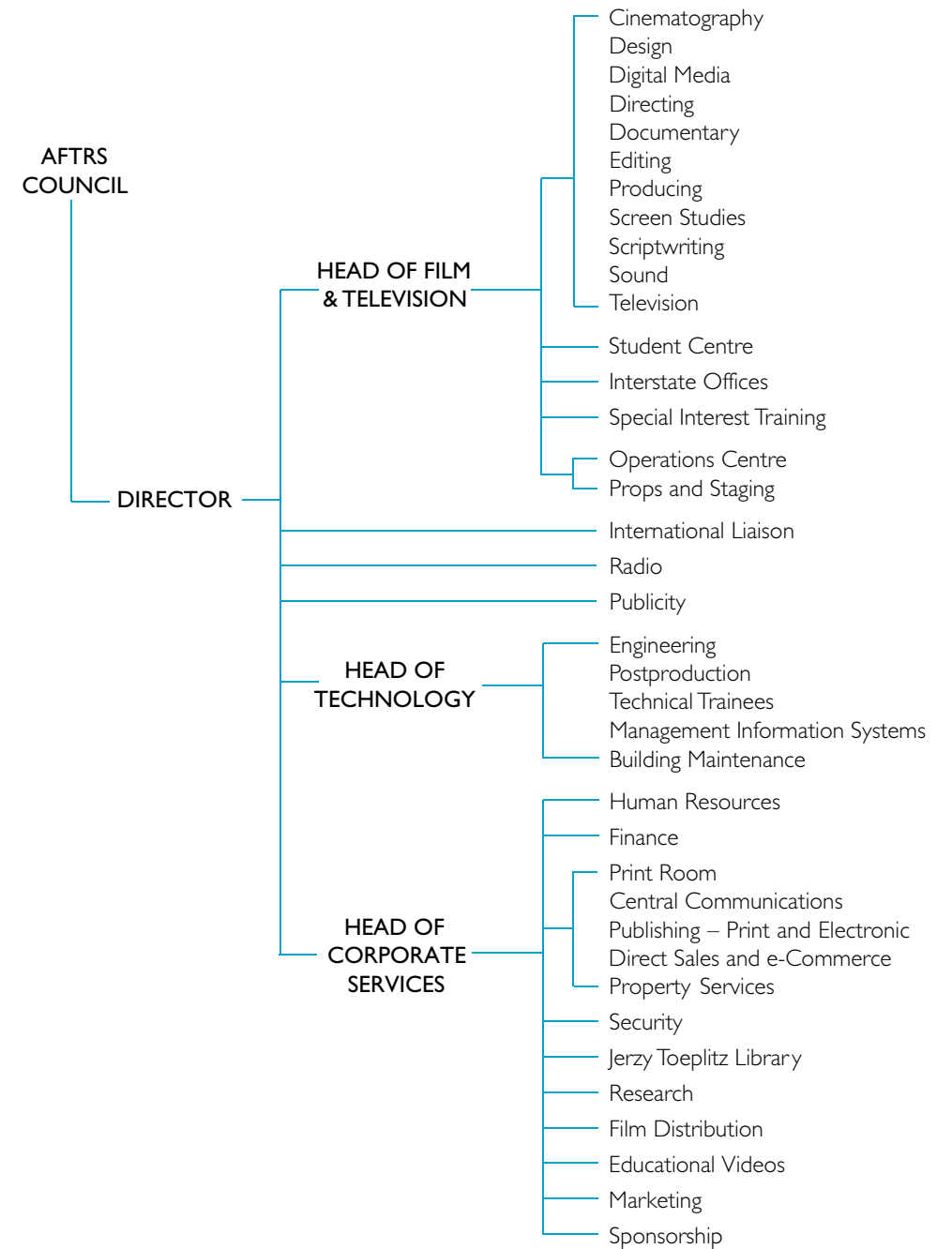
Warner Bros. By enticing 'runaway productions' and 'inbound' finance, these studios are creating work for Australian technicians and program makers.

Digital technology also enables 'distance education' and is changing our teaching institutions. The 'dot com' world has the potential to democratise access to film and television training by delivering training to remote and regional areas, and to people constrained by domestic obligations and physical restrictions. It can add value to 'life-long learners'; re-skill professionals unable to attend film school; and reach into the 'home-studio' environment of teenagers with their iMac computers and editing software and teach them how to mature their scripts and their productions.

The School recognises the inevitable growth of high-speed data transfers of image and sound files from business to business, state to state and country to country. It is a key element for our industry in maintaining a competitive edge in an increasingly competitive world. It has the same significance for online education.

The AFTRS has several online programs in development. It has also spent much of the last twelve months negotiating an Affiliation Agreement with the School of Theater, Film and Television at UCLA, Los Angeles, and the National Film and Television School of Great Britain to create an online film school (www.globalfilmschool.com). For the AFTRS, online film and television training will not be a replacement for its current curriculum. It will be an 'add-on' and will eventually reach people for whom film and television training has been just a distant dream.

ORGANISATION CHART



REPORT OF OPERATIONS



AFTRS END-OF-YEAR PERFORMANCE SUMMARY

Objectives Achieved

- ☑ 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 the AFTRS' 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 the AFTRS' educational values.

OBJECTIVE

1

FOCUSING ON THE JOB

Preparation for Industry

The Australian Film Television and Radio School (AFTRS) was created to prepare students and industry practitioners to perform work of the highest standard in the film, broadcasting and new media industries.

To help meet this responsibility year after year, the AFTRS employs first-class industry practitioners as lecturers, tutors and teachers. Their experience in real-world production environments enables the organisation to keep its educational programs at the leading edge of international practice.

New Directions ¶ Consultation with industry and feedback from students has assisted in the continual reshaping and refinement of the teaching programs so that they both reflect and expand on directions in industry. This approach has led to the successful introduction of a new course in Screen Composition, the review of the Titles Design course and the renewed emphasis on 'best practice' collaboration in the Graduate Diploma and the Masters courses. The introduction of two new units – History of Ideas and the Art of Industry – mark a recognition that students required stronger connections to Australian life, storytelling and the key modes of production of the media industries to be job ready when graduating from AFTRS.

The AFTRS Production and Operations area restated and defined its support for AFTRS Off Slate productions. These productions are wholly funded by the students, given access to a range of AFTRS equipment and facilities but are made outside the curriculum requirements. This approach encourages greater diversity by varying the resource package for production. Two films made in this framework achieved great success. *Joy* was a finalist in the Dendy Awards

of the Sydney Film Festival. *Road* was a co-production with other agencies including the NSW Film and Television Office and the Australian Film Commission.

Year of Television ¶ Officially 1999 was dubbed the 'Year of Television' at the AFTRS. Two new television courses were launched to reposition the Television Department as a pivotal member of the AFTRS community. Both proved a success.

The script developed by participants in the first of these courses, 'TV Drama Series Scriptwriting', reached the final of the 1999 Screen Producers Association of Australia (SPAA) pitching competition, and was highly commended by the panel of judges. Its authors are now actively seeking industry support for the script's production.

Participants in the second new course, Graduate Diploma in Television Producing (Non Drama), produced two current affairs programs, one youth magazine program and, as a final project, developed and produced four episodes of *The Variety Show At The End Of The World* (broadcast nationally early in 2000 by Arena on Foxtel).

Plans for the year ahead include the extension of the TV producing course to cover webcasting, and the provision of additional short courses which, by placing a particular emphasis on the impending transition to digital television, will ensure AFTRS graduates are well equipped to meet the future needs of television stations and production houses.

Animation and Visual Fx ¶ Both the visual effects and computer animation MA programs were refined. Following successful collaborations by



John Allen in *The Blue Mountains of Harry Phillips*

Digital Media with other departments, it was decided that visual effects MA students would work exclusively on the drama and documentary slate. Computer animation students, however, will continue to develop their digital media projects independently.

In line with changes in specialist course streams, an extensive rewrite of the digital media curriculum was completed. Post-graduate coursework schedules were reworked to facilitate earlier completions.

The 3D Animation Certificate was run with four new students and three digital media MA students. As well as encouraging closer links between post-graduate and certificate students, this initiative cut costs.

Digital media facilities were upgraded with the installation of new G3 Macintosh computers and associated software. The relatively modest upgrade of the SGI laboratory included the addition of an extra SGI workstation, the installation of two additional processors in the Onyx computer, and increased hard drive capacity.

Engineering ¶ All improvements have aimed to keep the equipment within the School at an accepted industry standard.

A Sony Digital Betacam camcorder was purchased, complete with cinematography accessories. This state-of-the-art video camera, fitted with attachments commonly found on a film camera, provided a high quality alternative to film production, with more control in post-production and without the high costs of film processing and telecine transfer. This method of production is set to become more popular in the near future, especially as high definition production equipment becomes more available.

To enhance the very successful radio courses, a satellite receiver was installed to bring news and various programs into the radio studio. This is in keeping with current industry practice, and enables students to gain experience with live programs.

The Digital Mac Training Laboratories in both Melbourne and Sydney were upgraded this year, with most workstations being replaced by the latest G3 Macintosh computers. Further upgrades to these areas are being considered to maintain industry currency.

Digital Video Disk (DVD) players, video projectors and surround-sound systems were installed in Theatre 2 and the Seminar Room. These give lecturers the ability to present high-quality material with the impact of surround-sound. In addition, the AFTRS is investigating the possibility of purchasing DVD authoring equipment so that material can be recorded onto DVD for presentation and archiving.

Management Information Systems ¶ The majority of this year was spent on significant rationalising and modernising of the information technology (IT) network in readiness for outsourcing targeted for early 2001. The number of network servers has been significantly reduced and the old coaxial cable system replaced – Category 5 cable is now used throughout the AFTRS.

Seventy-nine new desktop computers were acquired to replace all the old Intel 486 and early Pentium computers, thus allowing the whole IT system to standardise on Compaq computers (desktops and servers) and Cisco network hardware (hubs and switches). A hardware firewall was installed to replace an interim software version.

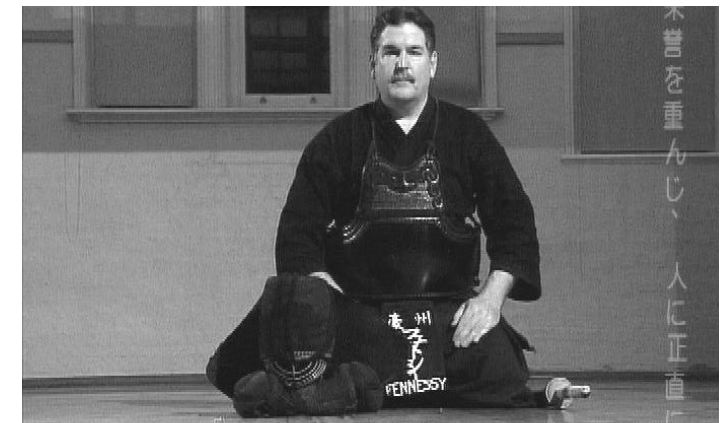
The first half of the next financial year will be spent further rationalising the IT network and computer software used. There are plans to standardise, where possible, on the Windows 2000 Pro operating system and Lotus Notes email clients throughout the AFTRS. A common desktop computer set-up (ie desktop configuration, software packages, file management structure, etc) will enable new computers to be efficiently distributed to the appropriate users.

There are plans to migrate the old SQL and Access databases to Cold Fusion/web-based technology, allowing the AFTRS to take advantage of e-commerce opportunities.

Cinematography ¶ The Cinematography Department is constantly monitoring industry practice, to ensure that the directions they take when planning for new equipment acquisition is in keeping with industry practice. This is particularly crucial in the area of Digital Technology – and they work closely with the AFTRS Head of Technology when planning the future direction as far as digital cameras and other equipment are concerned.

Scriptwriters in Residence ¶ Reflecting a decline in drama production activity in Australia, employment opportunities for scriptwriting graduates decreased. However, following the appointment of

Documentary: *White Dragons*



acclaimed playwright and screenwriter Louis Nowra as the first of three scriptwriters in residence, AFTRS students are well positioned to compensate for the reduction in the number of screenwriting positions by lifting the quality of the screenplays produced.

Digitised Radio Waves ¶ Ten students were admitted to the full-time radio course, which was upgraded and accredited to graduate diploma level. The addition of new units increased the emphasis placed on radio industry analysis, encouraging students to develop a higher awareness of market dynamics and key issues. The course focuses more closely on digital transmission, including internet radio streaming and digital radio broadcasting.

Jobs for Graduates ¶ Graduates from the 1999 full-time commercial radio course gained high profile employment in numerous stations around Australia, including MIX FM, 2DAY FM, Triple M, SA FM, 2NM and POWER FM.

Three Documentary Department students were employed as editors prior to graduation. Another was commissioned to edit two episodes of *Backpacking Australia* days after she qualified for her degree.

Four graduates from the AFTRS Sound Department proceeded directly to employment in their chosen careers. Another has set up his own sound-recording business.

Four of the 1999 TV producing students have been appointed to producing positions in the industry, working on shows such as *Quantum* (ABC-TV) and *A Current Affair* (Channel 9).



Enrolments in Full-time Courses

	Females	Males	Total
Location Sound Recording Certificate	1	3	4
Graduate Diploma in Commercial Radio Broadcasting	4	6	10
Graduate Certificate in Screen Composition	1	2	3
Cinematography for Documentary Certificate	1	3	4
Graduate Diploma in Television Producing (Non Drama)	3	3	6
Graduate Diploma (Film & Television)	16	14	30
Master of Arts (Film & Television)	17	22	39
Master of Arts (Hons) (Film & Television)	3	3	6
Total	48	54	102

Applicants and Enrolments by State

	Applicants	Intake	NZ nationals
NSW	284	54	4
VIC	42	17	
QLD	32	16	1
SA	13	2	
TAS	3	2	
WA	31	7	1
NT	1	1	
ACT	9	3	
Other Overseas	18		
Total	433	102	6

OBJECTIVE 2 JUST DESSERTS

Encouraging Excellence

The value of AFTRS programs to the entertainment, education and information industries was reflected in the large number of industry-sponsored awards won by AFTRS students, both within Australia and overseas.

Design ¶ For the third year running, the three-year-old Fox Studios Australia Award for Design Excellence provided a showcase for the fine work of the AFTRS' graduating students, with Karla Urizar (MA) winning the award on the basis of the innovative work she has produced over the past two years. Other AFTRS films to win design awards were:

- ▶ *Milk*, designed by Carisse O'Brien, winner of second prize for student live action at the Palm Springs International Short Film Fest 1999, an ACS award for cinematography and a Gold Mikeldi for fiction from the International Short Film Festival in Bilbao, Spain 1999.
- ▶ *Little Echo Lost*, designed by Nell Hanson, recipient of a certificate of merit from the 1999 Chicago International Film Festival and cinematography awards from the Noosa Film Festival and the ACS.
- ▶ *Restoration*, designed by Felicity Abbott, winner of Best Dance Film at the 1999 Australian Ausdance Awards and the 1999 ACS Silver award for cinematography, plus the Dendy award for best short film at the Sydney Film Festival 2000.
- ▶ *Mozzie*, an animated film with live action component designed by Benay Ellison, won the Best Film award at the 2000 Australian Animation and Effects Festival and was Highly Recommended in the animation category at the Dendy Awards in the 2000 Sydney Film Festival.

Animation/Digital Media ¶ Cable television broadcaster Nickelodeon sponsored \$1000 prizes for the 3D Animation and Broadcast Design Certificate courses. Nickelodeon's head of on-air creative, Kristie Phelan, presented cheques to the winning students, George Zwier and Don Ezard, at the 2000 AFTRS graduation ceremony.

At the Toronto Digital Image Festival in Canada, Digital Media received an honourable mention and a screening on the basis of the 'high quality of applications received from a single institution'.

Digital Media films *Satellite* and *Project Vlad* were selected for screenings at the Japan Animation Festival held in Nagoya in October.

Dylan Yeo's 1999 graduating film *Mozzie* was accepted to the prestigious Annecy Animation Festival, won the student section of the 2000 Australian Effects and Animation Festival and received a high commendation in the 2000 Dendy Awards.

Michaela French's 1999 graduating film *Flux* was a finalist in the 2000 Dendy Awards and was nominated for a 1999 AFI award in the Special Craft category.

Mike Daly received the 2000 SMPTE Award for his film *Intransit*, which was accepted for screening at the 2000 Melbourne Film Festival.

