

AFTRS

MAKE IT.

AUSTRALIAN
FILM
TELEVISION
AND
RADIO
SCHOOL

ANNUAL REPORT 2007-08



Australian Government

Australian Film Television and Radio School

Australian Film Television and Radio School

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 ISSN 0819-2316

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1 August 2008



The Hon. Peter Garrett AM, MP
Minister for the Environment, Heritage and the Arts
Parliament House
CANBERRA ACT 2600

Dear Minister,

It is my great pleasure to present to you the Annual Report of the Australian Film, Television and Radio School for the financial year ended 30 June 2008, my second as Chair of Council.

The past year has been marked by significant change at the School, in particular, the relocation of the Sydney campus. We have moved closer to the hub of the screen and broadcast industries and there are many opportunities for new collaborations, new ideas and new dialogue.

I am proud to report that the move of the School was achieved efficiently and effectively. I would like to thank those staff who have been integral in achieving this smooth transition.

AFTRS has, over the past 12 months, developed a new approach to curriculum that is more responsive to industry needs. In the suite of new courses developed, there is greater emphasis on interdisciplinary study and on new media such as the growth area of interactive games.

On August 31 this year, AFTRS will celebrate thirty-five years in existence. In reflecting on the history of this amazing institution, on the success of its graduates, nationally and internationally, in sustaining the screen and broadcast industries, AFTRS has many achievements. Not least of which is producing, over its thirty-five years, this nation's most creative storytellers. We look forward to educating the next generation.

I would like to acknowledge the support we have received from your office and Department and to thank my fellow Council members for their commitment and energy. In particular, I would like to acknowledge the enormous contribution made by my Deputy Chair, David Elfick.

The 2007-08 Annual report has been prepared in accordance with Section 9 of the Commonwealth Authorities and Companies Act 1997.

Yours faithfully

A handwritten signature in black ink, appearing to read 'Peter Ivany'.

Peter Ivany AM
Chairman

Australian Film Television and Radio School

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Australian Government
AFTRS

Cover image: the main entrance to AFTRS' new Moore Park premises with students from left to right: Aaron Smith, AFTRS cinematography student 2008; Lucas Testro, AFTRS directing student 2008.

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INTRODUCTION

Chief Executive Officer's Perspective

The Australian Film, Television and Radio School is the premier training institution for Australia's screen production and broadcast industries. AFTRS supports and sustains these industries through its professional training and award course programs, the development of exceptional young talent through the School's flexible curricula and mentoring methodology, and the pursuit of industry-relevant research and development.

An historic shift in the School's relationship with industry occurred with the School's new purpose built building. In May of 2008, the Sydney headquarters of the School moved to a new state of the art building at Moore Park near Fox Studios. This location and its proximity to the many sectors of the screen and broadcast industries and many wonderful cultural and educational institutions has already afforded great opportunities for collaboration and new relationships in a stimulating environment.

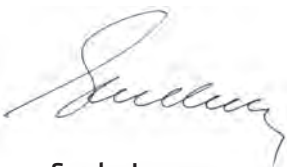
In the past twelve months, AFTRS has developed an innovative strategy for degree courses, in terms of flexible delivery, part-time and full-time study. The aim of this strategy is to provide a larger and more diverse pool of talented students across Australia with more opportunities to earn award recognition. In September of last year, the School rolled out a national offer of new Graduate Certificates delivered part-time with both evening and intensive weekend classes. This enabled students to continue working in the industry while advancing their creative development.

Over the past six months, the School has developed an expanded course entry structure in order to build greater accessibility. The School has developed a suite of new award courses that reflect industry needs for a more interdisciplinary curriculum in a world where markets and new media emerge, merge and disappear at an unprecedented rate. This new structure and courses will be implemented in 2009.

Informed by the needs of industry and the changed approach to curriculum the School's teaching departments have been restructured to facilitate interdisciplinary dialogue. In addition to this, the School has established a new division, Research and Education, which concentrates on industry research and development and how it informs the intellectual life of the School.

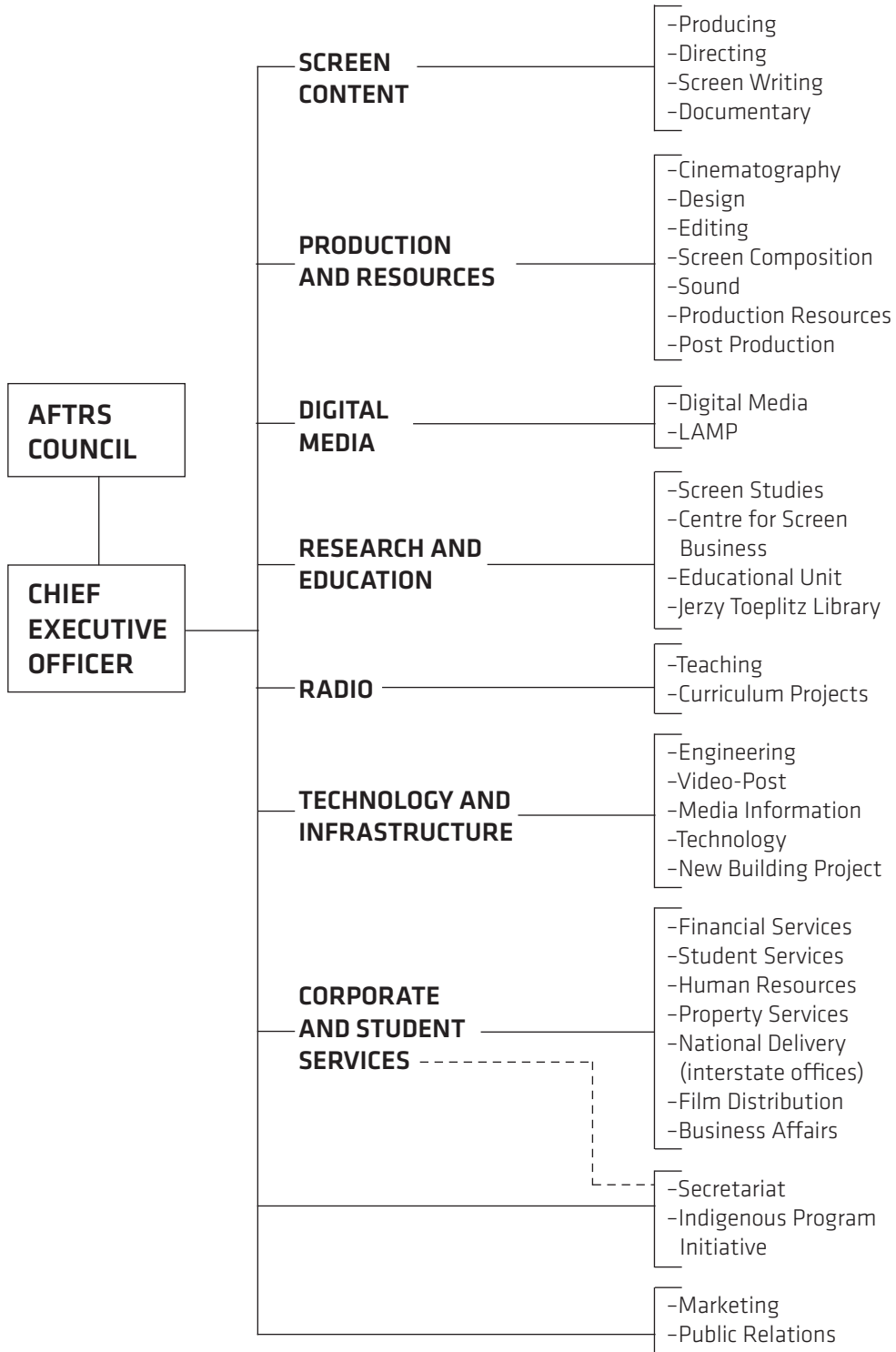
The School has continued to build its professional training programs and established full-time courses, as outlined in this report. Initiatives such as the AFTRS Centre for Screen Business and the Laboratory for Advanced Media Production (LAMP) continue to provide access to high-end, intensive and customised learning to experienced and emerging practitioners alike. The success of these term-funded initiatives in fostering a sustainable and digitally aware industry was recognised at the end of the year when the 2007-08 Australian Government budget accorded them ongoing funding.

This is my first report as Chief Executive of AFTRS. I would like to thank all those who have supported AFTRS in the past year. The Australian Government, the screen production and broadcast industry, corporate sponsors and, of course, the staff and students of AFTRS have all played an important part in assisting AFTRS achieve its vital mission.