Cinematography ¶ Cinematography students have won twelve awards, gaining international and industry recognition. Yves Stening (Director) and Danny Featherstone (Cinematographer) won the Ilford Black and White award for *Great Falls* at the Slamdance Film Festival in the USA. Andrew Commis gained Best Cinematography, Short Film for *Little Echo Lost*. Work on the film *Restoration* won Cordelia Beresford Best Dance Film at the Ausdance Awards. In the Queensland ACS awards Dominic Egan won a gold award for *Work?*, while in the NSW ACS awards student cinematographers had outstanding success. Eight awards went to AFTRS students Mark Lapwood for *Phobia* and *The Blue Mountains of Harry Phillips*, Cordelia Beresford for *Restoration*, Janet Hines for *Triple Word Score* and *Jungle Bunny*, Andrew Commis for *Little Echo Lost* and Damon Escott for *Milk* and *Half Mongrel*.

Michael Percival in
Figures In Motion



Directing ¶ The directing curriculum is deliberately evolutionary. To ensure that students develop a deep understanding of the principles and practices of direction, new course units are being developed constantly. This year, 'Understanding Point of View' was introduced as a compulsory unit for both Graduate Diploma and MA directing students. The course was also made available to students from other departments as an elective.

The emphasis placed on visualisation in 1998 was further increased with positive results. In combination with 'Understanding Point of View' and two courses taught in collaboration with the Cinematography Department, 'Calling the Shots' and 'Creative Coverage', it is making an important contribution to the development of the cinematic imagination of each student director.

Little Echo Lost, directed by Armagan Ballantyne, was selected for screening at the Telluride Festival in Colorado in the US, the Chicago International Film Festival and at the world's best student film festival, the Poitiers International Film Schools Festival in France.

Milk, directed by Mairi Cameron, was also screened at Poitiers, as well as the Cinema delle Donne in Turin, Italy, the British Short Film Festival and the Palm Springs International Short Film Festival.

Sofya Gollan's *Roses* was screened at the Cinema delle Donne and at the ATOM Awards in Melbourne, where her documentary *Dressing Dad* won the prize for best short documentary. Sofya's

graduating film *Left Lane Ends* screened at the Melbourne Film Festival.

Erica Glynn's *Redreaming The Dark* was screened at the New York University International Student Film Festival in the US.

Great Falls, directed by Yves Stening, was shown in Los Angeles at the Slamdance Film Festival.

Work?, Sean Byrne's graduate diploma documentary, was invited to appear in both the London Gay & Lesbian Film Festival and the Sydney Mardi Gras Film Festival.

After winning a Dendy award in Sydney, *Flowergirl* (directed by Cate Shortland) was screened at the Clermont-Ferrand film festival in France.

MA director Catriona McKenzie's *Bunge*, a program examining the life of former rugby league star Anthony Mundine, was shown on ABC-TV in November 1999.

Heng Tang visited the Pusan Film Festival in Korea to present his film *Se Tong*, which was also screened at the Asian Film Festival in Sydney.

Serhat Caradee's film *Bound* was screened at the 2000 Melbourne Film Festival.

The inaugural ScreenSound Australia prize was won by graduating MA (Hons) director Kim Farrant.

Documentary ¶ Reflecting the AFTRS' policy of employing industry leaders as teaching staff, acting head of the Documentary Department Maree Delofski's film *A Calcutta Christmas* was nominated for two AFI awards.

The Lama of Greystanes, directed by AFTRS Documentary Department student Anne Delaney, was nominated for the EAC Dendy Award at the 2000 Sydney Film Festival. *Soshin – In Your Dreams*, by Melissa Lee, was awarded a special commendation.

But Why, by Kym Ortenburg, was nominated for a 1999 ATOM Award, one of which was won by 2000 AFTRS graduate Sofya Gollan's documentary *Dressing Dad*.

Editing ¶ One of 1998's graduates, Adolfo Cruzado, was nominated for a 1999 AFI editing award for his work on *Liu Awaiting Spring*. Adolfo's classmate Alison Croft edited the long-form documentary *Chrissy*

(Director AFTRS graduate Jacki North) which went to air on the SBS on World AIDS Day, 1 December, before travelling to the Berlin Film Festival (where it received the Teddy Award), being invited to virtually every gay and lesbian festival in the world and being sold to Danish TV. Alison also edited Ivan Sen's film *Dust*, which was nominated for a Dendy award.

Samsung Scholar Yoon-chul Chung travelled to France to the Clermont-Ferrand Short Film Festival to exhibit his film *Hibernation*. Another film of Yoon-chul's, *Joy*, made the finals of the Dendy awards.

MA documentary graduate editor Anna Craney shared the Film Australia Award. This is the second time an AFTRS-trained editor has earned this distinction.

Producing ¶ MA (Hons) student Kate Reidl produced the short film *Restoration* (nominated for a prize in the general category in the 2000 Dendy Awards) for Cordelia Beresford (cinematography MA [Hons]). Kate also received the 2000 Myer Award at graduation. It is hoped that her research paper on emerging filmmakers in China will pave the way for Sino-Australian coproduction agreements.



Documentary: *The Lama of Greystanes*



Graduate diploma student Rachel Clements produced the short fiction film *Joy* (also nominated for a 2000 Dendy award) for director Cate Shortland.

Head of Producing Patricia Lovell took leave to produce Head of Documentary Trevor Graham's documentary *Tosca* in conjunction with Film Australia. The feature-length documentary has been pre-sold to ABC-TV for broadcast in August 2000. It has also been accepted into the documentary section of the Sydney and Melbourne International Film Festivals.

Former producing extension student Melanie Coombs' short film *Break and Enter* won the 1999 AFI award for best fiction.

Scriptwriting ¶ Scriptwriting graduate John Misto won the AWGIE award for best script for original miniseries for *The Day of the Roses*.

Scriptwriting graduate Tony Ayres won the AWGIE award for best script for a documentary for *Sadness*.

Andrew Bovell, 1990 Literature Board Attachment, won two AWGIE awards for his stage play *Who's Afraid of the Working Class*.

Sound ¶ Katy Wood won the inaugural Soundfirm Award. By affording her 35mm film *Ritual* free print-mastering time at Soundfirm in Sydney, the award has given Katy the opportunity to provide the film with a six-track digital (as opposed to a standard four-track analogue) sound mix.

AFTRS sound students Liam Price (*Intransit*) and Paul Miskin (*The Third Note*) were nominated for the 2000 AFI Best Sound (Non Feature) Award.

AFTRS students and their soundtracks were nominated for Golden Reel Awards 2000.

Screen studies ¶ Currency Press awarded prizes at the recent graduation ceremony to the top 1999 Screen Studies students from each degree year. The students are Karen Pearlman (Graduate Diploma, Editing), Antti Haase (MA, Documentary) and Kim Farrant (MA [Hons], Directing).

OBJECTIVE
3

EVERYWHERE UNDER THE SUN

National Access

It is AFTRS policy to make itself available to all Australians, regardless of their place of origin. This year, the efforts of the network of AFTRS state offices were augmented by a growing range of short courses and online programs.

Short Courses ¶ An eight-day 2D animation workshop was introduced in 2000. Taught by well-known animator Russel Tagg, the workshop introduces students to traditional animation techniques.

The new five-day intensive course on desktop compositing introduced this year was run twice to satisfy demand. Taught by Peter Giles, it concentrated on Adobe After Effects software.

The Documentary Department conducted four very successful short courses in Sydney and Hobart, all of which were well attended despite an industry downturn.

Online Courses ¶ The AFTRS Melbourne office initiated the CyberPort research project, the first AFTRS online course. Designed to explore the potential for online collaboration between creative teams, the project commenced in July with a two-day shoot in Melbourne. Copyright-free raw material to be postproduced on various online networks at various speeds is being sourced from *The Second Coat*, a short drama directed by Kathy Mueller and produced by Simon Britton.

The Melbourne office secured \$5000 in sponsorship from Cinemedia's Producer Business Initiative Scheme to conduct an advanced workshop on financing documentaries in the international marketplace. An on-line scriptwriting course has been developed.

Melbourne ¶ The Melbourne office's aptly named comedy information seminar 'Wipe That Smile Off Your Face' attracted a huge amount of interest from aspiring TV comedy writers and producers.

'Show Me the Money', a seminar on low-budget filmmaking, provoked what one staff member described as 'a near riot' in the Victorian capital. Over a hundred and twenty filmmakers packed the venue to hear representatives from the funding agencies present their funding options for documentaries and low-budget features.

The Melbourne office also conducted a four-week intensive training course for the ABC series *Race Around Oz*. Designed for ten trainees selected from three hundred finalists, it may be repackaged in future as a fee-based course for the documentary production sector.

'Shooting for Glory on a Shoestring', a workshop on low-budget features, sent a wake-up call to the Melbourne industry. There are at least five ultra-low-budget features currently in various stages of completion in Melbourne, four of which were discussed at the workshop: *The Long Lunch*, *The Merchant of Fairness*, *The Inside Story* and *Redball*.

The Melbourne office's multicam directing course established itself as a fixture in the local TV industry. Run in conjunction with Channel 7 and *Blue Heelers*, the course puts a selection of aspiring directors onto the set of *Blue Heelers*, with cast and crew, to shoot an episode of the show. The course is widely regarded as the best of its type in Australia.

Staff member Russell Porter established the Melbourne Documentary Group (MDG) to promote the art and craft of the documentary. Activities pursued ranged from screenings and critical discussions to visits to the Melbourne Planetarium to observe the latest trends in digital storytelling.

Tasmania ¶ The Tasmanian film industry is undergoing a revival following the establishment in 1999 of a state film body, Screen Tasmania. In response, the AFTRS held a series of courses specifically designed to address the needs of both entry-level filmmakers and established filmmakers requiring professional development.

In September, a contingent of commissioning editors and representatives of funding bodies was brought to Hobart to participate in a one-day forum, 'Show Me the Money', which clearly defined the avenues of film funding available on a national level and detailed how they interact with sources of state funding.

In October, two weekend courses were presented. The first, 'Shooting on a Shoestring', was aimed at producers of corporate videos and television commercials. The second, 'New Technologies, New Ideas', was presented by Professor Steve Montal, Head of Special Programs at the American Film Institute, and focused on the impact of new technologies on the film industry.

In November, Dr Jenna Mead presented a screen studies seminar on the newly released version of Orson Welles' film *Touch of Evil*.

In January, the SummerSkill program was presented for the first time in Tasmania. It was well received with 280 individual seats sold over the weekend. An associated film expo provided a venue for local industry to make contacts and exhibit their work.

Subsequently, the twenty participants in a five-day film school targeting entry-level filmmakers and makers of independent short films worked in two units to shoot and edit a short film script by AFTRS graduate Robert Connolly (producer of *The Boys*). As well as acquiring practical experience, participants developed working relationships which led to several projects being realised independently.

Documentary: *A City Awakens*



In recognition of the large population of creative artists in Tasmania and their potential to contribute to the film industry, the office collaborated with Terrapin Puppet Theatre to present 'Stop Motion Animation Clinic' in February. Award-winning animator Lucinda Clutterbuck was brought to Hobart to introduce creative professionals to various forms of traditional animation.



Marta Dusseldorp in
The Crossing

In May, Trevor Graham, Head of Documentary, delivered a short course, 'Style Council', in Hobart. Designed to promote professional development among working documentary filmmakers, the course provided a master-class atmosphere in which works in progress were workshopped and developed.

South Australia ¶ Following wide consultation with the local industry, the South Australian office further refined its short-course program. As a result, the number of students participating virtually doubled from last year's fifty to ninety-nine.

Every course conducted by the office was a notable success. The winner of the pitching contest that formed part of 'Documentary Idea to Marketplace' qualified for admission to the Australian International Documentary Conference Pitch and Punt Contest. Another course participant was one of the ten successful applicants selected from three hundred finalists seeking entry to *Race Around Oz*.

A participant in 'Movie Magic Budgeting and Scheduling' was employed by a fellow participant, feature-film producer Jane

Ballantyne. Ballantyne also gave three other participants in the 'Production Coordinator', 'Introduction to Production Management' and 'Production Management' courses jobs as trainee production accountant, production secretary and personal assistant respectively. GIV Productions employed one participant as an assistant accountant.

Queensland ¶ AFTRS Queensland has been operating a full-time office for 10 years as at 30th June. There have been a number of highlights during the year including outstanding attendance figures at the Brisbane International Film Festival seminars hosted by the AFTRS. AFTRS Queensland also hosted a booth at the Motion Pictures Exhibitors Convention in August and the Byron Bay Film Festival in November. AFTRS Queensland launched Julie James-Bailey's book *Reel Women* at the first Noosa International Film Festival and hosted a seminar on issues for women in the industry. In March, Queensland Manager, Alex Daw was elected staff member of the AFTRS Council.

The Queensland office also completed a Skills Audit of the industry to guide the allocation of internship monies by the Pacific Film and Television Commission. Graduate Screenings were held at the Palace Village Twin Cinema New Farm for the first time this year.

While maintaining costs at the same levels, Queensland was able to score a number of significant increases in its performance indicators. There were increased quantity and quality of applicants for the full-time course (an increase in success rate from 7% to 8.5%). There were also increased applications and attendance at short courses by at least 12% (from 598 to 662 applications/568 participants to 860 participants). Course revenues increased by more than the required 10% (from \$33,670- \$41,000).

AFTRS Queensland looks forward to developing new markets and developing new strategic relationships by relocating to the Empire Contemporary Arts Centre in Fortitude Valley in July 2001. Other tenants include the Institute of Modern Art, Kooemba Jdarra Indigenous Performing Arts, Elision Contemporary Music Ensemble, Arterial, Rock 'n' Roll Circus and Expressions Dance Company. The new accommodation will provide a 200-seat performance space, galleries, theatre and music rehearsal rooms, foyer/bar, a screening room, meeting rooms and commercial tenancies. AFTRS Queens-

land will have a larger sound-proof training room, disabled access, increased profile and be closer to public transport and the CBD.

Western Australia ¶¶ Each of the events produced by the AFTRS office in Perth was well attended, with the two-day 'AFTRS Graduate Screening' attracting some two hundred and twenty-five people.

Highlights of the year included a seminar on leading edge technology in film; 'Visualising the Story', a workshop for actors and directors; a 35mm camera assistant workshop; and a workshop conducted by Annabelle Sheehan, 'Leading Edge in Postproduction Sound'.

The last of these workshops examined the role of soundtracks in modern cinematic storytelling, with particular reference to the relationship between creative decision making and the application of new technology. Issues discussed included current crew sizes, and schedules for specific styles and budgets, including the expansion of soundscapes to meet the needs of surround-sound for TV, film and HDTV.

Jerzy Toeplitz Library ¶¶ The AFTRS produces, publishes and distributes educational videos, books and reports to meet the industry's education and information needs. Information on professional developments is provided by the AFTRS Jerzy Toeplitz Library, which houses Australia's most comprehensive and up-to-date collection of books and videos on production crafts and industry developments.

The library catalogue on the web has been upgraded and now offers patron empowerment: using the barcode from their library card patrons can now reserve items, review them and check what they have on loan.

Support for New Film Studies Curriculum ¶¶ Throughout the year, Jane Mills has delivered film studies courses to more than 300 HSC English teachers in rural New South Wales, including teachers in the Disadvantaged Schools program, and 354 teachers in the city.

National Short-Course Program ¶ Over five thousand participants benefited from the AFTRS National Access Program, an increase of 314 over the previous year. The number of courses offered grew from 195 to 199.

National Access Statistics – Number of Courses by Participants

State	No of courses	No of participants 1999/00	Male	Female
NSW	88	2200	1062	1138
QLD	31	1211	526	685
VIC	54	1391	717	674
SA	8	142	62	80
TAS	11	454	219	235
WA	7	170	102	68
NT	0	0	0	0
Total	199	5568	2688	2880

National Access Statistics – Types of Course by Participants

Course	No of courses	No of participants ¹ 1999/00	%	Male	Female	Student days ¹ 1999/00
Cinematography	6	117	1.2	39	28	347
Design	7	77	1.4	35	42	140
Digital Media	29	252	4.5	169	83	582
Directing	18	268	4.8	124	144	691
Documentary	13	338	6.0	167	171	422
Editing	7	57	1.1	36	21	260
Producing	20	335	6.2	162	173	1018
Radio	14	179	3.2	82	97	518
Screen Studies	10	455	8.1	188	267	452
Sound	3	56	1.0	36	20	82
SummerSkill	31	2369	42.5	1146	1223	1251
Television	8	92	1.6	44	48	445
Writing	15	194	3.5	92	102	741
Other ²	20	829	14.9	368	461	497
Total	201	5618	100	2688	2880	7446

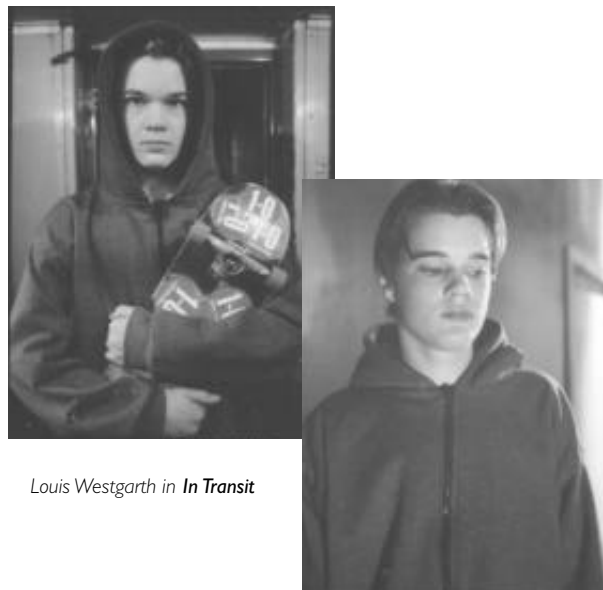
Notes:

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

² Includes workshops, seminars and special programs.

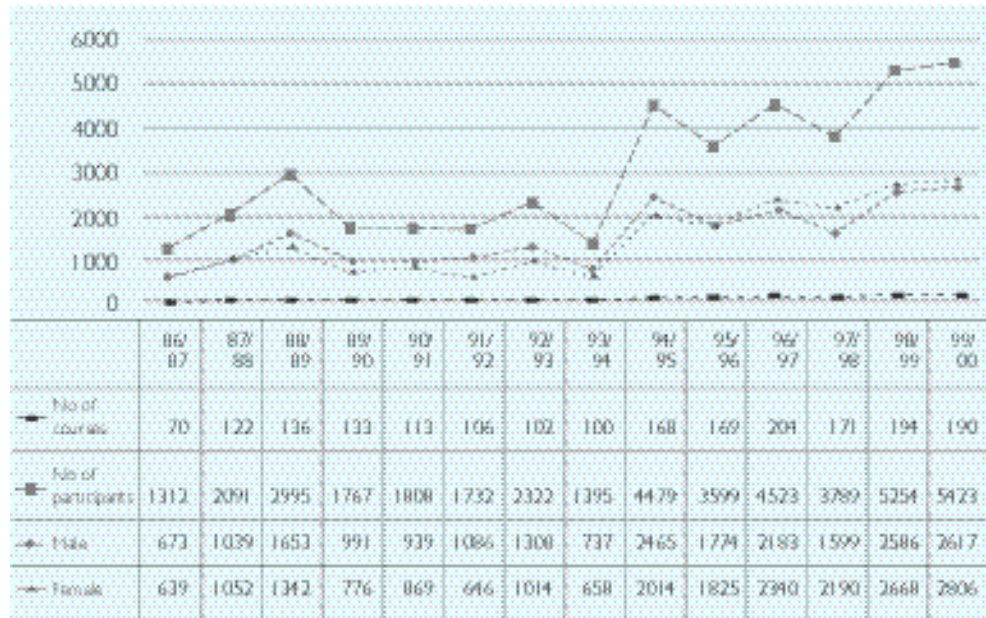
SummerSkill continues to attract around 43 per cent of the participant numbers followed by other seminars and workshops for the industry with 15 per cent of the total participants. The SummerSkill series of seminars provides an insight into the processes available to the film and TV industries.

SummerSkill is run annually in Sydney, Melbourne and Brisbane, and in one other city once every two years. This year was Hobart's inaugural presentation of SummerSkill, consequently the number of courses run in Adelaide this year should have been four fewer than in 1998–99, however Ann Walton was able to increase the baseline figure by four completing eight courses for the year.



Louis Westgarth in *In Transit*

Table 3: National Access Statistics



Documentary: Clown Doctors

OBJECTIVE 4 KEEPING GOOD COMPANY

Industry Collaboration

Successful film, television, radio and new media properties are as dependent on cooperative production and distribution networks as they are on creative input. To foster the development and maintenance of professional relationships by its students, the AFTRS pursued a broad range of initiatives.

Cinematography students took part in the annual Kodak-sponsored technical workshop – conducted this year by American cinematographer Greg Hudson – and toured the principal sets of *Mission Impossible*, meeting director John Woo and director of photography Jeffrey Kimball.

The Cinematography Department consciously maintained a close connection with the industry, through cinematographers and through organisations such as the ACS, Atlab, Kodak, Sony and Panavision Australasia. They often work directly with organisations such as Kodak and Atlab, helping with the conducting of tests and providing feedback of the latest developments in stocks or new processes.

Jan Kenny was the keynote speaker and presenter at the 1999 ACS awards. Jan was also keynote speaker at the WIFT Mentor Launch. This year she was also a judge for the Penrith Valley Film and Video Festival.

Several design students gained direct industry experience through attachments to quality productions, including *Moulin Rouge*, *Mission Impossible 2* and *Star Wars Phantom Menace* at Fox Studios. Design students mingled with some thirty-four high-profile industry practitioners hired by the AFTRS as guest lecturers and short-course directors.

In July, Digital Media invited some four hundred representatives from the advertising and postproduction industries to a screening of several short films by 1999 graduates. Sponsored by Cranbrook Films, the screening took place at the Academy Twin cinema in Paddington.

A range of visiting speakers addressed students, including the American Film Institute's Steve Montal, who gave a presentation on digital technology and its impact on American independent cinema.

Digital media graduate Andy Tamandl gave a presentation on his animation work on the blockbuster Renny Harlin film *Deep Blue Sea*. Caleb Howard, from LA-based outfit Rhythm and Hues, talked about his work in the area of procedural animation on the feature *Mystery Men*. Jeroen Lapre from Industrial Light and Magic gave a presentation on his work on *Star Wars Phantom Menace*, *The Mighty Joe Young* and *Starship Troopers*. David Dozeretz from Lucas Film visited the school with Philip Engelhardt from SGI to view work being completed by digital media students. Peter Giles completed a series of industry consultations with representatives from Animal Logic, Engine, Omnicon, Ambience Design, Gamer MacLennan Design and Digital Pictures. Each company was questioned about its staff training needs, skills most valued by recruitment staff and their views on the future of the industry. Annabelle Sheehan chaired a panel at Small Screen Big Picture on the Impact of Digital Television on industry skills and approaches to training. The panel included representatives from BBC, ABC and the BANFF International TV Conference.

The Directing Department employed 163 professional actors to interact with its students. The list included Gosia Dobrowolska, David Whitney, Gabrielle Adkins, Angie Milliken, Nicholas Hope, Helen Thompson, Murray Bartlett, Kathryn Hartman, David Franklin, Noel Hodda, Amelia Longhurst, Helen O'Connor, Denise Roberts, Angela Punch McGregor and Lisa Peers.

The joint course run at the AFTRS in cooperation with the National Institute of Dramatic Arts involving all third-year NIDA acting students further strengthened the AFTRS/NIDA relationship.

Ten works produced by documentary students between 1997 and 1999 were packaged in cooperation with Cynthia Mann of the AFI for possible purchase by the SBS.

Head of Documentary Trevor Graham collaborated with Film Australia and Buonna Notte Films (Victoria) to produce a CD-ROM, website and multimedia resource for secondary and tertiary schools based on his award-winning documentary *Mabo: Life of an Island Man*. The department's guest lecturers included an extraordinary array of Australian documentary makers, among them Denise Haslem, Tom Zubrycki, Susan Lambert, Paul Finlay, Kim Batterham, Tony Ayres, Curtis Levy, Chris Olsen, Robin Hughes and Maree Delofski.



Documentary:
¿Cuantos Colores?

Pat Fiske, acclaimed documentary maker and winner of four AFI awards, directed the 'Art of Documentary' Graduate Diploma course and the Graduate Diploma documentary slate.

The Producing Department established excellent relations with the Australian Film Commission (AFC), the Film Finance Corporation (FFC) and the New South Wales Film and Television Office (NSWFTO). In future, both Graduate Diploma and MA students will attend the Screen Producers of Australia Association conference in November where they will meet working independent producers and many other industry professionals.

The Radio Department continued its close links with the commercial, community and national radio sectors in developing new



Mark Warren, Katie O'Donnell and Sarah Hyland in *The Variety Show At The End Of The World*



courses. Radio also worked with all sectors on the publication of a textbook called *Making Radio*.

The Screen Studies Department expanded its connections with the arts community. Together with the Watch On Censorship Committee, Jane Mills organised a Sydney Film Festival forum on censorship, at which the new Chief Classifier, Des Clarke, spoke and answered questions. She was a guest lecturer at the Art Gallery of New South Wales on 'The Hungry Eye'. She also published a series of articles in the new journal *The Eye*, and in the publicly funded *Realtime Arts Journal*.

An internationally renowned film scholar, Professor Vivian Sobchack was the School's special guest lecturer at the Screen Studies MA elective and a short course.

Professor Vivian Sobchack is the author of numerous key books and articles on screen studies. She is the Professor of Critical Studies, Department of Film & Television and Associate Dean, School of Theater, Film & Television, University of California, Los Angeles.

Sponsorship ¶¶ The industry has always actively supported the AFTRS through generous sponsorships of both general operations and student awards. The full list of sponsors is shown in *Appendix Seven: Corporate Sponsors*. The value of sponsorship now exceeds \$350,000 per annum. In the light of reduced government funding, discussions are underway with a number of major industry partners to look at new ways of supporting students and the AFTRS generally in a manner which provides benefit for the sponsors as well as this organisation.

OBJECTIVE

5

THE GLOBAL VILLAGE

International Perspective

The AFTRS is exploiting the potential of new technology to expand Australia's international training reach through the development of a Global Film School. A shared vision between the Australian Film Television and Radio School, the National Film and Television School of Great Britain and UCLA's School of Theater Film and Television, the Global Film School will be a premium online film and television training site on the Internet (www.globalfilmschool.com). A press conference announcing the venture was held in Los Angeles in December 1999 and a British launch took place at the IMAX Theatre, South Bank, London in May 2000.

The penetration by digital technologies of all forms of media production and distribution has the potential to globalise the entertainment industry. In place of traditional cinemas screening 35mm prints, producers could dispatch digital movies via satellite directly to pay-per-view movie houses right around the world, completely bypassing the distributor.

Whatever the outcome, AFTRS students will be well placed to make valuable contributions to their chosen fields. The global network of contacts constantly being made and developed by them and their teachers will ensure that they remain in good stead.

This year, Peter Giles and Sam Samai represented the AFTRS at SIG-GRAPH99 in Los Angeles in September. Over 40 000 people attended the conference, which is centred on innovations in computer graphics and includes courses, papers, seminars, screenings and discussion panels. Before returning to Australia to prepare a review of the conference for the October edition of *Broadcast Engineering News*, Peter attended a workshop on educational multimedia at the

Banff Centre for the Arts in Canada, where he made valuable international contacts and discussed education strategies.

In September in Vietnam, two softimage 3D short courses were delivered by accredited trainer Linda Dement to 30 students from Vietnam Television. The following month, Jan Kenny conducted a six-day lighting course for Ho Chi Minh City Television. The course was attended by 25 cinematographers and concentrated on studio-based drama lighting techniques.



Everspring Cinematography students who took the opportunity to gain some overseas experience included Leilani Hannah, who shot in Sri Lanka for director Geoff Burton; Mark Lapwood, who filmed in Korea for director Melissa Lee; and Denson Baker, who shot two commercials in Germany for a German production company.

Documentary MA (Hons) student Edwina Throsby completed an exchange with FEMIS in France. This provided her with the opportunity to direct *A Sense of Smell* (shot by well-known director of photography and fellow MA [Hons] student Erika Addis). The film was screened later in the year in the student section of the Cannes Film Festival.

MA (Hons) student Melissa Lee completed an attachment with the National Asian-American Telecommunications Association in San Francisco. She also began shooting a film in the US with American and Asian directors and actors on cross-cultural documentary making.

Trevor Graham attended Hot Docs, the Canadian International Documentary Festival, with 39 other Australian documentary producers and directors. While in Toronto he met with staff from the Ryerson and York Universities' film departments.

Acting Head of the Documentary Department Maree Delofski, Department Coordinator Anita Kemp, and eight of their students attended the Australian International Documentary Conference in Adelaide in November 1999. Maree presented several seminars and training workshops for conference delegates.

Julian Magnat, an exchange student from FEMIS in Paris, spent three weeks in Sydney researching and shooting a documentary with an AFTRS crew.

Lecturer Fiona Strain attended the International Broadcasting Convention in Amsterdam in October, the main focus of which was high definition television (HDTV) and digital multicasting. After selling two courses to the Fiji Broadcasting Corporation, the Radio Department sent two lecturers to Suva to teach them. Steve Ahern, Head of Radio, taught an 'Announcing and Production' course in Suva for Radio Fiji.

In June, Patrick Crogan and Jane Mills hosted a visit to the AFTRS by Mr Shigeki Chiba, scriptwriter, film director and vice-president of the Japanese Academy of Moving Images (JAMI). Mr Chiba was accompanied by his wife, Mrs Chiba, and Mr Masafumi Konomi of the Japan Cultural Centre in Sydney.

Russell Porter, from the AFTRS Melbourne office, was invited to join an international judging panel in Mexico City to assess works from film schools all over the world. He reported that the panel was 'so impressed with the incredibly high standard of the Australian productions and storytelling' it decided to make a special commendation to the AFTRS for 'the best body of work of a consistently high quality' of the 50 schools that entered the 5th International Film School Festival.

AFTRS Director Rod Bishop completed his term as an Executive Member on the Centre International de Liaison des Ecoles de Cinema et de Television (Cilect). He presented the Project Report on the Conference for Interactive Distance Learning for Schools of Film and Television at the Cilect Congress, Ebeltoft, Denmark, in May 2000.

Annabelle Sheehan represented the school at the International Cannes Forum screenings of AFTRS films and accepted the 'Creative Planets' award for the School. A range of representatives from the film and television industry in Singapore, Malaysia, France, Hong Kong and Holland visited the School to compare and explore facilities and curriculum.

OBJECTIVE

6

ALL THINGS TO ALL PEOPLE

Social and Cultural Diversity

One of the AFTRS' most important roles is to encourage social and cultural diversity among program makers in the Australian film, broadcasting and new media industries. The School's indigenous program initiatives are designed to upgrade the creative and technical skills of indigenous Australians already working in the film, broadcasting and related industries. Commenced in 1994, they include a series of state-based short courses, mentor schemes, professional attachments and full-time scholarships for applicants who satisfy the entry criteria for advanced-level short courses. Broadly speaking, their objective is to increase the number – and thereby the voice – of indigenous Australian producers, directors and scriptwriters.

Indigenous program ¶ This year, two one-year scholarships were granted under the program, one of which was taken up by director Steve McGregor, who commenced his studies in January. From Alice Springs, Steve is a former producer/director at the Central Australian Aboriginal Media Association (CAAMA). Prior to working at CAAMA, he was a senior camera operator with Imparja TV and a production assistant in the Office of Aboriginal Liaison in the Northern Territory Chief Minister's Department.

In October, AFTRS Queensland, James Cook University's Indigenous Unit and Yarmak Enterprises jointly presented a short course, 'Editing on Avid', to eight participants in Townsville with the assistance of the Townsville Aboriginal and Islander Media Association. In February, Jane Mills presented 'Screen Language' at CAAMA in Alice Springs.

Deborah Mailman in
The Third Note



The AFTRS continued to provide teaching, unit delivery and mentoring support for the South Australian indigenous screen arts organisation Yaitya Makkitura's indigenous professional screen initiative. Other program supporters included the South Australian Film Corporation, the Media Resource Centre, the Aboriginal and Torres Strait Islander Board of the Australia Council, the Australian Film Commission and the Australian Writers' Guild.

The AFTRS also provided support for indigenous filmmaker Kimba Thompson's video production *Reconciliation Among Elders*, an initiative of the Ethnic Communities Council of Victoria.