Sandra Levy
Chief Executive Officer

Organisational Chart



AFTRS Code of Conduct

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

In particular they will:

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

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

Corporate Governance

AFTRS is a federal statutory authority established by the Australian Film, Television and Radio School Act 1973. AFTRS is governed by a Council, responsible to the Federal Parliament through the Minister for the Environment, Heritage and the Arts.

AFTRS Council Structure

The operations and activities of AFTRS are overseen by the Chief Executive Officer, who manages affairs according to general policy determined by the Council.

The Council has nine members:

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

Responsibilities of the Council

The principal functions of the Council are to:

- Review policy with respect to education and training programs and other AFTRS activities;
- Monitor the effectiveness of AFTRS' overall performance;
- Monitor financial matters including annual budget estimates;
- Support strong communication links with the film and broadcasting industries;
- Review AFTRS' strategic objectives;
- Ensure that systems are in place to monitor and control:
 - i. compliance with the law and ethical standards;
 - ii. financial performance;
 - iii. accountability to the Australian Government.

Terms of Appointment

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

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

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

Council Members

The Council held seven meetings in the reporting period 1 July 2007 to 30 June 2008. Council members as at 30 June 2008 were:

Appointed by the Governor-General



Peter Ivany AM, Chair.

BA (Hons), Monash University.
2 August 2006 to 1 August 2009, first term

Peter Ivany is currently Chairman & CEO of the Ivany Investment Group. He is also Chairman of the Advisory Council of the Sydney Film Festival, and Chairman of the Israeli-Palestinian Film & Television Initiative of The Peres Center for Peace in Australia. Peter is currently a board member of the Jewish Film Festival and board member of the Australia Israel Cultural Exchange. Peter is a former CEO of Hoyts Cinemas, Hoyts Media which owned/managed Triple M radio network, and was the CEO of Hoyts Entertainment (Film and video production, post production & distribution).



Fiona Cameron

BA, University of Queensland.
 Member of the Finance, Audit and Risk Management Committee from 16 May 2006.
21 October 2003 to 20 October 2006, first term.
21 October 2006 to 20 October 2009, second term.

Fiona Cameron is currently the Executive Director of Strategy and Operations, Screen Australia. Fiona is a former Foundation General Manager of Nova 100 (DMG Radio Australia), a Director of Commercial Radio Australia, General Manager of Corporate Affairs, The Australian Radio Network and has had senior policy roles with various State and Federal ministers.



John Rimmer

MA, FAICD.
 Member of the Finance, Audit and Risk Management Committee.
 Chair of the Finance, Audit and Risk Management Committee from 16 May 2006.
 Member of the Academic Board.
21 October 2003 to 20 October 2006, first term.
21 October 2006 to 20 October 2009, second term.

John Rimmer is the Chairman of Information City Australia, an incubator for commercialising innovation in Australia's information industries. He is a former Chief Executive of the National Office for the Information Economy, the Executive Director of Multimedia Victoria and member of the Australian Broadcasting Authority and was Chair of the Australia Council New Media Arts Board.

Appointed from Convocation



David Elfick, Deputy Chair

BA, University of New South Wales.

30 August 2002 to 29 August 2005, first term.

30 August 2005 to 29 August 2008, second term.

David Elfick has had a long career as an independent filmmaker in the Australian film industry. He is currently the Principal of Palm Beach Pictures. David's extensive credits include *Newsfront*, *Blackrock*, *Rabbit-Proof Fence*, *Combat Women* and *Never Tell Me Never*.



Dr Chris Sarra

PhD in Psychology, Murdoch University.

Executive Master of Public Administration, Australia and New Zealand School of Government.

Master of Education (School Guidance and Counselling), Queensland University of Technology.

Bachelor of Education, Queensland University of Technology.

Diploma of Teaching (secondary, physical education), Brisbane College of Advanced Education.

18 April 2008 to 17 April 2011, first term.

Chris is currently the Executive Director of the Indigenous Education Leadership Institute and Chair of the Aboriginal and Torres Strait Islander Arts Board of the Australia Council. He is also a council member of the Australia Council and a board member of the Social Inclusion Board.



Posie Graeme-Evans

BA, Flinders University.

30 November 2004 to 29 November 2007, first term.

30 November 2007 to 29 November 2010, second term.

Posie Graeme-Evans has had a long career as an independent producer in the Australian broadcast industry. She is currently co-director of the production company, Millennium Pictures Pty Ltd. She has been formerly Director of Drama Nine Network. Her television credits include *McLeods Daughters* (Creator/Exec Producer), *Hi-5* (Co-creator), numerous children's drama series as creator/producer and producer of *Rafferty's Rules* and *Sons and Daughters*. In 2008, Millennium Pictures and FremantleMedia Australia have embarked on a joint venture to produce new Australian drama. As a writer, Posie has written three novels, *The Innocent*, *The Exiled* and *The Beloved* and penned the lyrics of three best-selling CDs *Songs from McLeod's Daughters*.

Ex Officio



Sandra Levy

BA, University of Sydney.
 Diploma of Education, University of Sydney.
 25 June 2007 to 24 June 2010, first term.
 Chief Executive Officer, AFTRS.

Sandra Levy has had an outstanding career in both feature film and drama producing as well as holding high-level executive positions. Sandra's previous roles include Director of Television ABC, Head of Drama at Zapruder's Other Films, Director of Development Nine Network, Head of Drama Southern Star and Head of Drama ABC.

In her role as Director of Television at the ABC she was responsible for a 24% increase in audience, and for a slate of programs that revitalised the public broadcaster including *Kath & Kim*, *The New Inventors*, *Spicks and Specks*, *Enough Rope*, *The Chasers*, *Catalyst*, *Strictly Dancing*, *Operatunity Oz*, *We Can Be Heroes*, *Outback House*, *MDA*, *Answered by Fire* and much more. Her television producing credits include *Police Rescue*, *Palace of Dreams*, *Secret Men's Business*, *True Believers*, *A Difficult Woman*, *Come In Spinner*, *Bodysurfer*, *G.P.*, *Edens Lost*, *Secret Weapon* and *A Dangerous Life*. Her feature film credits as producer include *The Well*, *Serenades* and *High Tide*. *The Well* was selected for competition at the Cannes Film Festival.

Sandra's previous Board member appointments include Film Finance Corporation Australia, the Australian Film Commission and the Australian Film, Television and Radio School. She is currently a Deputy Chair of the Sydney Theatre Company and a former member of NSW Cultural Management Committee.

Staff-elected Member



Peter Herbert

Diploma Electrical Engineering, Monash University.
 BA (Hons), University of Melbourne.
 17 March 2008 to 16 March 2009, first term
 Head of Producing, AFTRS.

Peter Herbert has been a producer and writer in the broadcast industries for many years. His producing credits include *The Flying Doctors*, *Acropolis Now*, and *The World Comedy Tour*. His writing and script editing credits include *The Comedy Company* and *Through My Eyes*.

Student-elected Member



Muffy Potter

Graduate Diploma Performance Studies, The Actors College of Theatre & Television.

Graduate Diploma, Television Producing, AFTRS.

MA, Drama Producing (current), AFTRS.

17 March 2007 to 16 March 2008, first term.

17 March 2008 to 16 March 2009, second term.

Muffy Potter began her career in publicity at Columbia TriStar Pictures. After graduating from The Actors College she performed in a variety of film, television and theatre over the last ten years as well being a core actor, writer and co-company director of the popular comedy theatre company Urban Tales. In her time at AFTRS, she produced and directed a short documentary entitled *Poly People*, produced a short film *Wounded*, and was supervising producer on *Masterclass: An Audience with Filmmakers*. Muffy is currently a Director of Put It Out There Pictures.

Immediate Past Members of Council



Appointed by Convocation

Mark Bin Bakar

19 October 2004 to 18 October 2007, first term.

Mark Bin Bakar is an independent performer, producer and director. He is currently producer and performer of Mary G radio and television shows. Mark was Creative Director of Goolarri Media Enterprises in Broome. His board appointments include being a member of the Aboriginal and Torres Strait Islander Arts Board for the Australia Council and Chairman of the Kimberley Stolen Generations Committee.



Staff-elected Member

Peter Giles

BA, New South Wales Institute of Technology.

Certificate in Sound Production, AFTRS.

Director of Digital Media, AFTRS.

17 March 2007 to 29 September 2008, first term,

(resigned due to Executive appointment at AFTRS).

Compliance Committees

Remuneration Committee

The Australian Government Remuneration Tribunal determines the guidelines for sitting fees for Council members and the Finance, Audit and Risk Management Committee (FARM). Under the Professional Excellence Office scheme, the Board, in consultation with the Minister, determines the salary for the Chief Executive Officer in accordance with guidelines set by the Remuneration Tribunal. The AFTRS' Collective Agreement sets the salary levels of all other staff of the School.

Finance, Audit and Risk Management Committee

The Finance, Audit and Risk Management Committee (FARM) is a Standing Committee of AFTRS, reporting directly to Council.

Objectives

The primary objectives of the Finance, Audit and Risk Management Committee is to assist the Council in discharging their responsibilities relating to:

- Financial reporting practices
- Business ethics, policies and practices
- Accounting policies
- Management and internal controls
- Risk management
- Provide a forum for communication between the Council, senior management and both the internal and external auditors.
- Ensure the integrity of the internal audit function and ensure that management practices and systems support the effective operation of AFTRS' risk management strategies and fraud control plan.

Membership

The Committee consists of three members, as well as specified invitees and attendees. Two members are selected from Council. The third member is an independent member approved by Council. Invitees are the Chief Executive Officer of AFTRS and the Chief Financial Officer of AFTRS. Attendees include representatives of the External Auditor (ANAO) and the Internal Auditor (Deloitte). Only one representative from the Internal Auditor Deloitte need attend any one FARM meeting.

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

Meetings

The Committee holds four meetings per year and such additional meetings as the Chair decides in order to fulfil its duties. A quorum consists of a majority of members. The Finance, Audit and Risk Management Committee held four regular meetings in the period July 2007 – June 2008.

Management and Accountability

The operations and activities of AFTRS are overseen by the Chief Executive Officer who manages AFTRS' affairs according to general policy determined by the Council. There are seven senior managers who cover a number of key strategic and operational activities for AFTRS and who report to the Chief Executive Officer. The senior executive staff, as at 30 June 2008, are:

Statutory Office Holder

Chief Executive Officer

Sandra Levy

Senior Executive Staff

Director of Screen Content

Graham Thorburn

Director of Production and Resources

Peter Millynn

Director of Digital Media

Peter Giles

Director of Research and Education

Professor Kathy Blashki

Director of Radio

Steve Ahern

Director of Technology and Infrastructure

Vacant due to resignation

Director of Corporate and Student Services and Chief Financial Officer

Reza Bilimoria

Council and Management Committees

Academic Board

Chaired by the Chief Executive Officer.

Members: Nominated academic staff, two student-elected student members and two staff representatives, Director of Corporate and Student Services, Director of Digital Media, Director of Production and Resources, Director of Radio, Director of Research and Education, Director of Screen Content, Head of Studies, Indigenous Program Initiative Manager and one Council Member.

Postgraduate Courses Committee (sub-committee of the Academic Board)

Chaired by the Director of Screen Content.

Members: All heads of teaching strands, the Director of Screen Content, the Library Manager, the Head of Studies and two student members.

Executive Committee

Chaired by the Chief Executive Officer.

Members: Senior Executives (as above).

Table 1. Council meetings held in 2007-08 and Council Member attendance

Current Council Members	2007				2008		
	06/07	31/08	12/10	23/11	15/02	18/04	27/06
Peter Ivany, Chair	√	√	√	√	√	√	√
David Elfick, Deputy Chair	√	√	√	√	√	√	√
Fiona Cameron	√	√	√	√	√	√	√
Posie Graeme-Evans	√	√	√	√	√	√	√
Peter Herbert	*	*	*	*	*	√	√
Sandra Levy	√	√	√	√	√	√	√
Muffy Potter	√	√	√	√	√	√	√
John Rimmer	√	√	√	√	√	√	√
Chris Sarra	*	*	*	*	*	√	•
Previous Council Members							
Mark Bin Bakar	•	√	√
Peter Giles	√	√

- √ Present
- Apologies received for non-attendance
- * Period prior to appointment
- ... Period after end of appointment
- Attendance not required

Table 2. Finance, Audit and Risk Management (FARM) meetings held in 2007-08 and FARM Member attendance

Current FARM Members	2007	2008		
	27/08	06/02	09/04	18/06
John Rimmer, Chair	√	√	√	√
Fiona Cameron	•	√	√	√
Richard Sylvester	√	√	√	√
Invitees				
Reza Bilimoria (AFTRS)	√	√	√	√
Sandra Levy (CEO AFTRS)	√	√	√	√
Attendees				
Derek Allsop (AFTRS)	√	√	√	*
Brent Gasper (Deloitte)	-	√	-	√
Dennis Krallis (Deloitte)	-	√	-	-
Graham Johnson (ANAO)	√	√	√	√
Dennis Moth (Deloitte)	√	•	√	√
Barry Raymond (AFTRS)	√	√	√	√
Harry So (AFTRS)	√	•	√	√

- √ Present
- Apologies received for non-attendance
- * Period prior to appointment
- ... Period after end of appointment
- Attendance not required

REPORT OF OPERATIONS

The Australian Film, Television and Radio School is Australia's premier national training institution for the screen and broadcast industries.

AFTRS' production, research and collaborative activities contribute directly to the nation's creative economy and cultural identity. The School is focused on continuing to nurture and launch the careers of the next generation of Australian screen story tellers and audio visual practitioners.

Corporate Plan

The AFTRS Corporate Plan sets the direction for the School's core business: teaching, research, innovation and service. It contains statements of AFTRS' vision, mission and guiding principles leading to objectives, strategies and performance indicators which have been developed to achieve the outcome of enhanced cultural identity and report on measures of outputs. The Corporate Plan provides a framework for the key management areas: financial management, human resources management, information resources and capital management. It identifies School-wide support for common functions of equity, student support and asset management. The current Corporate Plan took effect from 1 July 2005, and covers the three-year period to 30 June 2008. It was developed following a period of extensive consultation with staff of AFTRS and input from representatives of government and other stakeholders.

AFTRS must respond to, and in some cases anticipate, changes in the screen and broadcast industries, to ensure that its training activities are relevant and are being delivered in an accessible way. In particular, AFTRS needs to address the huge and rapid changes evident in:

- The tools of production;
- The platforms for delivery of productions; and
- The emerging technologies in the areas of distribution and access.

The three-year Corporate Plan is a flexible document that is designed to facilitate AFTRS' ability to take into account the rapidity of change in the industry environment and the significant challenges confronting the School over the planning period. Over the three-year period, the Plan will retain its key elements as the basis of all planning activities; major strategic activities will be identified each year as priorities for attention.

Vision Statement

Leadership through a passionate commitment to excellence in creativity, innovation and enterprise.

Mission Statement

To advance the success and sustainability of Australia's screen and broadcast industries by developing the skills and knowledge of talented individuals and undertaking leading-edge research. AFTRS aims to transform the abilities of individuals and strengthen the skills base of the industry.

Australian Universities Quality Agency Audit

In March 2007, an Audit Panel from the Australian Universities Quality Agency (AUQA) visited the School as part of the AUQA audit process. A report on the audit was supplied to AFTRS in May 2007 (Report of an Audit of the Australian Film Television and Radio School). The report included:

- Ten commendations. A commendation refers to the achievement of a stated goal, or to some plan or activity that has led to, or appears likely to lead to, the achievement of a stated goal.
- Seven affirmations. Where matters in need of attention have already been identified by AFTRS, with evidence, they are termed affirmations.
- Eight recommendations. A recommendation refers to an area in need of attention, whether in respect of approach, deployment or results, which in AUQA's view is particularly significant.

AFTRS is currently in the process of addressing the recommendations as outlined in the AUQA Report.



AFTRS' new home at The Entertainment Quarter, Moore Park, NSW

Key Achievements against the Corporate Plan

Objective 1

AFTRS will offer high-quality programs and courses that provide unique opportunities to achieve excellence in creativity, innovation and enterprise.

Key Achievements

Creativity and success in the industry

The number of awards and festival screenings at significant national and international festivals continues to reflect the artistic achievement of AFTRS students. Over the reporting period AFTRS films made 495 entries to national and international festivals resulting in 173 screenings in 20 countries. A total of 37 awards were won.

A sample of achievements is listed below.

Amy Gebhardt won the Special Jury Prize for Short Film with her film *Walnut* at the Seattle International Film Festival. This is the second year running Amy has won the award, and this film was also selected for screening at Clermont-Ferrand.

MA directing student Erin White was nominated for Best Emerging Talent at the IF Awards. Her short film *Dugong* was nominated for an AFI award for Best Drama.