At the 'Dreaming of a Better Future' conference held at the Sydney Opera House in September, the AFTRS was cited as 'the place' for indigenous filmmakers to forge creative partnerships. In one session, cinematography graduate Allan Collins discussed his films *Dust* and *Wind* with directing graduate Ivan Sen. Both films were nominated for Dendy Awards at the 2000 Sydney International Film Festival.

Four short films (originally intended to be exercises) produced by participants in the Koori production course, *Watja Watjin?*, were screened at a special forum for indigenous filmmakers in July at the National Theatre in St Kilda. Part of the We Iri We Homeborn Indigenous Arts Festival, guests of the event included filmmakers Rachel Perkins, Ivan Sen, Pauline Clague and Richard Frankland.

MA (Hons) student Catriona McKenzie completed her short film *Road* for the SBS. During the year, Catriona also directed the documentary *Bunge* (screened on ABC-TV in November) and the short films *The Third Note* and *Bias*.

Road was shot by AFTRS graduate cinematographer Allan Collins, who was assisted by 1994 AFTRS National Indigenous TV Training Course (NITC) graduate Murray Lui, who graduated with an MA in cinematography in April 2000.

Rima Tamou and Pauline Clague, 1994 NITC graduates, established the production company Core Original. Core Original has produced two films, the award-winning *Round Up* and *Saturday Night Sunday Morning*. *Saturday Night Sunday Morning* was screened at the Chauvel Cinema in Sydney and on the SBS in November 1999. Pauline was a supervising producer on the 1998 Australian Film Commission's *Shifting Sands* series, a follow-up to the successful *Sand to Celluloid*.

AFTRS 1998 directing student Erica Glynn completed *A Walk With Words*, a documentary for ABC-TV written by 1997 scriptwriting graduate Romaine Moreton. One of Erica's classmates, Sam Conway, recently appointed Chair of Indigenous Screen Australia, is producing, directing and editing a documentary on a personal stolen generation story at the Mimili Community in South Australia. Sam's other recent assignments include coordinating six documentaries for the National Indigenous Media Association of Australia (NIMAA) and ABC-TV's Indigenous Unit.

Documentary: *Make Sense*



Nineteen ninety-five graduate Rachel Perkins remains very involved with the AFTRS as a Council Member. She is also a member of the New South Wales Film and Television Office Board. Rachel recently edited *The Black Book*, a comprehensive guide to indigenous media and arts industries in Australia.

AFTRS graduates attracted 26 nominations at the Tudawali Film and Television Awards sponsored by the Council for Reconciliation held at the Sydney Opera House on 26 January.

Steve McGregor was nominated in three categories and won the Best Cultural Documentary with *Apekathe*, produced by graduate Gilla Collins.

NITC 1993 graduate Gillian Moody was nominated for Best Direction for her film *Angel* and won Best Original Concept in a Short Film.

Directing 1999 graduate Catriona McKenzie was nominated in three categories – Best Direction in a Short Film for *Bias* and Best Direction in a Longer Format Drama and Best Original Concept for *Box*.

NITC 1994 graduate Pauline Clague was nominated for her work on the short films *Promise* and *Box* and won with graduate Rima Tamou's *Saturday Night Sunday Morning* for Best Original Concept.

Erica Glynn was nominated in two categories and won Best Direction in a Short Film for *My Bed Your Bed*, which was produced as part of the AFC's successful *Sand to Celluloid* series.

Rachel Perkins was nominated and won Best Direction in a Longer Format Drama for her first feature film *Radiance*.

The renowned Aboriginal filmmaker Lester Bostock, designer and director of the 1993 and 1994 NITCs at the AFTRS, was awarded the Lifetime Achievement Award for his commitment to indigenous filmmaking.

Industry Training Fund for Women ¶ Support was also provided through the Industry Training Fund for Women (ITFW). The ITFW is a national program designed to update the creative and technical skills of experienced women already working in the film, broadcasting and related industries and to assist them to progress into key creative and technical positions. The AFTRS supported the WIFT conference

in Melbourne and The Women on Women screening weekend. The AFTRS publication *Reel Women* edited by Julie James Bailey was profiled at a number of industry events including the Noosa International Film Festival. Emphasis was placed on cinematography, sound recording and postproduction, new technologies, digital media, directing drama, documentary and multicam television.

Program Support

- ▶ \$800 to WIFT Victoria for a networking and training event to be run in conjunction with the Victorian chapter of ACS.
- ▶ \$500 to WIFT Victoria for a 'Our Brilliant Careers' seminar.
- ▶ \$500 to the Women on Women Seminar on postproduction.

Peter Millyn and Les Parrott
in *The Great Sascha*



- ▶ \$300 to the WIFT seminar on women in television.
- ▶ \$1000 to the WIFT mentor scheme for cinematography.

Fee Subsidy

Subsidies were paid as follows:

- ▶ \$487.50 for a Camera Assistant's course at AFTRS Sydney
- ▶ \$112.50 for a Recording Hi End Sound for Video Camera course at AFTRS Sydney.

- ▶ \$720 for a Sound Technology course at AFTRS Sydney.
- ▶ \$300 for a Visualising the Story course at AFTRS Sydney.
- ▶ \$300 for a Digital Camera techniques course at AFTRS Melbourne.
- ▶ \$195 for a Scripting Interactive Media course at AFTRS Melbourne.

Attachment Assistance

- ▶ \$250 for Attachment with *All Saints*.

Ancillary Assistance

- ▶ \$138 for travel and accommodation during attendance at the AFTRS course.
- ▶ \$82 for travel to an AFTRS Melbourne course.

OBJECTIVE 7 UNDERSTANDING THE FUTURE

Research and Policy

AFTRS staff and students are constantly researching developments in screen and broadcasting production. The curriculum and production work is designed to constantly test new developments in industry. This is combined with a commitment to integrating new approaches to visual effects and maintaining currency with changes in digital technology. The Head of Film and Television and the staff meet for a major Curriculum and Production Review each June to propose and debate changes to all aspects of the School's program. Industry research conducted by students has grown significantly in the last two years as a result of the introduction of the Masters Honours program. This research is made available to all staff and students via the presentations given by the Honours students at key points in their research. Students themselves recognise the importance of engaging with issues of change and future directions for industry. This year they chose 'Futurology' as the theme for the AFTRS Graduation ceremony.

The term FUTUROLOGY was coined by the German historian Ossip K Flechtheim in 1949 to designate a new science of prognosis. It has been applied to various efforts, beginning in 1965, to carry out long-range forecasting in a wide range of political, sociological, economic, ecological and other fields.

Ongoing emphasis on storytelling and industry production practices provide the core of the program's ability to remain responsive and relevant to industry. While digital technology will undoubtedly have a major influence, the Cinematography Department is confident that film will retain an important place in the 'image capture toolkit' for several years to come.

Digital Media's Peter Giles played an important role in ensuring the AFTRS retains its rightful place at the forefront of media developments. Peter chaired the 2000 Australian Effects and Animation conference held at Darling Harbour in February. Participants included local postproduction companies Omnilab, Garner MacLennan Design, Cutting Edge, Photon, Animated Biomedical Productions and Ambience Design. Visiting speakers from Sony Pictures Imageworks and Industrial Light and Magic gave presentations outlining their views on the future of the industry.

While the degree of influence digital technology will have on image capture in the immediate future is debatable, there is little room for argument about its penetration of the world of design. In recognition of this fact, Design Department head Larry Eastwood is working closely with Digital Media's Peter Giles in support of further collaboration between these two important parts of the AFTRS. Further tangible evidence of the continued convergence of traditional and digital image capture technologies was provided this year when Sony Panavision decided to build 100 high definition digital television cameras, the first use of which will be on the *Star Wars* series.

Head of Radio Steve Ahern spoke about his research into digital radio broadcasting at the Australian Broadcasting Authority's Canberra planning conference in November 1999.

Jan Kenny and Peter Giles are also developing more collaboration between the Cinematography and Digital Media departments.

Magazine program:
The Bottom Line



Publishing ¶ Following the amalgamation of AFTRS' electronic and print publishing activities, the Publishing Department released *Making Radio*, a book based on contributions from leaders in commercial and community broadcasting and edited by Steve Ahern.

A second new AFTRS title, *Scriptwriting Updated*, by Linda Aronson, examined both new and conventional approaches to writing for the screen.

Cinesonic, edited by Philip Brophy, brought together a collection of essays and interviews concerning film soundtracks. *Reel Women*, edited by Julie James Bailey, provided a comprehensive look at the technical roles women play behind the scenes in film and television.

An upgrade of the AFTRS website improved the flow of information. Access to graduate films and biographies is now available through the site, along with answers to the questions most frequently put to the AFTRS and there are links to the Global Film School's website. Following the press launch of the Global Film School in Los Angeles in December 1999, the site received two million hits in the first 24 hours, including 9000 email registrations from 42 countries.

Online Training ¶ The School has initiated the development of several courses for online delivery, including scriptwriting, documentary and screen studies. These courses are expected to be offered early in 2001.

Prime Minister's Science, Engineering and Innovation Council ¶ A working party that included Rod Bishop, Director, AFTRS and Derek Allsop, Head of Technology, AFTRS developed a paper on *Innovation in the Film Industry*. This was presented to the Prime Minister's Science, Engineering and Innovation Council in Canberra in June 2000.

OBJECTIVE

8

RECOGNISING THE ACHIEVEMENTS

Creative and Productive Environment

At the end of the day, the AFTRS' responsibility is to foster a creative, collaborative and productive working environment which reflects its educational values. But on what grounds can a judgment be made on its success in doing so? Peer recognition and commercial success.

The Film Distribution Department under the leadership of the highly knowledgeable Ruth Saunders has successfully obtained entry of student films in all major national and international short film festivals. The Department has also been highly successful in finding commercial markets for our films, including new markets on the web in the USA.

In the year to 30 June 2000, AFTRS student films and videos won the following awards in 61 festivals in 17 countries.

Shane O'Mara and
Gavin Ritchie in *Road*



Film Festival Awards and Recognitions, 1999–2000

Alias/Wavefront Student Competition, Toronto, Canada
Jonathan Hairman, *Satellite*, Best Student Animation

Palm Springs International Short Film Festival, USA
Niki Bern, *Midas*, 2nd prize, Student Animation
Mairi Cameron, *Milk*, 2nd prize, Student Live Action

Chicago International Film Festival, USA

Armagan Ballantyne, *Little Echo Lost*, Certificate of Merit, Student, Experimental category

Noosa Film Festival

Andrew Commis, *Little Echo Lost*, Best Cinematography, Short Film

Brendan Higgins in
The Collective



Auburn International Film & Video Festival for Children & Young Adults
Aaron Rogers, *Project Vlad*, 2nd prize for Films made by Adults for or about Children

Australian Screen Sound Guild Awards

Philip Myers, *Mozzie*, Best Achievement in Sound in a Short Film

Ausdance Awards

Cordelia Beresford, *Restoration*, Best Dance Film

ACS Awards (Queensland)

Domenic Egan, *Work?*, Gold Award, Dramatised, Documentary category

ACS Awards (New South Wales)

Mark Lapwood, *Phobia*, Gold Award, Student Cinematography category



William Balmford and Andrew Gilbert in *Sammy Blue*



Mark Lapwood, *The Blue Mountains of Harry Phillips*, Silver Award, Student Cinematography category
 Cordelia Beresford, *Restoration*, Silver Award, Student Cinematography category
 Janet Hines, *Triple Word Score*, Highly Commended, Student Cinematography category
 Janet Hines, *Jungle Bunny*, Highly Commended, Student Cinematography category
 Andrew Commis, *Little Echo Lost*, Gold Award, Short Fiction category
 Damon Escott, *Half Mongrel*, Silver Award, Short Fiction category
 Damon Escott, *Milk*, Highly Commended, Short Fiction category

ACS Awards (National)
 Dominic Egan, *Work?*, Outstanding Achievement Award

International Festival of Documentary & Short Film, Bilbao, Spain
 Mairi Cameron, *Milk*, Gold Mikeldi for Fiction

Australian Guild of Screen Composers (AGSC) Awards
 Luke Dunn Gielmuda, *Project Vlad*, Winner, Special Achievement in Sound Design

Molodist, Kiev International Film Festival, Ukraine

Jaime Rosales, *The Fishbowl*, Best Student Film

Slamdance Film Festival, Park City, US

Yves Stening, *Great Falls*, Winner, Ilford Black and White Award

Australian Animation and Effects Festival, Sydney, Australia, 2000

Dylan Yeo, *Mozzie*, Winner, Best Student Film

Aspen Shortsfest, USA

Michaela French, *Flux*, Special Recognition for Excellence

Dendy Awards, Sydney Film Festival

Melissa Kyu-Jung Lee, *Soshin: In Your Dreams*, Highly Commended, Documentary category

Dylan Yeo, *Mozzie*, Highly Commended, Animation category

ATOM Awards (Australian Teachers of Media)

Sofya Gollan, *Dressing Dad*, Best Tertiary Documentary

Easter Media Awards

Full-time radio students won Most Outstanding Radio Broadcast to Show Radio



APPENDIXES

APPENDIX ONE

STAFFING INFORMATION

Breakdown of Staff by Gender, Part-time/Full-time and Level (as at 30/6/00)

	Male F/T	Male P/T	Female F/T	Female P/T	Total
Sydney					
a) Statutory Office Holders	1				1
b) SES equivalent	1		2		3
c) Below SES	47	1	38	9	95
d) Temporary					
Total	49	1	40	9	99
Melbourne					
a) Below SES	1	1	2		4
b) Temporary					
Total	1	1	2		4
Brisbane					
a) Below SES			2		2
b) Temporary					
Total			2		2
Adelaide					
a) Below SES				1	1
b) Temporary					
Total				1	1
TOTALS	50	2	44	10	106

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. 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 30/6/00)

	Male	Female	Total	NESB
Senior Management	2	2	4	-
Management/Heads of Departments	10	9	19	-
Teaching/Training	8	18	26	-
Administration	8	35	43	4
Technical	20	1	21	3
Support	-	17	17	2
Total	48	82	130	9

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

Salary Band	NESB	ATSI	PWD	Women
To \$28 069	2	-	1	1
\$28 070 – \$31 871	-	-	-	4
\$31 872 – \$35 331	3	-	-	15
\$35 332 – \$39 616	1	-	-	7
\$39 617 – \$43 152	2	-	-	6
\$43 153 – \$50 490	-	-	-	6
\$50 491 – \$60 721	1	-	-	9
\$60 722 – \$73 500	-	-	-	4
Over \$73 500	-	-	-	2
Total	9	-	1	54

This table 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.

Industrial Democracy ¶¶ The AFTRS has a firm commitment to involving staff and students in the School decision-making process. To facilitate this process, there is both a staff-elected and a student-elected member of the governing Council. This allows direct input about priorities including budget-related matters.

In addition there are a number of established committees within the AFTRS which provide an opportunity for staff and students to have an input into policy and academic matters through discussion and recommendations. These include the Occupational Health and Safety Committee, the Marketing Committee, the Equal Employment Opportunity Committee, and the Post Graduate Curriculum Committee.

The AFTRS terms and conditions of employment and the current Certified Agreement encourage consultation with stakeholders on all matters relating to change. In keeping with this, staff have been consulted on a range of matters including the Olympic Policy, proposed Security Systems and the AFTRS Business Plan.

Information is actively being disseminated in as many forms as possible. All policies are available to staff and students on the AFTRS intranet and a weekly newsletter with updated information is available electronically. The minutes of meetings are made available to interested staff and budgets can be viewed. It is hoped that in this way AFTRS staff will have sufficient information to make a positive contribution.

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. This includes the incorporation of the Commissioner's recommendations on the use of information technology into the Information Technology Resources Policy.

Efforts were made to ensure the privacy of records by further restricting physical access to Human Resources and reducing opportunities to gain access to electronic student records.

Award Simplification ¶¶ The AFTRS and unions are negotiating simplifications to the AFTRS Award in accordance with the *Workplace Relations Act 1996*. It is hoped that the parties will be able to present a consent award to the Australian Industrial Relations Commission and that the matter will be finalised shortly.

Equal Employment Opportunity (EEO) ¶¶ Four complaints were made under EEO provisions to members of the EEO Committee. All were resolved informally between the parties.

The following plans and policies were approved by senior management, disseminated and implemented during the year:

- ▶ Equal Employment Opportunity Policy.
- ▶ Disability Policy.
- ▶ Disability Action Plan.
- ▶ Workplace Harassment Policy.

EEO Committee

The EEO Committee was expanded to include both a student and a staff representative. The Committee held four formal meetings during the year to consider policy and complaints. The names of the Committee members are advertised and all new staff are advised of the role of the Committee.

Harassment Policy

As part of the implementation of the Harassment Policy, Harassment Contact Officers were nominated and selected. Full training was commenced.

Staffing and Establishments

The move towards equal representation of men and women continues, with 50 per cent of senior management positions being held by women, 47 per cent of head of department positions held by women (two in traditionally male areas), and 20 per cent of technical trainee positions being occupied by women.

Work and Private Commitments

The AFTRS retains a flexible policy in relation to the accommodation of private commitments. Over the last year, the following measures were approved:

- ▶ Leave without pay for personal reasons.
- ▶ Recreation leave at half pay for personal reasons.
- ▶ Leave without pay following maternity leave.
- ▶ Part-time work and job sharing.
- ▶ Use of personal leave to care for dependants.
- ▶ Increased use of flexible working hours provisions.

Cultural

Staff may use flexitime or personal leave to meet commitments on days of cultural or religious significance.

Training

Technical, professional-oriented training for staff of Aboriginal or Torres Strait Islander heritage continued to be made available.

EEO in Appointments

As of 30 June 2000, there were 133 positions at the AFTRS, 17 of which were part-time. Fifty-four positions were filled by women (41 per cent of total staff) and nine were filled by people from a non-English speaking background. Twenty-eight positions were vacant. The AFTRS made 23 appointments during the year, twelve of them women. Of those appointed, three indicated they were from a non-English speaking background and one identified as an Aboriginal/Torres Strait Islander.

Staff Training and Development ¶¶ Training continued to emphasise the need to meet immediate work performance requirements, particularly in the area of information technology.

Staff were actively encouraged to attend industry-related classes and short courses within the AFTRS. The cost of these is not reflected in the statistics below. The AFTRS provides a Studies Assistance Program to support staff undertaking external studies in their chosen field. Applications in the areas of information technology and digital media were approved and two staff members successfully completed their courses of study.

Staff participated in a range of taxation, time management, information technology, communications and OH&S-related training courses. A number of new technology and other courses were run in-house to reduce training costs.

Direct expenditure on staff training	\$40 982
Staff time involved in training (124 days @ av \$191/day)	\$23 684
Total cost of staff training	\$64 666

Local events attended by staff included SPAA and WIFT conferences, and the Sydney Film Festival. Events attended overseas include the Cannes Film Festival and the National Association of Broadcasters Convention. A number of staff took professional development leave to work on productions within the industry or to visit overseas film and television schools.

The annual Appraisal and Development Scheme for Staff links performance assessment and career planning on the basis of agreed performance indicators and consultative review. An important part of the process is the identification, planning and provision of general training at a reasonable price. To ensure that function is met, a position has been created in Human Resources to manage in-house training in areas ranging from word processing to staff supervision.

Occupational Health and Safety (OH&S) ¶¶ The OH&S Committee held three meetings in 1999/00. There were two fire wardens meetings, including video screenings of *Fire and Safety* and *Fire Evacuation Procedures*. Two new policies were developed: the First Aid Policy and the Rehabilitation Policy.

The AFTRS has 20 first aid officers, three of them interstate. During the year 16 staff received first aid training and three Health & Safety representatives attended training.

OH&S training is part of the curriculum, and training for new students, including workstation training, is now part of Orientation Week. For existing students, workstation training was conducted in September 1999.

Twelve accidents associated with the AFTRS were reported, only three of which were hazard related and all of which were immediately remedied.

This year, there were four hazard reports, mainly relating to building and maintenance issues. Two of these were rectified completely, one partially and the fourth was referred to an expert.

Human Resources facilitated visual display unit eyesight testing as per the certified agreement. There were six workplace assessments for staff and two for students.

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

The AFTRS Disability Action Plan was used to support a hearing-impaired student in the Directing Department who graduated this year.

The AFTRS continued to advertise courses to all Australian residents in all states and territories. Support under the Aboriginal and Torres Strait Island Recruitment and Career Development strategy continued with two scholarships granted under the program. Further details are listed under 'Indigenous program' (p 43).

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

Michael Frankel and Co: legal advice	\$11 489
Gilbert & Tobin Lawyers: general legal advice	\$15 956
Australian Government Solicitor: general legal advice	\$1 606
KPMG: taxation advice	\$1 050
Total payment to consultants	\$30 101

Environment Matters ¶¶ The AFTRS continued to maintain and improve its grounds and gardens. Recycling of paper, cans and bottles through dedicated collection bins was continued, as was the use of recycled paper where appropriate. Through an agreement with Visy Recycling Pty Ltd, paper was collected and recycled at no cost.

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

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 Coordinator for Media Arts at the Royal Melbourne Institute of Technology. Rod holds a BA (Hons) from La Trobe University.

Annabelle Sheehan, Head of Film and Television

Annabelle Sheehan has a Bachelor of Communications (film production major) and Graduate Diploma in Education from the University of Technology, Sydney (UTS) and a Masters in Cinema Studies from New York University (NYU). Annabelle was the winner of both the NYU Fellowship and the NYU Paulette Goddard Scholarship. Her 17 feature film postproduction credits include *The Piano*, *Lorenzo's Oil*, *Fearless*, *The Portrait of a Lady*, *Dead Calm*, *Rapa Nui*, *Mad Max 2* and *Mad Max Beyond Thunderdome*. 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 25 years financial and general management experience in both the private and public sectors, working in the areas of arts, tourism and general business. She is a Fellow of the Australian Society of Certified Practising Accountants and has a Masters of Management from the University of Sydney.

Derek Allsop, Head of Technology

Derek graduated with a BSc (Hons) in Electrical and Electronic Engineering from University College, Cardiff, UK, in 1982. He has worked for Sony Broadcast and Professional (Basingstoke) and for eleven years with the Independent Television (ITV) Association (London). In 1986, he joined Practel International (Adelaide) and then Sony Australia (Sydney) before joining the AFTRS in January 2000.

Derek has worked on or managed many projects, including the first digital production studio at Thames TV (London), a mobile HDTV production trailer and the only digital widescreen production and postproduction facility to operate at 360Mb/s in the world. He has also contributed to the development of the PALplus enhanced transmission system and the AUDETEL (audio description television) system for the blind and partially sighted. Derek has served on or partici-

pated in ITU-R, EBU, SMPTE, Eureka and DVD committees, working parties or task groups. He is a member of SMPTE, the Institution of Electrical Engineers and is a Chartered Engineer (UK).

Steve Ahern, Head of Radio

Steve Ahern has been in radio for over 20 years. He worked as a panel operator, reporter, producer and announcer in commercial and community radio stations for many years before joining the ABC. For ten years he managed three of ABC Radio's metro talk stations – 2NC Newcastle, 2CN Canberra and 3LO Melbourne. On leaving the ABC, Steve founded a radio consultancy and public relations company, AMT Pty Ltd. He joined the Radio Department in 1997. Steve has a BA and qualifications in education and business management.

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 allowed to 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*.

Laurence Eastwood, Head of Design

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

Peter Giles, Head of Digital Media

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, the University of Technology, Sydney, and 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.

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 miniseries *The Harp in the*

South and Poor Man's Orange, for which he wrote the screenplay and directed, and *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.

Trevor Graham, Head of Documentary

Documentary producer and director Trevor Graham has produced and directed films for Channel 4, the BBC, PBS, ABC-TV and the SBS. His films have won numerous national and international film and television awards. His *Mabo: Life of an Island Man* won the AFI Best Documentary Award 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*.

Throughout 1999 Trevor directed a feature-length documentary film, *Tosca*, a tale of love and torture, for Film Australia and ABC-TV. He also co-directed an interactive CD-ROM and website for Film Australia about the Mabo case and native title, a mammoth five-year project to be launched in 2000.

Bill Russo, Head of Editing

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

Patricia Lovell, AM, MBE, Head of Producing

Patricia Lovell is one of Australia's most successful film producers, having worked in the industry for over 25 years. She began her career first in radio then moved to 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 has been recognised with an MBE and an AM.

In 1999 she produced a documentary on the making of *Tosca* for director Trevor Graham. The feature-length version has been bought by the ABC. She is currently developing two feature films.

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 AFI Cultural 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.

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 16 years on feature films, television miniseries 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. Her credits include: features *Soft Fruit*, *Passion*, *The Well*, *Gino*, *Map of the Human Heart*, *Struck by Lightning*, *Evil Angels*, *Young Einstein*, *High Tide* and *Mad Max 2*; miniseries *The Challenge*, *The Cowra Breakout*, *The Last Bastion*; and current affairs programs *60 Minutes* and *Four Corners*.

Andy Nehl, Head of Television

Andy Nehl started working in television as a camera operator for the University of New South Wales Audio-Visual Unit in 1977. Since then he has worked in various roles as a director, producer, journalist, writer and presenter. His documentary credits include *Buried Country* for Film Australia, *Media Rules* for the SBS, and *Antarctica – The Money Or The Gun On Ice* and *The History Of Australian Rock'n'Roll* for ABC-TV. He has worked on the television programs *Beatbox*, *Blah Blah Blah*, *Stompem Ground '92* and *Attitude* for ABC-TV; *Denton* and *Paul Keating Unplugged* for the Seven Network; *The Real Election* for Network Ten; *Metro Windows* for the SBS; and *Mouthing Off* for the comedy channel on Foxtel.

Andy has also worked as a journalist for Triple J and Radio National and was station manager of Triple J from 1988 to 1992, establishing it as a national network. He has a BA from the University of New South Wales and a Graduate Diploma in Communications (Film and Video Production) from the University of Technology, Sydney. He has previously taught at Griffith University and UTS.

Shannon McSwiney, Human Resources Manager

Shannon McSwiney has a Bachelor in Social Work from Sydney University. She moved into Human Resources in the Commonwealth Public Service in 1986 and has undertaken various roles in a number of mainly legal agencies. She came to the AFTRS in July 1998 to look after staff recruitment and has been the Human Resources Manager since November 1998.

James Sinclair, Finance Manager

James Sinclair is a graduate of the University of Technology, Sydney with a Bachelor of Business Studies majoring in Accounting. James has had 20 years experience in industry, encompassing the professional, industrial, medical, distribution and educational sectors. He is a fellowship member of the Certified Practising Accountants of Australia.

Michele Burton, Library Manager

Michele has over 24 years experience as an arts librarian involved with Art History and Architecture. An avid Sydney Film Festival goer since the early 1970s. Michele was appointed as Library Manager of the Jerzy Toeplitz Library in October 1989. From 1993-1996 she spent 2 years in Singapore as Head of Library Services for the TCS Television Corporation of Singapore.

Grahame Ramsay, Publishing Manager

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

APPENDIX THREE

GUEST LECTURERS

Cinematography

Helen Barrow – Cinematographer	Joanne Parker – Cinematographer
Russell Boyd – Cinematographer	John Seale – Cinematographer
David Burr – Cinematographer	Lorraine Stacey – Television Lighting
Geoff Burton – Cinematographer	William Steptoe – Television Lighting
Cathy Croft – Account Manager, Professional Motion Imaging, Kodak	David Wakeley – Cinematographer
Ross Emery – Cinematographer	Richard Wallace – Cinematographer
Sonia Humphrey – Producer/Director	Paul Warren – Cinematographer
Robert Humphries – Cinematographer	Tim Waygood – Account Manager, Professional Motion Imaging, Kodak
Peter James – Cinematographer	John Whitteron – Cinematographer
Calum McFarlane – Cinematographer	Tony Wilson – Cinematographer
Tom Moore – Television Lighting	Lisa Zanderigo – Stills Photographer
Steve Newman – Cinematographer	

Design

Kingston Anderson – Location Manager	Sarah Light – Drafting
Benita Andrews – Small Business Consultant	Nick McCullum – Production Designer
Russell Boyd – DOP	Martin McGrath – DOP
Mike Bridges – Production Designer	Devi Mallal – Photoshop/Illustrator Lecturer
Donna Brown – Art Director	Viv Mephane – Make-up Artist
Delia Browne – Arts Law Centre	Janet Merewether – Titles Designer
Boz Cappie – Website Designer	Ken Muggleston – Production Designer and Oscar winner for David Lean's <i>Oliver</i>
Ro Cook – Production Designer	Steve Newman – Special Effects
Chantal Cordey – Costume Designer	Peter Nuefeld – MiniCAD Lecturer
Stephen Curtis – Production Designer	Michael O'Kane – Set Finisher
Michelle Dado – TV Designer	Penny Parker – Showreel Editor
Peter Duncan – Director	Murray Picknett – Production Designer
David Elfick – Producer	Mark Sexton – Storyboarding
Catherine Flannagan – Agent	Diaan Wajon – Production Designer
Roger Ford – Production Designer	Louise Wakefield – Costume Designer
Colin Gibson – Art Director/Designer	Sandy and John Wingrove – <i>Mosquito Coast</i> , <i>Fearless</i> , <i>Oscar</i> and <i>Lucinda</i>
Richard Hobbs – <i>The Thin Red Line</i>	
Jan Hurley – Costume Designer	

Digital Media

David Dozeretz – Previsualization Director, Lucas Film
Philip Englehardt – Senior Advisor to the CEO, SGI
Caleb Howard – 3D Animator, Rhythm and Hues
Jeroen Lapre – Technical Director, Industrial Light and Magic
Steve Montal – Director, Educational and Special Program Development, American Film Institute
Andy Tamandl – Animator, Hammerhead Productions

Directing

Di Drew – Director	Kay Pavlou – Director
Bob Howard – First AD	Joy Sargant – Casting
Louise Johnson – Continuity	Greg Stitt – First AD
Dr David MacNeill – Art Historian at the University of NSW	Sophia Turkiewicz – Director
	Stephen Wallace – Director

Documentary

Tony Ayres – Filmmaker	Robin Hughes – Filmmaker
Kim Batterham – Filmmaker	Susan Lambert – Filmmaker
Pat Fiske – Filmmaker	Curtis Levy – Filmmaker
Helen Garner – author, journalist and critic	Chris Olsen – Filmmaker
Denise Haslem – Filmmaker	Tom Zubrycki – Filmmaker

Editing

Suresh Ayyar – Editor	Denise Haslem – Editor and Producer
Jeannine Baker – Archival Researcher	Karen Johnson – Editor
Nick Beauman – Editor	Mark Johnson – Editor
Alison Black – Editor	Anne Ker – Editor
James Bradley – Editor	Simon Klæbe – Editor
Bob Burns – Editor	Curtis Levy – Producer and Director
Dominic Case – Director of Technical Services, Atlab	James Manche – Editor
Alison Croft – Editor	Alec Morgan – Director and Writer
John Cruthers – Producer	Jan Preston – Composer
Henry Dangar – Editor	Edward Primrose – Composer
Simon Dibbs – Facilities Manager, Island Films	Milena Romanin – Editor
Leigh Elmes – Editor	Shawn Seet – Editor
Greg Fitzgerald – Sound Mixer, Atlab	Graham Shirley – Archival Researcher
Dominique Fusy – Editor	Lee Smith – Editor
Dr Helen Grace – Academic, University of Western Sydney	Stephen Smith – Facilities Manager, Frameworks
	Nick Torrens – Producer and Director