Recent documentary graduate Robert Nugent and Editing Graduate Andrea Lang's documentary *End of the Rainbow*, produced by Mitzi Goldman, Co-Head of Documentary, won the First Appearance Category at the International Documentary Festival in Amsterdam.

Cameron Grant, an MA Sound Design student, won the prestigious MPSE 'Golden Reel' Award for the sound design of the AFTRS production *Shot Open*.

The 2007 L'Oreal Paris AFI awards were marked by the successes of AFTRS graduates. They included producer Robert Connolly for Best Film (shared) for *Romulus, My Father*; Tony Ayres for Best Direction, *The Home Song Stories*; Nigel Bluck for Best Cinematography, *The Home Song Stories*; Sally Regan as producer for Best Documentary (shared) *Forbidden Lies*; Antony Partos for Best Original Music Score for *The Home Song Stories*.

Graduate employment

Employment of AFTRS graduates by industry is the best indicator of the outcomes of AFTRS courses.

Screen Content graduates from 2007 have been highly successful in securing employment in the industry. Of our Producing graduates, Natalie Palomo is employed by Foxtel, Zyra McAuliffe has been appointed Development Executive at Mushroom Pictures and Courtney Wise is developing a new drama series with John Edwards' Southern Star. Of our Directing graduates, Erin White is directing episodes of the Southern Star series *Rush* and Scott Pickett is directing *Home and Away*. Scott has also joined the prestigious TVC Company Film Graphics as one of their stable of

directors. Katie Hides has found work in corporate production and with television commercials while she is developing her first feature film. Leigh Richards, who has just finished directing a music clip for the Australian folk rock artist Josh Pyke, is about to go to Spain after winning the AFTRS/EU scholarship.

Screenwriting graduates have been equally successful. Hamilton Budd is a regular freelance writer for television, including *All Saints* and *McLeod's Daughters*; Karen Quah is working for Southern Star on the Southern Star Internship; and Tim White is working with Hoodlum in Queensland, writing for new media.

In the first six months of the reporting period, five students graduated with a Graduate Certificate in 3D Animation in Adelaide. Three of these graduates were employed full time by Rising Sun Pictures, a major feature film visual effects company and industry player based in Adelaide. Twelve radio students who graduated with a Graduate Diploma in Commercial Radio Broadcasting in November all secured work in the commercial radio industry. The AFTRS Technical Trainee Programme which takes two trainees per year demonstrated its high standard and relevance with one technical trainee joining Network Ten following the completion of his four year traineeship in Video Post; the second technical trainee was offered a position with the Engineering Department at Fox Sports with six months of his traineeship to run.

Design graduates secured positions with *Justice League of America* and with *Wolverine* based at Fox Studios. Design graduate, Sam Clayton, who submitted an innovative online project to the LAMP development lab in November 2007 negotiated a deal with Nickelodeon for its further development.

Improvements in programs and courses

AFTRS is committed to the continual improvement of its programs and courses through the systematic review of its offerings.

Changes to the 2008 MA drama production process were announced in the first half of the reporting period. The aim of the changes was both to encourage creativity and allow students a greater sense of responsibility and autonomy in realising their projects.

In February 2008 the School initiated an extensive discussion and review process to examine the future directions of the School curriculum over the next three years. The discussions focused on finding a better way for AFTRS to serve the industry and on finding and developing the best creative minds while still differentiating the School's offerings in a highly competitive market.

The outcome of this process has led to significant innovation in curriculum across all course areas including a major shift in the way education in screenwriting and producing is delivered. As well, the functions of the former Digital Media Division have been devolved across all the teaching departments to better express the industry reality of digital media being embedded in all aspects of content creation and production.

On 27 June, the AFTRS Council approved three new degree titles for courses to be offered in 2009: Foundation Diploma, Graduate Diploma in Games Design and Graduate Diploma in Producing and Screen Business.

Objective 2

AFTRS programs and activities will be integrated with industry, and will show leadership through support for screen and broadcast innovation and success.

Key Achievements

Involvement of industry professionals

A distinctive feature of AFTRS programs and activities is its engagement of industry professionals. The School consulted widely with industry professionals and industry guilds for input into its discussions about the School's future directions and its new program to be run in 2009. Consultation included discussions with The Australian Writers' Guild which resulted in their partnering with the School in developing the new screenwriting program and with a number of independent producers to develop the Graduate Diploma in Screen Business. Discussions were also held with digital industry groups about the new courses including with the Visual Effects Society and the Australian Interactive Media Industry Association (AIMIA).

The School continues to engage large numbers of industry professionals in a wide range of capacities. This year 312 guest lecturers were engaged to deliver specialist modules of award courses and short courses.

Industry professionals and industry organisations also contributed through:

- Membership of Council, the Finance Audit and Risk Management Committee and Academic Board;
- Mentoring of students;
- Providing attachments to AFTRS students on productions;
- Participation in events organised by AFTRS.

AFTRS has established both formal and informal consultation with industry to provide independent advice to the School on the training priorities of industry and to promote training initiatives in the relevant industry sectors. The Industry Advisory Group (IAG) is comprised of representatives from the key industry sectors of digital media, post-production, digital production, production, exhibition, online platforms and international distribution and completion guarantors. The advice from the IAG will provide another source of information to assist the School in developing its strategies and initiatives for the vocationally directed short course program.

Development of joint activities

All divisions of AFTRS are heavily involved in activities that act as both a resource and a service to industry. The activities are carried out as part of the School's remit to provide education and to work with industry to contribute to its development.

Over the reporting period the Centre for Screen Business (CSB) developed and delivered 16 seminars and 13 short courses.

The Laboratory for Advanced Media Production (LAMP) ran another two residential workshops. One was in partnership with the New Zealand Screen Council and the second was in partnership with the Australia Council Literature Board. Director of Digital Media Peter Giles moderated the Portable Film Festival's symposium with Current TV Production Vice-President of Viewer-

created Content, Ezra Cooperstein. Current TV is the only 24/7 cable and satellite television network and internet site produced and programmed in collaboration with its audience. AFTRS Lecturer in Producing, Helen Bowden, presented a short course on Feature Film Financing with guest speakers Sally Browning (Film Finance Corporation Australia), Dee McLachan, director of *The Jammed*, producer Marian Macgowan (*Death Defying Acts*, *The Rage in Placid Lake*, *Two Hands*) and Megan Simpson Huberman of the former Australian Film Commission's (AFC) Indivision. The course was attended by people from the screen and broadcast industries and from the education sector.

AFTRS sponsored the SPAA Pitching Competition. The pitching workshops were held in four major cities. The finalists competed in a pitch to the SPAA conference in November.

The Documentary and Digital Media Departments presented a one-day seminar 'Into the Frame' as a joint initiative for documentary film-makers and teachers. This initiative was designed to develop a new market for documentary through the development of documentary-based interactive materials for the classroom.

The Documentary department also produced 'Headlands 2008' an intensive lab bringing together academic research and experienced film-makers to explore the theme of collaboration.

The Design Department presented a forum called Design Shortcuts which was held at the Powerhouse as part of Design Week in October 2007. Film production designers Kim Buddee, Nell Hanson and Tim Ferrier were guest speakers at the event.

The Radio Division conducted a radio writing curriculum workshop for the Brisbane Indigenous Media Association and a Management Digital Radio training course for the South African Broadcasting Corporation in Johannesburg. The Division also attended the National Ethnic and Aboriginal Broadcasters conference in Brisbane and the Community Radio Conference in Melbourne. Both conferences yielded important information about the needs of these radio broadcasting sectors to be addressed through curriculum. The Division also consulted with the Commercial Radio Association (CRA) the ABC and the Community Broadcasting Association of Australia (CBAA) on developing courses and training programs for the introduction of Digital Radio.

Research

An important component of the new management structure established in September 2007 was the creation of an Executive position to oversee the newly created division of Research and Education. This position is responsible for the Centre for Screen Business, Screen Studies, the Library and the Head of Studies. The Division is charged with developing and implementing a comprehensive research plan that will articulate AFTRS research activities while also responding to the recommendations from AUQA.

The previous Australian Government's 2007-08 Budget announced a package of measures to support the Australian film and television industry. One of these measures, the transfer of the AFC's research and statistics function to the School, was subsequently reversed in the 2008-09 Budget. The AFC research and statistic function has now been transferred to the new agency, Screen Australia.

AFTRS' Centre for Screen Business (CSB) conducts research to improve business knowledge and its practical application in the sector. It initiates a wide range of research activities on its own and in collaboration with industry and the tertiary sector. Over the reporting period CSB has developed or continued the following research projects:

- Screen content producers survey;
- The Screen Economics Research Group (SERG);
- Collaborative research agreement with Professor Duane Varan, of the Interactive Television Research Institute at Murdoch University. The agreement enables collaboration on two projects;
- The Knowledge: a series of business interviews with industry leaders;
- 'Outside the Box', defining and analysing the influences which will shape television and other audio-visual media in this country over the next ten years;
- 'Redesigning Australian Film and Television Production for Multichannel Environments 1995-2009'.

A feature of the intensive, applied research undertaken by The Laboratory for Advanced Media Production (LAMP) is its residential workshops. Two residential labs have been held over the course of the reporting period - one at Stradbroke Island and the other in Victoria:

- The seventh residential lab was run in partnership with the Australia Council Literature Board in November. Final day presentations by the workshop participants were made to high profile industry representatives and producers who were in Queensland for the annual SPAA conference;
- The eighth of the residential workshops was LAMP's first workshop to have an international partner. It was attended by three New Zealand teams and four Australian teams;
- LAMP also commenced production of an on-demand video service with indigenous media group, Bush TV, with funding from the Myer Foundation. Other innovative work has been completed in partnership with the ABC and Physical TV on the development of virtual world presences in Second Life.

In addition to the LAMP Labs, LAMP staff have participated in a large number of conferences including the ABC Cross Platform Media event, the Australian Subscription Television & Radio Association Conference, the Trilateral KANZ Broadband Summit in Seoul and the Portable Film Festival Symposium in Singapore.

Objective 3

AFTRS programs and activities will be learner-centred and flexibly delivered.

Key Achievements

A significant change to the School's delivery of its education and training was announced in 2007 with the re-structuring of the School's academic year. Each semester now has a mid-semester break and there is a mid-year break of two weeks duration. Graduation is scheduled for the last week of semester.

Student satisfaction

Over the reporting period the Dean of Studies resigned and the position was not filled until April 2008. Due to the take-up of the new appointment coinciding with the re-location of the School's premises, the student satisfaction survey for the 2007 courses was not carried out.

➤ report of operations

Flexible delivery

For a number of years, the School has been exploring ways in which to make its training more accessible to a wider range of people. In the first half of 2007, the screen, digital media and the production and resources teaching departments focused on developing Graduate Certificates in each discipline stream.

In July 2007, the Flexible Delivery Steering Committee was established to plan the delivery stage of the new flexibly delivered Graduate Certificate courses. The committee consisted of all Executive and five key project managers. This involved a new approach to all aspects of the School's educational enterprise while still building on the established philosophy of flexible delivery. Of particular significance was the development of a new costing model for the teaching activities of the School.

In July 2007, a suite of newly designed Graduate Certificates were approved by Council to be offered in part-time mode in 2008. The suite of Graduate Certificate courses were:

- Graduate Certificate in Screen Drama: Directing/Screenwriting;
- Graduate Certificate in Screen Drama: Producing/Screenwriting;
- Graduate Certificate in Business Administration (Creative Industries);
- Graduate Certificate in 3D Animation.

241 applications were made, 194 of these for the new Screen Drama Graduate Certificates: 68 students enrolled.

Objective 4

AFTRS will attract students, teachers and collaborators of the highest calibre.

Key Achievements

Identification and selection of talented students

The introduction of the part-time Graduate Certificates in 2008 aimed to capture a diverse pool of talented students who wanted to engage with AFTRS education and training while continuing to work. The response to the new Drama Graduate Certificates demonstrated the quality and diversity of the applications including a number of Indigenous applicants, four of whom were successful with their applications to their respective courses.

To ensure the best and most talented students were identified and selected, a rigorous selection process was instituted. A selection committee comprised of the CEO, the Director of Screen Content and the respective Heads of Directing, Producing and Writing assessed all applications for the Drama Graduate Certificates.

Recruitment and development of high-calibre staff

The reporting period has seen the appointment of high-calibre staff to a number of key positions at AFTRS.

- The new CEO, Ms Sandra Levy took up her appointment on 2 July 2007.
- The Director of Research and Education, Professor Katherine Blashki, formerly of Deakin University, took up her appointment on 29 January 2008.

- Ms Caroline Verge was appointed Head of Business Affairs and took up her appointment on 11 February 2008.
- The Director of Production and Resources, Mr Peter Millynn, was appointed on 10 June 2008.

Participation in programs and courses

In Semester 2 2007 there were a total of 25 students enrolled in Graduate Certificates (6 students in Digital Media and 19 students in Radio); 86 students were enrolled in the Graduate Diploma; 34 students in the MA; and 3 students in the MA Honours program.

Due to the relocation of AFTRS from North Ryde to the Entertainment Quarter, Moore Park, the decision, approved by Council in 2006, was made not to take new enrolments in Sydney for Semester 1 2008.

In Semester 1 2008 a total of 68 students enrolled in the Graduate Certificates offered across Drama, Screen Business, Digital Media and Radio; 40 students were enrolled in Graduate Diplomas; 30 in the MA; and 3 in the MA Honours program.

There were a total of five indigenous students studying in AFTRS programs. Three of these students were enrolled in the Screen Drama Graduate Certificates; one was enrolled in the 3D Animation course. These students were awarded support through the Myer Trust Fund. The Myer Trust Fund is provided by Kenneth and Andrew Myer to fund study activities including annual Indigenous scholarships.

The recipient of the Macquarie Group Foundation One-year Scholarship is Indigenous composer and second-year Screen Composition student, Jeff Dunn.

AFTRS also provides non-award vocationally oriented courses, nationally and locally. These courses are provided as a resource to industry and are offered at the basic, intermediate and advanced level. They may be structured as seminars, workshops, or short courses of varying durations. This Industry Training program is reviewed through a three year cycle by AFTRS' internal auditors, Deloitte.

For the period July - December 2007 there were 128 courses run nationally with 2,353 participants. For the period January - June 2008, there were 55 courses run with 635 participants. For the entire year 183 courses were held with 2,988 participants.

Objective 5

AFTRS will successfully communicate its position, values and activities to all its stakeholders and will be engaged in a creative dialogue with them.

Key Achievements

As a part of the organisational restructure in September 2007 the Marketing department was moved to the Division of Corporate Services while the position of Marketing Manager was made to directly report to the CEO. Over the reporting period the School conducted wide-ranging communication and marketing activities in connection with:

- ➔ The national marketing campaign to promote the Graduate Certificates;
- ➔ The relocation of the School from North Ryde to the Entertainment Quarter, Moore Park;
- ➔ The opening of the new Building.

Communication

The communication activities of the School focused on ensuring students, staff, members of industry, goods and service providers and other key stakeholders were advised of the timing of the relocation of the School and of its new postal and physical address with appropriate directions. Communication of the move was carried through the website, through all outgoing staff emails and in industry-relevant publications. Regular briefings were held for staff to assist them in preparation for the move and a regular 'On the Move' staff newsletter was distributed.

Promotion

The move of the School and the offer of a new part-time program provided AFTRS with the opportunity to promote and position itself as a distinctive educational institution. The media and public relations company, the Lantern Group, was engaged to promote and raise the School's profile. The Lantern Group's clients include Fox Studios, the (former) Film Finance Corporation Australia and the AFI Awards.

Other key promotional activities were the School's move to the new location at the Entertainment Quarter and the official opening celebration of the new building. The celebration was a grand marquee event held in Heritage Park in the front of the new building. Bryan Brown was the host for the evening and it was attended by 184 invited guests including industry, television and film identities and those associated with the creation of the building as well as key supporters of the School. Media management for the event was handled by The Lantern Group.

The following night the School held another event, the Grand Opening industry drinks with 600 guests from industry attending.

In June AFTRS held an Open Day at the new site. The Open Day was promoted as part of the Sydney Film Festival. 600 visitors attended the event taking tours of the School's new facilities and using the opportunity to ask questions directly to AFTRS staff about its activities and programs.

Publicity

The School received widespread publicity for the opening of the new School and its move to Moore Park. Media coverage included the Australian, the Sydney Morning Herald's 'Stay in Touch' page, and the Daily Telegraph's 'Sydney Confidential'. Radio mentions were received on 2GB, 2UE, ABC, Triple J and a report was broadcast on the evening of the opening on the ABC's *7.30 Report*.

Objective 6

AFTRS will manage its operations effectively, efficiently, responsibly and strategically.