Jenny T Ward – Editor
Laura Zusters – Director

Producing

Sandra Alexander – Independent Producer
Maureen Barron – Head of Business Affairs, Southern Star Group
Philippa Bateman – Head of Production and Development, April Films
Tim Benjamin – Legal Affairs Officer, Content Capital Ltd
Tom Blacket – Drama Investment Manager, Australian Film Finance Corp
Andrew Blaxland – Millennium Pictures
Therese Catanzariti – Mallesons Stephen Jacques
Sharon Connolly – CEO, Film Australia
David Court – Executive Director, Content Capital Ltd
Rosemary Curtis – Research Manager, Australian Film Commission
Greg Duffy – Michael Frankel and Co
Steve Economidies – KPMG
Alan Finney – Vice President/Managing Director, Buena Vista International for Australia/NZ territory
Jane Forrest – Administrator, Project Development and Finance, NSWFTO
Sandy George – Journalist, Independent Researcher
Mark Hamlyn – Executive Producer, Film Australia
Michelle Harrison, Head of Development and Finance, NSWFTO
David Heidtman – Solicitor, Heidtman & Co
Catriona Hughes – CEO, Australian Film Finance Corporation
Brigid Iken – General Manager, SBS Independent
Yvonne King and Sapienza Salerno – Haven Licensing
Bob Loader – Golden Dolphin Productions
Hugh McGowan – Network Programmer, ABC
Susan McKinnon – Australian Film Finance Corporation
David Marr – Author/Journalist
Barbara Masel – Script Editor, Consultant
Sue Murray – Distributor, Finline
Philip Nelson – Marketing Manager, Film Australia
Richard Neville – Author, Journalist
Chris Noonan – Director, Executive Producer
Paul Patton – Associate Professor of Philosophy, University of Sydney
Marion Pilowsky – Head of Acquisitions, Development, The Premium Movie Partnership, now Head of Acquisitions, VIP International
Valerie Queva – O'bject Dart Productions
Glenys Rowe – Producer, Binna Burra Films

Peter Sainsbury -- Independent Producer, Eidolon Pty Ltd
 Greg Smith – Executive Director, Content Capital Ltd
 Nina Stevenson – Lawyer, Nina Stevenson and Associates
 John Thornhill – Marketing Manager of Films, Beyond International Ltd
 Andrew Traucki – Project Coordinator of Multimedia, Australian Film Commission
 Victoria Treole – Miramax Films
 Andrew Urban – Journalist, Editor, Urban Cinefile
 Caroline Verge – Legal Manager, Film Development Branch, Australian Film Commission
 Robyn Watts – ABC
 Nigel Westlake – Rimshot Music Australia Pty Ltd
 David Williams – Mallesons Stephen Jaques (Partner)
 Christine Woodruff – Music Supervisor, JMW Pty Ltd

Radio

Sandy Aloisi – 2UE	Rob Hall – FARB
David Bacon – FARB	Trevor Hall – D&T Sound
Paul Bartlett – Sky Radio	Mike Hammond – TV/Radio Presenter
Sandie Baskin – RCS Sound Software	Wayne Hampshire – RCS Sound Software
Kevin Best – Austereo	Kayley Harris – 2WS
Brian Blacklock – 2WS	Andrea Haydon – AC Nielsen
David Borean – Talk Force Communications	Rhys Holleran – RG Capital
Rod Brice – RG Capital	Bob Hughes – Corporate Communications
Georgia Brown – Consultant	Mike Jeffries – 2GB
Kevin Brumpton – Mulray Productions	Lucienne Joy – Consultant
Andrew Buchanan – Consultant	Michael Kiely – Boomerang
Mike Byrne – 2KO/NXFM	Graham Knowles – Consultant
Brian Carlton – Radiowise	Rob Logan – Austereo
Graham Carroll – FARB	Alexsandra Lyall – RMB
Phil Charley – Consultant	Mike McKay – ARN
Pip Conlon – ABC Radio	Phil McNab – 2WS
Bob Cornish – AC Nielsen	Nicola Mills – Austereo
Glenn Daniel – 2WS	Daryl Missen – D&T Sound
John Dickson – Austereo	Graham Mott – 3AW
Peter Don – BPR	Murray Olds – 2UE
John Downs – RMK Voice Productions	Lars Peterson – 2WS
Anne Edwards – Consultant	Jim Pike – RMK Voice Productions
Adrian Fitch – ARN	Russell Powell – ABC Radio
Steve Fox – MIX 106.5 FM	Greg Power – Consultant
Mark Grimes – RCS Sound Software	Brian Quigley – Consultant
Michael Gudinski – Mushroom Records	Joel Rheinberger – Triple M

Lianne Richards – FARB	Ron E Sparks – 2DAY FM
Gary Roberts – FARB	Mark Spurway – DMG Radio
David Rogerson – 2WS	Brad Storey – MIX 106.5 FM
Ian Rogerson – Main Course Productions	Roger Summerill – ABC Radio
Peter Ross – ABC-TV	Hans Torv – 2WS
Stafford Sanders – Consultant	Steven Turner – 2UE
Peter Saxon – Radiowise	Jane Ubrihien – MIX 106.5 FM
Ian Sheperd – 2UE	Peter Watson – 2LT
Graham Smith – 2GO/SEA FM	Bill Webber – RCS, USA

Screen Studies

Martha Ansara – Film Theorist
 Peter Callas – Video and New Media Artist
 Maree Delofski – Documentary Filmmaker and Lecturer in Media and Communications, Macquarie University
 Pat Fiske – Documentary Filmmaker
 Andrew Francois – New Media Artist
 Michael Goddard – Film Theorist
 Keith Howes – Journalist and Broadcaster
 Robyn Kershaw – Producer
 Colin Lanceley – Visual Artist
 Nerida Moore – Film Theorist
 Pauline Moore – Film Theorist
 Professor Tom O'Regan – Director, Australian Key Centre for Cultural and Media Policy, Griffith University
 Bruce Petty – Animator and cartoonist
 B Ruby Rich – Film Critic, US
 Freida Riggs – Freelance Film Theorist
 Dr Bill Routt – Freelance Film Theorist and Editor, *Screening the Past*
 Michael Rubbo – Filmmaker and Artist
 William Schaffer – Lecturer in Film Theory, University of Newcastle
 Professor Vivian Sobchack – Professor of Critical Studies, School of Theater, Film and Television, University of California, Los Angeles
 Katherine Thompson – Film and Television Writer
 Andrew Traucki – Project Manager, Film Development, AFC
 Dr Cathryn Vasseleu – ARC Research Fellow at University of Technology, Sydney, and Author
 Dr McKenzie Wark – Media Theorist/Lecturer in Media and Communications, Macquarie University
 Lee Whitmore – Animator
 Dylan Yeo – AFTRS Digital Media Graduate
 Dr Ray Younnis – Film Theorist and Online Journal Editor

APPENDIX FOUR

GRADUATES

2000 Graduates – Master of Arts (Film & Television) (Hons)

Kim Farrant – Directing
Adam Sebire – Documentary
Edwina Throsby – Documentary

Kate Riedl – Producing
Anne Barnes – Sound

2000 Graduates – Master of Arts (Film & Television)

Mark Lapwood – Cinematography
Murray Lui – Cinematography
Kristen Anderson – Design
Mervyn Beamish – Design
Lea Lennon – Design
Joanne Rapa – Design
Karla Urizar – Design
Martin Crouch – Digital Media
Mike Daly – Digital Media
Norah Mulroneo – Digital Media
Marcus Wells – Digital Media
Chris Young – Digital Media
Armagan Ballantyne – Directing
Sofya Gollan – Directing
Damien Power – Directing
Toni Davis – Documentary
Anne Delaney – Documentary

Antti Haase – Documentary
Thomas Corcoran – Editing
Jacqueline Cosgrove – Editing
Anna Craney – Editing (Documentary)
Tinzar Lwyn – Editing
Andrea O'Reilly – Editing
Jacob Southall – Editing (Documentary)
Priscilla Collins – Producing
Isabel Perez – Producing
Alice Addison – Scriptwriting
Lynne Vincent McCarthy – Scriptwriting
Glenn Weller – Scriptwriting
Jillian Bartlett – Sound
Paul Miskin – Sound
Liam Price – Sound
Kimmy Sekel – Sound
Kathryn Wood – Sound

2000 Graduates – Graduate Diploma of Arts (Film & Television)

Tim Spicer – Cinematography
Robert Key – Design
Serhat Caradee – Directing
Christopher Richards-Scully – Directing

Cate Shortland – Directing
Traci Caines – Editing
Samantha Hastie – Editing

1999 Graduates – Graduate Diploma in Commercial Radio Broadcasting

Neale Butters
Diana Dorahy
Lynne Heaysman
Christopher Jackson
Luke Jobson

Jackie Kassulke
Paul Richards
Loretta Smit
Daniel Veling
Andrew Very

2000 Graduates – Graduate Diploma in Television Producing (Non Drama)

Louise Alston
Darren Connell
Tina Havelock-Stevens

Naomi Lumsdaine
Chris Smyth
Peter Williams

2000 Graduates – Graduate Certificate in Screen Composition

Amanda Brown
Antonio Gambale
Geoffrey Russell

2000 Graduates – Certificate

Piers Duruz – 3D Animation
Don Ezard – 3D Animation
Frances Mawer – 3D Animation
Will Reichelt – 3D Animation
Peter Reynolds – 3D Animation
Angele Buckette – Broadcast Design
Lance Scaife-Elliott – Broadcast Design
Asha Thillainathan – Broadcast Design
George Zwier – Broadcast Design
Yoon-Chul Chung – Editing

Daren Clark – Location Sound Recording
Frank Davey – Location Sound Recording
David Voom – Location Sound Recording
Andrew Bell – TV Drama Series
Lin Buckfield – TV Drama Series
Alan Close – TV Drama Series
Ralph Dayman – TV Drama Series
Nicole Forsyth – TV Drama Series
Linda Ujuk – TV Drama Series
Jonathan Yeo – TV Drama Series

2000 Graduates – Specialist Extension Certificate

Michael Bates – Producing

APPENDIX

FIVE:

SPONSORED AWARDS AND SCHOLARSHIPS

Cinematography Grants

Atlab Master of Arts/Master of Arts (Hons) Grant
Grace cinematographer Murray Lui
Atlab Graduate Diploma Grant
Bound cinematographer Tim Spicer
Kodak Master of Arts/Master of Arts (Hons) Grant
The Third Note cinematographer Mark Lapwood
Kodak Graduate Diploma Grant
The Warren Show cinematographer Jason Hargreaves
Panavision Master of Arts/ Master of Arts (Hons) Grant
Left Lane Ends cinematographer Murray Lui
Panavision Graduate Diploma Grant
Sport cinematographer Denson Baker

Digital Media Awards

Nickelodeon Broadcast Design Award
George Zwier
Nickelodeon 3D Animation Award
Don Ezard

Design Award

Fox Studios Australia Award For Design Excellence
Karla Urizar

Editing Awards

Frameworks Award For Excellence In Editing
Thomas Corcoran
Visualeyes Complete Editor Award
Anna Craney

Scriptwriting Award

New South Wales Film and Television Office
Scriptwriting Award
Stephen Vagg and Roberto Panarello

Screen Studies Award

For Highest Achievement in Screen Studies
Master of Arts (Hons)
Kim Farrant
For Highest Achievement in Screen Studies
Master of Arts
Antti Haase
For Highest Achievement in Screen Studies
Graduate Diploma
Karen Pearlman
Screensound Australia Award For Excellence in
Drama Directing
Kim Farrant
Australian Screen Directors Association (ASDA)
Award
Cate Shortland and Serhat Caradee
SMPTE Creative Technology Award
Mike Daly

Sound Awards

Audio Sound Centre (ASC) Encouragement Award
Daren Clark
Quantegy Award For Audio Excellence
Serge Stanely for Joy
The Committee highly commended Liam Price
for his work on *Intransit*
Dolby Stereo Award
Katy Wood for *Road* and *The Collective*
The Inaugural Soundfirm Award
Katy Wood

Southern Star Award

Cate Shortland

Kenneth Myer Fellowship

Kate Riedl

Other Awards

Kodak/Atlab MA Documentary Grant
Anne Delaney

Ethnic Affairs Commission Award
Catriona McKenzie for *The Third Note*
Australian Film Television and Radio School
Cinematographer of The Year
Denson Baker
Film Australia Documentary Award
Anna Craney and Antti Haase

APPENDIX SIX

CORPORATE SPONSORS

2BH/106.9 FM, Broken Hill, NSW
2EC/POWER FM, Bega, NSW
2GF/2CLR, Grafton, NSW
2PK/2ROK Parkes, NSW
2RE/MAX FM, Taree, NSW
2RG/2RGF, Griffith, NSW
3SH/3SHI, Swan Hill, Vic.
4KZ/KOOL FM, Innisfail, Qld
5CS, Port Pirie, SA
5MU, Murray Bridge, SA
SEA FM, Gold Coast, Qld
SUN FM, Beaudesert, Qld
AAV Australia ABC-TV
Air New Zealand
Alias Wavefront
Ansett Australia
Atlab Australia
Audio Sound Centre
Austereo Ltd
Australian Cinematographers Society
Australian Radio Network Pty Ltd
Australian Screen Editors
Autodesk Australia AVID Technology (Aust)
Pty Ltd
Cameraquip (Australia) Pty Ltd
Colourfast Systems
Complete Post
Dfilm Services
Digital Media International
Digital Pictures
Digiteyes Pty Ltd
Dolby Laboratories Inc
Encore Magazine
Ethnic Affairs Commission, NSW
Federation of Australian Radio Broadcasters
Film Australia Limited
Fox Studios Australia
Frameworks Film
Future Reality
Global Television Pty Ltd
Gordon, Tony
Heidtman & Co
HSV7, Melbourne
if (Independent Filmmakers) Magazine
Innovative Sound and Media Technologies
Kodak (Australasia) Pty Ltd
Leong, Aron
Mad One Generators
McCaughey, James
MTV Australia
Music for Pictures
Myer, Andrew V
Myer, estate of the late Kenneth
National Indigenous Media Association of
Australia
New South Wales Film and Television Office
Omnicon
Pacific Film and Television Commission
Panavision Australia Pty Ltd
Quantegy International Inc
Rexel Australia Video Systems
Roadshow (Qld) Pty Ltd
Roly Poly Picture Co Ltd
Silicon Graphics Centre
Society of Motion Picture and Television
Engineers
Sony Australia Limited
Soundfirm 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
Victorian College of the Arts School of Film
and Television
Village Roadshow Ltd
Visualeyes Pty Ltd
Warner Roadshow Movie World Studios

APPENDIX

SEVEN

BROADCAST SALES

Domestic

The Spy Who Liked Me, Qantas Airline

The Variety Show At The End Of The World, Arena Pay TV

International

Merv, Danmarks Radio, Denmark

Relative Strangers, Danmarks Radio, Denmark

Amelia Rose Towers, ZDF, Germany

The Beat Manifesto, Pay TV, Italy (via Media Partners)

Freestyle, Pay TV, Italy (via Media Partners)

End Of The Line, Encore Pay TV, USA

Acquiring A Taste For Raffaella, Encore Pay TV, USA

The Adventures Of Handyman, Apollo Cinema

Capital V For Virtue, Apollo Cinema

Dessert:An End In Three Parts, Apollo Cinema

Half Mongrel, Apollo Cinema

Let's Wait, Apollo Cinema

Nightride, Apollo Cinema

Odd Jobs, Apollo Cinema

Palace Cafe, Apollo Cinema

Threaded, Apollo Cinema

Trust Me, Apollo Cinema

The White Tree, Apollo Cinema

The Naked Lady Vanishes, Apollo Cinema

The Big Bang, Sci-Fi Channel, Pay TV, USA

My Familiar, Sci-Fi Channel, Pay TV, USA

Rocket Man, Sci-Fi Channel, Pay TV, USA

Placenta, Sci-Fi Channel, Pay TV, USA

Strange Residues, Sci-Fi Channel, Pay TV, USA

Groping, Sci-Fi Channel, Pay TV, USA

Mozzie, Sci-Fi Channel, Pay TV, 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

ACRONYMS

ACS	Australian Cinematographers Society
AFC	Australian Film Commission
AFFC	Australian Film Finance Corporation
AFI	Australian Film Institute
AFTRS	Australian Film Television and Radio School
ASC	Audio Sound Centre
ASDA	Australian Screen Directors Association
ATOM	Australian Teachers of Media
ATSI	Aboriginal and Torres Strait Islander
AWG	Australian Writers' Guild
CAAMA	Central Australian Aboriginal Media association
CBAA	Community Broadcasting Association of Australia
CILECT	Centre International de Liaison des Écoles de Cinéma et de Télévision
DIYTV	Do It Yourself TV
DVD	Digital Video Disk
EEO	Equal Employment Opportunity
FARB	Federation of Australian Radio Broadcasters
HDTV	High Definition Television
IDL	Interactive Distance Learning
IPI	Indigenous Program Initiatives
IT	Information Technology
ITFW	Industry Training Fund for Women
JAMI	Japanese Academy of Moving Images
MDG	Melbourne Documentary Group
NAB	National Association of Broadcasters
NATPE	National Association of Television Program Executives
NEMBC	National Ethnic Media Broadcasting Council
NESB	Non-English Speaking Background
NFTS	National Film and Television School
NIDA	National Institute of Dramatic Art
NIMAA	National Indigenous Media Association of Australia
NITC	National Indigenous TV Training Course
NSWFTO	New South Wales Film and Television Office
OH&S	Occupational Health and Safety

PFTC	Pacific Film and Television Commission
PWD	People With a Disability
SADC	SPAA/ASDA Documentary Council
SAFC	South Australian Film Corporation
SBSI	SBS Independent
SIGGRAPH	Special Interest Group Graphics
SMPTE	Society of Motion Picture and Television Engineers
SPAA	Screen Producers Association of Australia
TAFE	Technical and Further Education
UCLA	University of California, Los Angeles
UTS	University of Technology, Sydney
WIFT	Women in Film and Television

APPENDIX

TEN

FINANCIAL AND STAFFING RESOURCES SUMMARY

Financial Performance

The 1999/00 financial year presented AFTRS with the challenge of providing increased service levels from reduced resources.