Key Achievements

Corporate governance, compliance and resources management

AFTRS complies with all Commonwealth Governance and Compliance requirements and maintains high standards of corporate governance. The School has developed an integrated corporate planning, performance management and reporting system which provides a coherent management accountability framework for the work of the School, built around clear expectations of performance.

To ensure rigorous monitoring of its financial operations, the School established the regular presentation of financial information on a monthly basis to allow Senior Executive to review both operational and capital budgets. Departmental budgets are reviewed monthly by the Division Executive with variances against budget reported to the Finance Department.

The School has also instigated a rigorous process of costing all award and non-award courses. In addition to the internal budgeting process, the pricing of courses has undergone review and continues to be reviewed at Executive and Council levels.

The School has instituted a process of reviewing its budget every six months, reallocating resources in line with corporate objectives.

The School has initiated a review of options for the establishment of an AFTRS Foundation with a view to expanding the School's revenue base.

Over the reporting period the Corporate Governance Handbook was updated to incorporate recent changes to Commonwealth governance standards and the School initiated a process in which Senior Executive Officers and Council of the School sign off on a checklist of their responsibilities in line with the recent changes of the CAC Act.

Quality Assurance

AFTRS has engaged Deloitte as its Internal Auditor for the next three years. The focus of the Internal Auditor is on the areas of student management; industry training programs; performance management; technology strategy and governance. The Internal Auditor reports directly to the Financial and Risk Management Committee (FARM).

Audits

Deloitte conducted an internal review of the payroll function. Deloitte also commenced working on the Risk Management Plan for the School. The Chief Financial Officer (CFO) and Finance Manager met with staff of the Australian National Audit Office to complete the 2008 interim audit process.

Staff training and communication

AFTRS completed the negotiations for a new Enterprise Agreement to cover salaries and conditions for a period of three years from the date of lodgement. As part of the agreement, the School was required to implement an effective Performance Management scheme for all staff.

This scheme was implemented over January - June 2008. Salary increases are offset by productivity savings which will be implemented across the School. AFTRS certified the Australian Film, Television and Radio School Union Collective Agreement 2007 on 18 October 2007. It is in force until 18 October 2010.



Theatre 1 AFTRS



Studio 5, Open Day June 21 2008

OPERATIONAL ACTIVITIES 2007-08

Screen Content Division Report

Director of Screen Content: Graham Thorburn

The past year has been a very busy period of curriculum change, development and implementation. The two key areas of activity have been the planning and introduction of two new flexibly delivered Screen Content Graduate Certificates and the progression of a new pedagogical philosophy and curriculum for the 2009 offering.

Given the demands on staff and resources in relation to the New School Project and the relocation of the Sydney campus, the School took no new intake of full-time Graduate Diploma students. The full-time MA program, however, has continued for 2008.

Flexible Delivery

Flexible delivery is part of AFTRS' strategy to deliver its courses to a broader cohort of talented students that allows them to study while continuing to work.

Through the process of resourcing and costing in the Flexible Delivery Steering Committee, it was determined that, in order to achieve a national reach for flexible delivery courses whilst maintaining a high standard and consistent content, only key courses with high demand should be offered. This has been a significant shift in what Flexible Delivery means in the School's educational strategy. Rather than aiming for 'something everywhere and everything somewhere', the flexible delivery project has become more focused on content creation and demonstrable industry need.

The result of this strategic shift was that only core creative Graduate Certificate courses of Directing/ Screenwriting and Producing / Screenwriting in Screen Content were offered for 2008. Though offered nationally, the significant demand was in Melbourne and Brisbane, which was delivered in semester 1, and in Sydney for semester 2.

The new Graduate Certificates were delivered through a combination of online elements, 'face-to-face' delivery of week-night classes and weekend intensive workshops over a 20 week semester. The informal student feedback from our inaugural roll-out of the Graduate Certificate courses has been very positive.

Full-time Award Program

As part of the overall reform of the full-time program, the MA drama program in 2008 had a number of important changes effected. These changes included allowing students, not staff, to choose their own projects; for staff consultation on projects to occur by student invitation only, outside of a minimum number of meetings in regards to the monitoring of the key milestones of a project. Funding was also made available for external mentoring and consultation to broaden the range of advice students could access and receive.

In previous years, a pitch process put projects and teams in competition with one another for funding and resources in a heavily regulated four film slate. The new system, implemented

in 2008, allowed projects and teams to be put together by the MA students themselves. The aim of this change has been to allow greater creative freedom hand-in-hand with budgetary responsibility for students. Shooting of the MA films began in June 2008 and will be completed by Graduation on 5 December.

Industry Training Courses

In the second half of 2007, a new short course process was introduced in which courses were thoroughly costed and resourced. A costing template has been developed for all short courses which standardises the budgeting process across departments. This new system allows departments to develop a quarterly national short course program in a comprehensive and co-ordinated way.

In the 2007-08 reporting period, the Screen Content Division held 18 short courses across the country.

The Screen Content Division is seeking to develop more tailored, needs-based industry short course programs. Part of this focus is the feedback from the Industry Advisory Group, chaired by the CEO.

In addition to this, Screen Content is aiming to have a more proactive approach to identifying Indigenous training needs. In service of this objective, the former Head of Television, Louise Clarke, was commissioned to compile a report on skills-gaps and training needs for the Alice Springs-based Indigenous screen and broadcast industry. In February 2008, Ms Clarke spent a week in Alice Springs meeting with representatives from eight different organisations, including the Central Australian Aboriginal Media Association (CAAMA), the Northern Territory Film Office (NFTO) and National Indigenous Television (NITV). The result of this consultation has been that four short courses have been identified for delivery in the second half of 2008 and a longer-term strategy is being developed in close consultation with the Indigenous screen and broadcast industry.

Future Review

At the beginning of 2008, the Future Review Committee was established to examine what the future directions of the School's curriculum should be. The Future Review Committee consists of the CEO and the Division Directors of Screen Content, Digital Media, Production and Resources and Research and Education. The discussion was led by the CEO with a core team of Directors – the Director of Screen Content, the Director of Production and Resources, the Director of Digital Media and the Director of Research and Education. Participants, including HODs, lecturers and industry experts, were invited to the weekly meetings to contribute to discussion. All aspects of the full-time and flexible delivery program have been re-examined through this committee. The main focus, however, has been on curriculum content.

Several elements have been influential of the new curriculum but the central concern has been to determine and anticipate industry need. In an environment of emerging and converging media, of digital technology permeating the means and creative possibilities of all disciplines, in which disciplines themselves, the traditional silos of film industry, are increasingly blurred, the needs of the screen and broadcast industries have greatly changed at an unprecedented rate.

Through the digital revolution, the means of production have been democratised. Filmmaking is no longer the sole domain of students in film schools. Film festivals no longer insist upon the

high production value film school product. Children at a primary school level are making videos and putting them on YouTube or on one of the many other web-based portals. The challenge is then to retain relevance to a new generation in which short filmmaking and cinematic language is very familiar.

This confluence of environmental elements has led to two clear conclusions: that the School is not simply in the business of making short films but rather developing story-telling skills across many platforms and formats and that the basis of all curriculum should be interdisciplinary; that strictly linear learning strategies are no longer appropriate but that curriculum should be interdependent with industry experience and therefore accommodating of many learning pathways available as part-time or full-time study.

The outcome of the Future Review Committee is a reinvigorated curriculum and innovative pedagogical approach for 2009. In 2009 there will be seven entry points for the School with four new courses directed at different levels of professional and creative experience while also maintaining our current industry short course program and flexible delivery Graduate Certificates.

Screenwriting Department

Head of Screenwriting Department: John Lonie

The Screenwriting Department has been heavily involved in the development and delivery of the new screen drama Graduate Certificates in Melbourne and Brisbane in the first semester of 2008 and in the development of new curriculum in close collaboration with the Future Review Committee and the other key creative departments.

In the past year, a significant shift in the way that screenwriting is taught in the School is the move from full-time lecturers to shorter-term lecturer and mentor appointments of high-end industry practitioners. This has enabled specifically tailored instruction and support from specialist industry practitioners with current and specific skills and who are in strong industry demand for those skills.

Simultaneous with the teaching activity in semester 1, the Department has been examining areas of weakness in the industry, and projecting the demands likely to flow from the new Producer Offset scheme. The Future Review Committee has identified screenwriting as an area that needs particular focus and support. To that end the school initiated a partnership with the Australian Writers' Guild in early 2008 to re-examine the needs of writers and the challenges facing screenwriting. An outcome of that continuing consultation is the establishment of a Centre for Screenwriting in 2009. The Centre will provide a new focus for training in screenwriting, with the centrepiece being a new part-time Graduate Diploma in Screenwriting specially tailored for more mature writers with existing writing skills in other areas.

Directing Department

Head of Directing Department: Catherine Millar

In the past 12 months, the significant activities in the department have been the preparation and delivery of the new screen drama Graduate Certificates in conjunction with the Screenwriting and Producing departments, the MA drama slate productions and the development of new curriculum for the 2009 course offerings.

In keeping with a philosophy of maximising the intersection between the school and the working industry through expanding the number of industry current practitioners on the teaching staff, the Directing Department ran a teacher training week for freelance directors and writers in June. The directors and writers were introduced to the principles of learner-centred teaching and taken through templates of AFTRS coursework in preparation for delivering the new Graduate Certificates in Sydney in 2008, and the revamped fulltime Graduate Diploma in 2009.

Producing Department

Head of Producing: Peter Herbert

As with the other screen content departments, focus has been on the development of the new curriculum for 2009, specifically the preparation and delivery of the Graduate Certificate Producing and Graduate Diploma Producing and Screen Business. The production slate for 2008 included producing six slates for the MA drama and 4 x 1 hours of the Episodic Drama production exercise.



AFTRS provides practical hands-on learning experiences in a dynamic environment

Documentary Department

Co-Heads of Documentary: Pat Fiske and Mitzi Goldman

The major focus of the Documentary Department in the past 12 months has been the completion of the MA documentary films, the launch of the second 'Headlands' program and the development of new curriculum in consultation with the Future Review Committee.

In 2007, for the first time, the Television and Documentary Departments worked together on the Graduate Diploma documentary slate. On 17 September 2007, there was a very successful screening of the documentary slate films at the Chauvel Cinema in Sydney. Biennially there are two major sponsored awards for the documentary students – the Film Australia award which is \$5,000 and a 3 month internship at Film Australia and the SBS award which is \$1,000. Documentary student, Jolyon Hoff was awarded the Film Australia award for his outstanding body of work at the School. Jenia Ratcliff's film *A Place by the Sea* was highly commended in the same category. Matthew Pond won the SBS award.

Because of the move to the new School, and the decision to minimise the intake of new full-time students, the Documentary Department had no intake of full-time students in 2008, and has focused on developing and delivering 'Headlands', short courses, and participating in the development of the revamped directing course for 2009.

'Headlands' is a documentary development program initiated by the Co-Heads of Documentary. It is a national initiative and aims to provide documentary filmmakers with the opportunity to conceptually explore and research their project in an intellectually rigorous and intensive environment. Entry into the program is competitive.

The first 'Headlands' program was held in Sydney in 2005 and was co-funded with several other state and federal film agencies. 'Headlands 2008' commenced in late February in partnership with the Australian Film Commission, Northern Territory Film Office, Film Victoria, Screen West, Screen Tasmania, and the South Australian Film Commission. The Artistic Director was the well-respected writer/director, John Hughes, and advisors included internationally renowned documentarians Tom Zubrycki (Australia) and Iikka Vehkalahti (Finland).

Television Department

Head of Television: Louise Clarke

The major focus of the Television Department in the past 12 months has been the completion of the television MA projects, the Ovation series production and the collaboration on the documentary slate.

The 2007 TV major production *Everyday Heroes* is a show about volunteers and is designed for a 6pm slot on SBS. A panel of SBS commissioning editors chose the project from a selection of concepts pitched by students. The show was piloted and then four episodes were produced in weekly-turn around.

In partnership with the Ovation Channel, AFTRS television students produced and researched the *Masterclass* series. The series features Australian filmmakers in conversation with highly regarded TV journalist, Peter Thompson, about their work. The show has included interviews with such industry luminaries as Claudia Karvan, Dr George Miller, Jack Thompson and Gillian Armstrong. *Masterclass* is a 'live-to-tape' series and has provided students with the opportunity to work within a broadcaster's schedule.

The collaboration between Television Department and the Documentary Department on the Graduate Diploma documentary slate is part of the strategy to better integrate the Television students into the broader school.



On the set of *Everyday Heroes* TV show

Production and Resources Division Report

Director, Production and Resources: Peter Millynn

The Production and Resources Division was established in September 2007 in order to group together the departments of Cinematography, Design, Sound, Screen Composition, Editing, Production Resources and the Post Production Executive position.

The key focus of the Division has been the development of new curriculum, maintaining the current program of industry training and award courses and the development of a new production philosophy to facilitate both the current and future production slates.

Award Courses

The full-time MA students completed their six film slates at the end of 2007. Two of the films were shot entirely in the studio and two entirely on location. As a first for AFTRS, three projects were put through the full High Definition (HD) Intermediate process shooting on the Red Camera. This was a significant step in ensuring that our students have the opportunity to work with cutting-edge technology.

The Style & Effect course, which is run as part of the full-time program for Design, Digital Media and Cinematography students, allows students the opportunity to develop television commercial (TVC) concepts and visual ideas in response to a company's product brief. Last year the company brief was for The Bonne Bell Company. The client for this year is EA Games, the largest developer of games in the world. Previous years' TVCs have been shortlisted for awards at the internationally esteemed Porsche David Awards.

Flexible Delivery

In the past year, the Screen Composition Graduate Diploma has been running in both Sydney and Melbourne. As part of the flexible delivery curriculum concept, a number of the modules in the Screen Composition Graduate Diploma have also been offered as industry training courses in Brisbane.

Industry Training Courses

The Production and Resources Division has delivered over 55 industry training courses nationally in the reporting period. Short courses delivered have spanned the disciplines of Editing, Screen Composition, Cinematography, and Design. Course topics have included 'Creative Coverage', 'Final Cut Pro Basics', 'Protocols 101', 'Aesthetics of Screen Music'.

New School Project

The technical departments of Production Resources and Post-Production Resources have been closely involved in the relocation of the school. All aspects of the technical specifications for the 5 production studios, 13 editing suites, 8 sound suites, 4 screen composition suites and 3 sound recording studios were managed by the New School Project Team and supervised by Sound Department staff member, Chris McKeith.

A key initiative driven by the Production and Resources staff in preparation for the move of the School has been the archiving of all production materials, from music cue sheets to sound recordings to master tapes into one coherent, searchable archive.

Future Review

Production and Resources has been heavily involved in the strategic work of the Future Review Committee in formulating an innovative program that will provide talented students with the practical skills and conceptual framework they need at different stages of their careers. A significant new direction for the Division is the integration of more cross-disciplinary and digital media modules for established award courses. The Sound, Editing, Screen Composition, Design and Cinematography Departments have also been instrumental in developing the content and curriculum for modules of the Foundation Diploma as well as new Graduate Diplomas.

Industry Integration

The Division has hosted a number of events and participated in a number of conferences with the aim of increasing industry engagement with the School.

The Cinematography, Sound and Design students have visited the sets of several high-end features shot in Sydney in the past year, including Hugh Jackman's *Wolverine* and Baz Luhrmann's *Australia*. A number of students have also been attached to professional projects during the past year. MA Design students, Inneke Smit and Roger Wong, were attached to *The Square* and *Justice League of America* respectively.

Cinematography Department

Head of Cinematography: Jan Kenny

In the past year, the Cinematography Department has been focused on curriculum analysis, assessment of new camera technologies as well as the maintenance of its programs such as the Camera Assistant Scheme.

In July 2007, the Cinematography Department hosted an Independent Forum to help guide the curriculum for the following year. The Forum discussed the balance between creative and technical elements in the Department's teaching methods, applicant recruitment and trends in new technology.

The Cinematography Department has been assessing the new HD Red Camera and exploring the potential of integrating it into student training and use in student productions.

The Cinematography Department has an enviable industry reputation. In 2008, the Australian Cinematographers Society (ACS) celebrated its 50th anniversary at its annual conference. As testament to the high regard that ACS and the industry hold the AFTRS cinematography courses, the first session of the conference featured a panel of AFTRS graduates discussing their training path through the School. The final night of the conference was the presentation of the National ACS Awards in which eight AFTRS graduates won awards.

Design Department

Head of Design: Jon Rohde

The main areas of activity in the Design Department have been curriculum development and innovation, particularly in relation to digital design technologies, and the Style & Effect TVC production program.

The Design Department has been involved in the Digital Interactive Cross-Platform (DICP) research project in order to examine ways in which digital interactivity and cross-platform technology can be incorporated into production design curriculum. Design Department staff have attended a number of conferences including the Semi-Permanent international design conference created by Design is Kinky. The Department has also participated in Sydney Design Week.