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

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

Staff numbers in corporate administration have decreased and functions have been amalgamated allowing increased funding to be made available to teaching departments.

FINANCIAL INFORMATION

Finance

The Parliamentary Appropriation for the AFTRS in 1999/2000 was \$17,411,000, (including capital user charge component of \$3,531,000). A further \$2,021,000 was earned by the AFTRS, principally through fees for short courses and sale of AFTRS training products and from additional sponsored activities.

Market Surveys

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

Auditor-General Reports

The AFTRS Annual Report 1998/99 included an unqualified report by the Auditor-General's Office on the financial statements of the AFTRS. The Annual Report was tabled on 19 October 1999 in the Senate.

The Auditor-General's Audit Report 21, Audit Results of the 1998/99 Financial Statements of Commonwealth Entities tabled on 9 December 1999, 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

The only major loss during the year ended 30 June 2000 was the theft of a LDK-91 camera. Additional security arrangements including more extensive electronic surveillance have been put into place.

Purchasing

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

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

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

Competitive Tendering and Contracting

Tenders were sought and contracts entered into for 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 houses the training, research and administrative staff of 106 positions.

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

The building has 10,778m² of space over three levels. Approximately 2,000m² is office space for 81 of the staff (average 20m² each), and 25 operations, engineering and security positions work principally in the theatres, studios and workshops.

The areas currently leased interstate are:

<i>State</i>	<i>No of positions</i>	<i>Size</i>	<i>Usage</i>	<i>Annual rental</i>
Victoria – Melbourne 1 half-time	4 full-time	470m ²	Offices, lecture rooms and editing facilities	\$120,581
Queensland – Brisbane	2 staff full-time	135m ²	Offices, lecture rooms	\$25,000
South Australia – Adelaide	2 staff full-time	53.37m ²	Offices	\$6,500

FINANCIAL STATEMENTS



**Australian National
Audit Office**

INDEPENDENT AUDIT REPORT

To the Minister for the Arts and the Centenary of Federation

Scope

I have audited the financial statements of the Australian Film Television and Radio School for the year ended 30 June 2000. The financial statements comprise:

- *Statement by Council;*
- *Operating Statement;*
- *Balance Sheet;*
- *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.

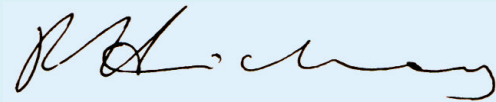
PO Box A456 Sydney South NSW 1235
130 Elizabeth Street
SYDNEYNSW
Phone (02) 9367 7100 Fax (02) 9367 7102

Audit Opinion

In my opinion,

- (i) *the financial statements have been prepared in accordance with Schedule 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 2000 and the results of its operations and its cash flows for the year then ended.*

Australian National Audit Office



Paul Hinchey

Senior Director

Delegate of the Auditor-General

Sydney

15 September 2000

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2000

STATEMENT BY COUNCIL

In our opinion, the attached financial statements give a true and fair view of the matters required by Schedule 2 to the Finance Minister's orders made under the Commonwealth Authorities and Companies Act 1997 for the year ended 30 June 2000.



Tristram Miall

Chair

14 September 2000



Rod Bishop

Director

14 September 2000

OPERATING STATEMENT

FOR THE YEAR ENDED 30 JUNE 2000

	Notes	2000 \$'000	1999 \$'000
Operating revenues			
Revenues from government	5A	17,411	12,458
Sales of goods and services	5B	1,458	1,034
Interest	5C	172	75
Other	5D	391	502
Total operating revenues		19,432	14,069
Operating expenses			
Employees	6A	8,531	6,972
Suppliers	6B	4,920	6,069
Depreciation & amortisation	6C	3,359	2,003
Write-down of assets	6D	35	64
Interest	6E	5	15
Total operating expenses		16,850	15,123
Operating surplus (deficit) before abnormal items		2,582	(1,054)
Abnormal items	7	(661)	510
Net surplus/(deficit) attributable to the Commonwealth		1,921	(544)
Accumulated surpluses or deficits at beginning of reporting period		20,811	22,016
Transfer to/from Special Purpose Reserve	12	661	(661)
Total available for appropriation		23,393	20,811
Capital User Charge provided for or paid	1.19	(3,255)	-
Accumulated Surplus at end of reporting period		20,138	20,811

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

BALANCE SHEET

AS AT 30 JUNE 2000

	Notes	2000 \$'000	1999 \$'000
ASSETS			
Financial Assets			
Cash	8A	2,595	1,522
Receivables	8B	263	21
Investments	8C	-	561
Total Financial Assets		2,858	2,104
Non-Financial Assets			
Land and Buildings	9A	24,943	21,052
Infrastructure, plant and equipment	9B	6,080	7,757
Intangibles	9B	261	319
Inventories	9C	99	101
Other	9D	60	62
Total Non-Financial Assets		31,443	29,291
Total Assets		34,301	31,395
LIABILITIES			
Debt			
Loans	10A	-	384
Leases	10B	53	67
Total Debt		53	451
Provisions and payables			
Employees	11A	1,423	1,478
Suppliers	11B	577	354
Other	11C	257	291
Total Provisions and payables		2,257	2,123
Total Liabilities		2,310	2,574

continued

	Notes	2000 \$'000	1999 \$'000
EQUITY			
Reserves	12	11,853	7,349
Special Purpose Reserves	12	-	661
Accumulated surplus	12	20,138	20,811
Total Equity		31,991	28,821
Total liabilities and equity		34,301	31,395

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

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2000

	Notes	2000 \$'000	1999 \$'000
OPERATING ACTIVITIES			
Cash Received			
Appropriations		17,411	12,458
Sales of goods and services		1,597	1,487
Interest		172	75
Other		357	-
Total Cash Received		19,537	14,020
Cash Used			
Employees		(8,816)	(6,906)
Suppliers		(4,672)	(5,672)
Interest and other financing costs		(5)	(15)
Total Cash Used		(13,493)	(12,593)
Net Cash from Operating Activities	13	6,044	1,427
INVESTING ACTIVITIES			
Cash Received			
Proceeds from sales of plant and equipment		49	101
Special Purpose Funds brought to account		-	100
Total cash received		49	201
Cash Used			
Purchase of property, plant and equipment		(1,095)	(994)
Special Purpose Funds disbursed		(100)	-
Total cash used		(1,195)	(994)
Net cash from investing activities		(1,146)	(793)

continued

	Notes	2000 \$'000	1999 \$'000
FINANCING ACTIVITIES			
Cash used			
Capital use paid		(3,427)	-
Repayments of debt		(398)	(397)
Total cash used		(3,825)	(397)
Net cash from financing activities		(3,825)	(397)
Net increase in cash held			
		1,073	237
Cash at the beginning of the reporting period		1,522	1,285
Cash at the end of the reporting period	8A	2,595	1,522

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

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2000

	Notes	2000 \$'000	1999 \$'000
BY TYPE			
CAPITAL COMMITMENTS			
Plants and Equipment ¹		65	23
Total capital commitments		65	23
OTHER COMMITMENTS			
Operating leases ²		25	168
Other commitments		324	427
Total other commitments		349	595
Net Commitments		414	618
BY MATURITY			
All net commitments			
One year or less		358	510
From one to two years		56	76
From two to five years		-	32
Net Commitments		414	618
Operating lease commitments			
One year or less		25	137
From one to five years		-	31
Net operating lease commitments		25	168

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

¹ Plant and equipment commitments are primarily contracts for installation of a new FMIS.

² Operating leases included are effectively non-cancelable and comprise:
- leases for office accommodation.

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

SCHEDULE OF CONTINGENCIES

AS AT 30 JUNE 2000

There were no known contingencies.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2000

NOTE	DESCRIPTION
1	Summary of Significant Accounting Policies
2	Reporting by segments and outcomes
3	Economic Dependency
4	Subsequent events
5	Operating revenues
6	Operating Expenses – Goods and services
7	Abnormal Item
8	Financial Assets
9	Non-Financial Assets
10	Debt
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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2000

I. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

I.1 Basis of Accounting

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

The statements have been prepared in accordance with:

- > *Requirements for the Preparation of Financial Statements of Commonwealth Agencies and Authorities* made by the Minister for Finance and Administration in August 1999 (Schedule 2 to the Commonwealth Authorities and Companies (CAC) Orders);
- > Australian Accounting Standards;
- > other authoritative pronouncements of the Australian Accounting Standards Boards; and
- > the Consensus Views of the Urgent Issues Group.

The statements have been prepared having regard to:

- > Statements of Accounting Concepts; and
- > the Explanatory Notes to Schedule 2 issued by the Department of Finance and Administration.

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

I.2 Changes in Accounting Policy

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

I.5 Reporting by Outcomes

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

I.6 Appropriations

From 1 July 1999, the Commonwealth Budget has been prepared under an accruals framework.

Under this framework, Parliament appropriates moneys to the Authority as revenue appropriations.

Revenue Appropriations

Revenues from government finance the core operating activities of the AFTRS. Appropriations for outputs are recognised as revenue to the extent that they have been received into the AFTRS's Bank account or are entitled to be received by the AFTRS at year end.

I.7 Other Revenue

Revenue from the sale of goods is recognised upon the delivery of goods to customers. Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

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

Revenue from the rendering of a service is recognised by reference to the stage of completion of contracts or other agreements.

I.9 Employee Entitlements

Leave

The liability for employee entitlements includes provision for annual leave and long service leave. Although sick leave is non-vesting, a provision has been made for potential abnormal sick leave to be taken by staff. Based on past history, 10% of the contingent sick leave liability has been provided in the year.

The liability for annual leave reflects the value of total annual leave entitlements of all employees at 30 June 2000 and is recognised at its nominal amount.

The non-current portion of the liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at 30 June 2000. In determining the present value of the liability, attrition rates and pay increases through promotion and inflation have been taken into account.

Superannuation

Employees contribute to the Commonwealth Superannuation Scheme and the Public Sector Superannuation Scheme. Employer contributions amounting to \$651,478 (1998-99: \$684,084) were expensed in these financial statements.

No liability is shown for superannuation in the Balance Sheet as the employer contributions fully extinguish the accruing liability which is assumed by the Commonwealth.

I. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

I.10 Leases

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

Where a non-current asset is acquired by means of a finance lease, the asset is capitalised at the present value of minimum lease payments at the inception of the lease and a liability recognised for the same amount. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and the interest expense. Operating lease payments are expensed on a basis which is representative of the pattern of benefits derived from the leased assets.

I.11 Borrowing costs

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

I.12 Cash

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

I.13 Financial instruments

Accounting policies for financial instruments are stated at note 25.

I.14 Acquisition of Assets

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

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

I.15 Property, plant and equipment

Asset recognition threshold

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

Revaluations

Schedule 2 requires that buildings, infrastructure, plant and equipment be revalued progressively in accordance with the 'deprival' method of valuation in successive 3-year cycles. Land is to be valued annually on the basis of its existing use value.

The requirements of Schedule 2 are being implemented as follows:

- > leasehold land and buildings have been revalued as at 30 June 2000;
- > plant and equipment assets, whether at cost or under finance lease, were revalued as at 01/07/97 and are due to be revalued in the 2000-2001 financial year.

Assets in each class acquired after the commencement of a progressive revaluation cycle are not revalued until the end of the next cycle.

Property plant and equipment, other than land, is recognised at its depreciated replacement cost.

Any assets which would not be replaced or are surplus to requirements are valued at net realisable value. All valuations are independent.

Recoverable amount test

The carrying amount of each item of non-current property plant and equipment assets is reviewed to determine whether it is in excess of the asset's recoverable amount. If an excess exists as at the reporting date, the asset is written down to its recoverable amount immediately.

In assessing recoverable amounts, the relevant cash flows, including the expected cash inflows from future appropriations by the Parliament, have been discounted to their present value.

The application of the recoverable amount test to the not-for-profit departmental non-current assets of the Authority is a change of accounting policy required by the Finance Minister's Orders in 1999-2000. The new policy is being applied from the beginning of 1999-2000. No write-down to recoverable amount has been made in 1999-2000 as a result of this change in policy.

Depreciation and Amortisation

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

Depreciation/amortisation rates (useful lives) and methods are reviewed at each balance date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate. Previously this review was conducted in conjunction with the three year valuation. The review conducted in June 2000, resulted in an additional depreciation charge of \$1,427,000.

I. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

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

	1999-2000	1998-1999
Buildings on leasehold land	40 years	40 years
Leasehold improvements over	Lease term	Lease term
Plant and equipment	3 to 20 years	3 to 20 years

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

I.16 Inventories

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

Inventories not held for resale are valued at cost, unless they are no longer required, in which case they are valued at net realisable value.

All inventories are current assets.

Costs incurred in bringing each item of inventory to its present location and condition are assigned as follows:

- > raw materials and stores – purchase cost on a first-in-first-out basis; and
- > finished goods and work in progress – cost of direct materials and labour plus attributable costs that are capable of being allocated on a reasonable basis.

I.18 Taxation

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

I.19 Capital Usage Charge

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

I.20 Foreign Currency

Transactions denominated in a foreign currency are converted at the exchange rate at the date of the transaction. Foreign currency receivables and payables are translated at the exchange rates current as at balance date. Associated currency gains and losses are brought to account in the Operating Statement.

I.21 Comparative Figures

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

Comparatives are not presented in Notes dealing with the Reporting on Outcomes, due to 1999-2000 being the first year of the implementation of accrual budgeting.

I.22 Rounding

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

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

2. REPORTING BY SEGMENTS AND OUTCOMES

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

Reporting by Outcomes for 1999-2000

	Outcome I		Total	
	Budget	Actual	Budget	Actual
	\$'000	\$'000	\$'000	\$'000
Add: Net cost of entity outputs	17,639	17,423	17,639	17,423
Abnormal items		661	-	661
Net cost to budget outcome	17,639	18,084	17,639	18,084
Total assets deployed as at 30/06/00	30,052	34,128	30,052	34,128
Net assets deployed as at 30/06/00	27,932	31,191	27,932	31,191

Outcomes	Outputs		Expenses against Revenue from Government (Appropriations)		Expense against Revenue from other sources (C)	Total against Expenses Outputs	Total Appropriations \$'000 (D) = (B)	Total Expenses \$'000
	\$'000		(B)					
	Special Appropriation	Annual Appropriation	Annual Appropriation	Total				
Outcome (1)								
*Actual	-	17,411	17,411	17,411	3,105	20,516	17,411	20,516
*Budget	-	17,411	17,411	17,411	2,196	19,607	17,411	21,803
*Actual	-	17,411	17,411	17,411	3,105	20,516	17,411	20,516
*Budget	-	17,411	17,411	17,411	2,196	19,607	17,411	21,803
					Appropriation Act 2 Capital Appropriations			
					*Actual		17,411	
					*Budget		17,411	

(1) It is not possible to identify expenses incurred against specific funding sources in all cases.

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 the Parliament of the Commonwealth to carry out its normal activities.

4. SUBSEQUENT EVENTS

On 2 August 2000, the Government announced its intention to outsource delivery of the Training and Employment Support program to the private sector. This decision has the potential to affect the ongoing structure and financial activities of the AFTRS.

The event occurred after balance date and has not been brought to account in the 1999-2000 financial statements. The future financial effect on the AFTRS's surplus or deficit cannot be determined.

5. OPERATING REVENUES

5A Revenues from Government	2000 \$'000	1999 \$'000
Appropriations	13,880	12,458
Appropriations CUC	3,531	-
Total Revenues from Government	17,411	12,458

5B Sale of Goods and Services

Goods	312	181
Services	1,146	853
Total Sales	1,458	1,034

5C Interest

Bank Deposits	172	75
Total Interest	172	75

5. OPERATING REVENUES (CONT)

5D Other	2000 \$'000	1999 \$'000
Funds from other organisations*	349	330
Student Film Royalties – AFTRS share	33	54
Miscellaneous	9	118
Total Other	391	502

*Funds are provided to the AFTRS by various organisations for the provision of specialised courses and other activities falling within the AFTRS Act 1973 (Cth). 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.

6. OPERATING EXPENSES

6A Employees

Remuneration (for services provided)	8,376	6,905
Separation and Redundancy	155	67
Total remuneration	8,531	6,972

6B Suppliers

Supply of goods and services	4,767	5,936
Operating lease rentals	153	133
Total	4,920	6,069

6C Depreciation and Amortisation

Depreciation of property, plant and equipment	3,306	1,950
Amortisation of leased assets	53	53
Total	3,359	2,003

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

Buildings on Leasehold Land	512	457
Leasehold Improvements	-	-
Plant and equipment	2,847	1,546
Total allocated	3,359	2,003

6D Write-down of Assets

	2000 \$'000	1999 \$'000
Plant & Equipment – loss on sale	35	64
Total Loss on Sale	35	64

6E Interest

Finance charges on lease liabilities	5	5
Interest Payable	-	10
Total	5	15

7. ABNORMAL ITEMS

1998/99 revaluation adjustment	-	(151)
1998/99 Kenneth Myer Fund brought to account	-	661
1999/00 Kenneth Myer Fund transfer from accounts*	(661)	-
Total Abnormals	(661)	510

*On the advice of our solicitors and Auditors these funds were transferred to a separate trust fund in 1999/2000.

8. FINANCIAL ASSETS

8A Cash

Cash at bank and on hand	2,595	1,522
Total cash	2,595	1,522
Balance of cash as at 30th June shown in the Statement of Cash Flows	2,595	1,522

8. FINANCIAL ASSETS (CONT)

8B Receivables	2000 \$'000	1999 \$'000
Goods and services	53	23
Less: Provision for doubtful debts	(2)	(2)
	51	21
Other Debtors	38	-
Capital user charge	174	-
Total receivables (net of provisions)	263	21
Receivables (gross) which are overdue as follows:		
Not overdue	259	20
Overdue by: Less than 30 days	-	1
30 to 60 days	1	-
more than 60 days	5	2
	6	3
Total Receivables (gross)	265	23
8C Investments		
Shares in listed companies (at market value)	-	561
Total Investments	-	561
These investments represent part of the Myer Special Reserve and as such are Preserved Funds to fund the Myer Fellowship. On the advice of our solicitors and Auditors these funds were transferred to a separate trust fund in 1999/2000.		

9. NON-FINANCIAL ASSETS

9A Land and Buildings

Building at June 1997 valuation	-	18,226
Building at June 2000 valuation	20,275	-
Building additions at cost	4	45
Accumulated Depreciation	(1,478)	(913)
	18,801	17,358
Leasehold land at June 1997 valuation	-	3,800
Leasehold land at June 2000 valuation	6,300	-
Accumulated amortisation	(158)	(106)
	6,142	3,694
Total land and buildings	26,579	22,071
Accumulated depreciation/amortisation	(1,636)	(1,019)
Total land and buildings	24,943	21,052

9B Plant and equipment

	2000 \$'000	1999 \$'000
Electronic equipment at July 1997 valuation	16,068	16,068
Electronic equipment at cost	834	423
Accumulated depreciation	(12,486)	(10,376)
	4,416	6,115
Electronic equipment under finance lease	88	88
Accumulated amortisation	(25)	(20)
	63	68
Office equipment and furniture at July 1997 valuation	451	451
Office equipment and furniture at cost	73	68
Accumulated depreciation	(285)	(249)
	239	270
Motor vehicles at July 1997 valuation	111	111
Motor vehicles at cost	112	138
Accumulated depreciation	(71)	(59)
	152	190
Computer software at July 1997 valuation	546	546
Computer software at cost	251	180
Accumulated depreciation	(536)	(407)
	*261	*319
Computer hardware at July 1997 valuation	1,778	1,778
Computer hardware at cost	1,229	1,048
Accumulated depreciation	(1,797)	(1,713)
	1,210	1,113
Total plant and equipment	21,541	20,899
Accumulated depreciation	(15,200)	(12,824)
Total plant and equipment	6,341	8,076
Infrastructure, plant and equipment	6,080	7,757
*Intangibles	261	319
	6,341	8,076

9. NON-FINANCIAL ASSETS (CONT)

TABLE B: Summary of balances of assets held under finance lease as at 30 June 2000

Item	Land	Buildings	Total Land & Buildings	Plant & Equipment	Computer software - Total intangibles	TOTAL
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 30 June 2000						
Gross value	-	-	-	88	-	88
Accumulated Depreciation/ amortisation	-	-	-	(25)	-	(25)
Net Book Value	-	-	-	63	-	63
As at 30 June 1999						
Gross value	-	-	-	88	-	88
Accumulated Depreciation/ amortisation	-	-	-	(20)	-	(20)
Net Book Value	-	-	-	68	-	68

9. NON-FINANCIAL ASSETS (CONT)

TABLE A: Movement Summary 1999/2000 for all assets irrespective of valuation basis

Item	Land	Buildings	Total Land & Buildings	Plant & Equipment	Computer software - Total intangibles	TOTAL
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Gross value as at 1 July 1999	3,800	18,271	22,071	20,172	726	42,969
Additions:						
• Replacement assets	-	4	4	1,020	71	1,095
Revaluations: write-ups/(write-downs)	2,500	2,004	4,504	-	-	4,504
Disposals	-	-	-	(447)	-	(447)
Gross value as at 30 June 2000	6,300	20,279	26,579	20,745	797	48,121
Accumulated Depreciation/Amortisation as at 1 July 1999	106	1,019	1,125	12,311	407	13,843
Depreciation/amortisation charge for assets held 1 July 1999	53	459	512	2,639	126	3,277
Depreciation/amortisation charge for additions	-	-	-	79	3	82
Disposals	-	-	-	(363)	-	(363)
Accumulated Depreciation/Amortisation as at 30 June 2000	159	1,478	1,637	14,666	536	16,839
Net book value as at 30 June 2000	6,141	18,801	24,942	6,079	261	31,282
Net book value as at 1 July 1999	3,694	17,358	21,052	7,756	319	29,127

Valuation of leasehold land and buildings

An independent valuation of the Leasehold Land and Building was carried out as at 30 June 2000 by

Mr. J. Power AAPI (Val) of the Australian Valuation Office, and is on the existing use basis.

An amount of \$4,503,500 was transferred to the Revaluation Reserve as a result of these revaluations.

9. NON-FINANCIAL ASSETS (CONT)

	2000 \$'000	1999 \$'000
9C Inventories		
Inventories held for sale	99	101
9D Other non-financial assets		
Other prepayments	36	32
Accrued Income	24	30
	60	62

10. DEBT

10A Loans

Non-bank loan payable within one year	-	384
Total Loans	-	384

10B Leases

Finance Lease Commitments

Not later than one year	14	14
Later than one year and not later than two years	15	15
Later than two years and not later than five years	24	38
Lease liability	53	67

Lease liability is represented by:

Current	14	14
Non-current	39	53

11. PROVISIONS AND PAYABLES

	2000 \$'000	1999 \$'000
11A Employees		
Salaries & wages	230	156
Annual Leave	493	516
Long Service Leave	598	806
Sick Leave	102	-
Aggregate employee entitlement liability	1,423	1,478

11B Suppliers

Trade Creditors	577	354
Total Creditors	577	354

11C Other

Unexpended funds from other organisations	-	52
Student fees in advance	181	153
Student Bonds	76	59
Interest payable	-	27
Total other	257	291

12. EQUITY

Item	Accumulated Results		Asset Revaluation Reserve		Special Purpose Reserve		Total Reserves		TOTAL EQUITY	
	2000 \$'000	1999 \$'000	2000 \$'000	1999 \$'000	2000 \$'000	1999 \$'000	2000 \$'000	1999 \$'000	2000 \$'000	1999 \$'000
Balance 1 July 1999	20,811	22,016	7,349	7,349	661	-	8,010	7,349	28,821	29,365
Operating Result	1,921	(544)	-	-	-	-	-	-	1,921	(544)
Net Revaluation Increases/(Decreases)	-	-	4,504	-	-	-	4,504	-	4,504	-
Transfers to/(from) Reserves	661	(661)	-	-	(661)	661	(661)	661	-	-
Capital Use Charge	(3,255)	-	-	-	-	-	-	-	(3,255)	-
Balance 30 June 2000	20,138	20,811	11,853	7,349	-	661	11,853	8,010	31,991	28,821

The Special Purpose Reserve is the funds of the Kenneth Myer Fellowship, brought to account in 1998/99 as an AFTRS asset.

The Trustee's of the fund have now placed control of the assets in the hands of a professional administrator and the AFTRS no longer has unrestricted access to these funds.

13. CASH FLOW RECONCILIATION

Reconciliation of operating surplus to net cash provided by operating activities:

	2000 \$'000	1999 \$'000
Operating Surplus (Deficit)	2,582	(1,054)
Depreciation & Amortisation of property, plant and equipment	3,359	2,003
Net loss on disposal of property, plant and equipment	35	64
Changes in Assets and Liabilities		
(Increase)/decrease in Receivables	(68)	43
Decrease in Other Assets	2	-
Increase/(decrease) in Employee Liabilities	(56)	222
Decrease in Employee liabilities	(389)	-
Increase/(decrease) in liability to suppliers	222	144
Increase/(decrease) in other payables	(34)	(44)
Write down of assets	-	-
Decreased Prepayments	-	150
(Increase)/decrease in Inventories	2	(101)
Net Cash Provided by Operating Activities	6,044	1,427

14. REMUNERATION OF COUNCIL MEMBERS

	2000 \$'000	1999 \$'000
Aggregate amount of superannuation payments in connection with the retirement of councillors	22,990	24,751
Remuneration received or due and receivable by the AFTRS Council	204,270	206,554
Total remuneration received or due and receivable by the AFTRS councillors	227,260	231,305

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

	Number	Number
\$Nil - \$10,000	2	1
\$10,001 - \$20,000	3	4
\$20,001 - \$30,000	-	1
\$30,001 - \$40,000	1	-
\$60,001 - \$70,000	1	-
\$80,001 - \$90,000	1	-
\$140,001 - \$150,000	-	1
\$150,001 - \$160,000	1	-
Total remuneration of the AFTRS council	227,260	231,305

The names of the AFTRS Council members receiving remuneration for 1999-2000 were: T Miall (Chair), R Bishop (Director), A Myer, C Thomas, M Paech, R Watts (resigned 15/4/2000), R Perkins.

Council Members (excluding staff and student-elected members) are remunerated fortnightly on the basis of an annual fee as per determinations of the Remuneration Tribunal.

15. RELATED PARTY DISCLOSURES

The Council members during the year were:

T Miall	(Chairman)
R Bishop	(Director)
A Myer	
C Thomas	
M Paech	
R Watts	(resigned 15/4/2000)
R Perkins	

Staff-elected Council members – remuneration does not include a margin for Council membership

R Blair	(retired 15/3/2000)
A Daw	(appointed 16/3/2000)

Student-elected Council members – remuneration does not include a margin for Council membership

K Riedl	(retired 14/3/2000)
A Frisina	(appointed 15/3/2000)

There were no related party transactions in the financial year ended 30 June 2000.

16. REMUNERATION OF OFFICERS ABOVE \$100,001

	2000 \$'000	1999 \$'000
Income received or due and receivable by officers	203,080	103,127

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

	Number	Number
\$100,001 - \$110,000	2	1

The officer remuneration includes all officers concerned with or taking part in the management of the AFTRS during 1999-2000 except the Director. Details in relation to the Director have been incorporated into Note 14 Remuneration of the AFTRS Council. The above amounts include superannuation contributions.

17. REMUNERATION OF AUDITORS

	2000	1999
	\$'000	\$'000
Remuneration to the Auditor General for auditing the financial statements for the reporting period	28,000	28,000

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

18. TRUST FUNDS MANAGED BY THE AFTRS

Kenneth Myer Fellowship Fund – to provide annual scholarship in Producing

Fund opening balance	661	559
Donations received	-	25
Dividends	23	22
Interest	4	4
Share revaluation	(11)	66
Scholarships	(120)	(15)
Fund closing balance	557	661
Represented by:		
Cash at bank	-	100
Share portfolio	-	561
Funds managed by MF Management P/L	557	-
Total accumulated fund	557	661

On the advice of our solicitors and auditors these funds were transferred to a separate trust fund in 1999/2000.

The comparative figures are included to show the position of the fund at 30th June 1999 as if it had been accounted for as a trust fund.

19. APPROPRIATIONS

Appropriations Act No 1	13,469	12,047
Repayment of borrowings & interest from appropriations	411	411
Appropriations CUC	3,531	-
Total Appropriations	17,411	12,458

20. FINANCIAL INSTRUMENTS (a) Terms, conditions and accounting policies

Financial Instrument	Notes	Accounting Policies and Methods (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms & conditions affecting the amount, timing and certainty of cash flows).
Financial Assets		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Deposits at Call	8A	Deposits are recognised at their nominal amounts. Interest is credited to revenue as it accrues.	Temporarily surplus funds, mainly from monthly drawdowns of appropriation, are placed on deposit at call with the Authority's banker. Interest is earned on the daily balance at the at the prevailing daily rate for money on call and is paid at month end.
Receivables for goods & services	8B	These receivables are recognised at the nominal amounts due less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged to be less rather than more likely.	Credit terms are net 30 days, (1998-99 30 days)
Financial Liabilities		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Finance lease liabilities	10B	Liabilities are recognised at the present value of the minimum lease payments at the beginning of the lease. The discount rates used are estimates of the interest rates implicit in the leases.	At reporting date the AFTRS had one lease with a 4 year term and a 20% residual value. The interest rate implicit in the lease averages 7.09%. The lease liability is secured by the leased asset.

continued

20. FINANCIAL INSTRUMENTS (CONT)

(a) Terms, conditions and accounting policies (cont.)

Trade Creditors	IIB	Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).	Settlement is usually made net 30 days.
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(b) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Non-Interest Bearing		Total		Weighted Average Effective Interest Rate	
		99-00	98-99	99-00	98-99	99-00	98-99	99-00	98-99
		\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	%	%
Financial Assets (Recognised)									
Cash at Bank	8A	2,586	1,513	-	-	2,586	1,513	5.14	4.20
Cash on Hand	8A	-	-	9	9	9	9		
Receivables for goods and services	8B	-	-	263	21	263	21		
Investments	8C	-	-	-	561	-	561		
Total Financial Assets (Recognised)		2,586	1,513	272	591	2,858	2,104		
Total Assets						34,301	31,395		

20. FINANCIAL INSTRUMENTS (CONT)

Financial Instrument	Notes	Fixed Interest Rate				Non-Interest Bearing		Total	Weighted Average Effective Interest Rate	
		1 year or less		1 to 2 years		2 to 5 years			99-00	98-99
		99-00	98-99	99-00	98-99	99-00	98-99		99-00	98-99
Financial Liabilities (Recognised)										
Non-bank loans	10A	-	-	-	-	-	-	-	-	7.00
Finance Lease liabilities	10B	14	15	24	38	-	-	53	67	6.87
Deposits										
Trade Creditors	IIB	-	-	-	-	834	645	834	645	-
Total Financial Liabilities (Recognised)		14	15	24	38	834	645	887	1,096	-
Total Liabilities								2,310	2,574	

20. FINANCIAL INSTRUMENTS (CONT)

<p>(c) Financial assets Net fair values of financial assets & liabilities</p>	<p>The net fair values of cash, deposits on call and receivables approximate to their carrying amounts. The net fair values of trade and other creditors and non-bank loans are based on discounted cash flows using current interest rates for assets with similar risk profiles. The net fair values of finance lease liabilities are based on discounted cash flow using current interest rates for liabilities with similar risk profiles.</p>
<p>(d) Credit risk</p>	<p>The AFTRS maximum exposures to credit risk at reporting date in relation to each class of recognised financial exposure 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.</p>

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