Production Design Exhibition, Open Day June 21 2008

Editing Department

Head of Editing: Bill Russo

Aside from the tasks of managing the impact of the move of the School and ongoing teaching, the Editing Department has been involved in researching new post-production pathways with Red Camera technology in collaboration with the Cinematography Department. The School is one of the first in the industry to utilise this new technology.

One of the highlights of the past year has been Craig Wood, editor of all three *Pirates of the Caribbean* films, along with Peter Miller, sound designer for *The Ring*, delivering an informal talk to Editing and Sound students about working on big VFX projects and the importance of incorporating sound design from pre-production stage onwards.

Screen Composition Department

Head of Screen Composition: Martin Armiger/Edward Primrose

In the past year, the Screen Composition Department has been focused on developing current and new curriculum, developing research, and partnerships with other institutions.

Highlights of the past year for Screen composition students have been attending 'Play', a performance of scores for computer games at the Sydney Opera House, classes with renowned composers Nigel Westlake, Cesary Skubisweski and Art Phillips, and a seminar with director Ana Kokkinos, discussing the director/composer relationship.

The Screen Composition Department launched a research initiative to explore, in partnership with designers, digital media artists, sound designers and producers, alternative production pathways. An alternative production pathway was explored for the 'Style & Effect' Program.

The Screen Composition Department has developed collaborations with Scotch College Melbourne, Victorian College of the Arts, Screenrights and the Australian Screen Composers Guild. APRA (Australian Performing Rights Association) continue to sponsor the Orchestral Recording course for AFTRS students.

Sound Department

Head of Sound: Mark Ward

The Sound Department has been involved in the Digital Interactive Cross-Platform (DICP) research project. As a result, considerable research and development has occurred into the integration of sound in games technology and immersive media.

Sound students have been gaining important industry experience with attachments and industry employment. Tim Chapronière, who was recently certified as a Digidesign certified operator, has secured employment with Peter Jackson's Park Road Post, NZ's premier sound post house, recognised as one of the top three worldwide. Other graduates of Sound Design and Location Sound are working in features, TV and advertising.

Sound students have enjoyed international recognition. Cameron Grant won the prestigious MPSE Golden Reel Award for student work for sound design for the AFTRS production *Shot Open*. Tim Chapronière was nominated for his work on *The Hollow Tree*. The Golden Reel Award is the premiere international peer-reviewed sound award.



Sound Design students Eren Sener and Auryl "chops" Lacy at work

Production Resources Department

Production Executive: Daphne Paris

The two key activities of the Production Resources Department have been the overseeing of the technical fit out of the two new full size studios and three workshop-sized studios in the new building at Moore Park and facilitating the slate of six major student productions.

The complex fit out of the studios involved the supervision of the automated lighting installation, the development and supervision of the sound specifications of the studios and the supervision of the Data rig installation to ensure a professional standard facility.

The management of the production slate was particularly demanding in 2008 as the production schedule moved from consecutive production timeline as in previous slate schedules to parallel production activity with two projects shooting at the same time.

Post-Production Resources Department

Post-Production Executive: Heidi Kenessey

A significant issue for Post-Production Resources in the move to the new building was the set up of tapeless operation facility to enable substantial advantages for post-production workflow. These have been facilitated by:

- ➔ The purchase of a new HDSR deck, which aside from saving on outsourcing costs, enabled all six 2008 MA Productions to be completed in HD.
- ➔ The MA Productions for 2007 had one film completed to a 35mm print. Wounded was shot on HD and completed to a print. The result was an interesting experiment as the production team and AFTRS also benefited from the learning outcomes.
- ➔ The student productions also trialled the newest in HD data grading facilities



State of the art facilities and equipment

Digital Media Division Report

Director of Digital Media: Peter Giles

The focus of the Digital Media Division in the past year has been on reappraising current programs and developing new curriculum in the areas of games, virtual worlds and emerging media. This process has been informed by extensive consultation with both Australian and international industry experts and through the experience of running intensive emerging media programs for the Laboratory of Advanced Media Production (LAMP).

In the past year, the Digital Media Department has been elevated to Division level, to reflect the growing importance of digital media in the screen and broadcast industries. The Division has been subsequently restructured with specialisations of Animation Directing, Game Design and Virtual Worlds sharing core coursework with the AFTRS Directing, Design and Sound programs.

The Laboratory for Advanced Media Production (LAMP) has taken a key role in the 2009 curriculum development process and is collaborating closely with the Research and Education Division. The Digital Media Division now has a 'footprint' in each of the other divisions with the aim of better disseminating digital media skills and curriculum throughout the School. This reflects the industry reality that digital media is now ubiquitous in every aspect of the screen production process.

Award Courses

The past year has seen significant curriculum innovation in Digital Media. Established courses have been redesigned, new courses developed in addition to digital media and emerging media modules of study incorporated into other discipline areas of the School.

The Digital Media MA program students for 2007 graduated in April of this year. There was no intake of MA students for 2008.

The Graduate Diploma in Game Design was developed in response to the many opportunities arising in the creative medium of games. The trend of convergence between various screen formats and delivery platforms is creating new interest by filmmakers in games. George Miller, James Cameron and Peter Jackson are among prominent filmmakers currently working on games projects signaling an evolution of the medium. The AFTRS Game Design course seeks to address the creative convergence between cinematic language and games format. The unique selling point of the AFTRS course is that students will study core units alongside Directing students in order to develop storytelling and project leadership skills.

Digital Media ran courses in partnership with the Cinematography, Sound and Design programs in areas including Visual Effects Supervision, Pre-visualisation, Virtual Worlds and Machinima. In addition an Emerging Media course was run for Directing, Writing and Producing students which involved developing and pitching ideas for cross platform media services.

Flexible Delivery Courses

The first cohort of five students for the Graduate Certificate 3D Animation graduated in Adelaide in October last year. All of the students completed their Graduate Certificates with an internship at Rising Sun Pictures. Of the five graduates, three found full time employment at Rising Sun Pictures and two are freelancing.

The second intake of eight students began their course at the start of first semester 2008. The course was run in partnership with The People's Republic of Animation, Resin and Rising Sun Pictures in Adelaide. Students each completed interstitial animations for broadcast on ABC2.

Industry Training Courses

The Digital Media Division has run 24 short courses in the past year. While many of the short courses have been technical skills based, digital media courses have shifted to more creative and interdisciplinary content. Industry training courses have included 'After Effects Compositing', 'Typography for the Screen', 'The Art of Pixar' and 'Writing for Animated Children's TV Series'.

Laboratory of Advanced Media Production

Head of LAMP: Gary Hayes

The Laboratory for Advanced Media Production (LAMP) has held eight residential workshops since its inception in 2005. Two residential labs were held in the past year. One workshop was held in November 2007, coinciding with the SPAA Conference on the Gold Coast, and another in February 2008 in Marysville, Victoria.

The LAMP lab held in November was the second in partnership with the Australia Council Literature Board as part of their 'Story of the Future' project. Eight teams from around Australia developed projects relating to innovative story-telling.

The LAMP workshop held in February was the first international LAMP lab held in partnership with New Zealand. It was attended by three New Zealand teams and four Australian teams and in association with the New Zealand Screen Council. Several projects from past LAMP workshops have received funding or further development including the Channel 9 telemovie *Scorched* which developed an extensive online presence.

LAMP has also completed project development and follow-up consultancy on a range of projects which have been through the lab. LAMP completed production of an on-demand video service with indigenous media group, Bush TV, with funding from the Myer Foundation. The objective of this prototype is to be used as a pitch tool to obtain industry partnership and support. Other innovative work has been completed in partnership with the ABC and Physical TV on the development of virtual world presences in Second Life and further development of the mobile locative project 'Wild Ark' which is being prototyped in Adelaide Zoo.

LAMP ran a series of Insight seminars which were aimed at exploring emerging media innovation in a range of areas. Topics have included 'Growing Worlds: Turning Stories into Games' held in Melbourne and Hobart, and 'Creating Online Buzz and Growing Communities' held in Hobart and Sydney.

In addition to the LAMP Labs, LAMP staff have participated in numerous conferences including the SPAA Conference, SPAA Fringe, the ABC Cross Platform Media event, the ASTRA Conference, the Trilateral KANZ Broadband Summit in Seoul and the Portable Film Festival Symposium in Singapore.

Research and Education Division Report

Director of Research and Education: Professor Kathy Blashki

The Research and Education Division was established in September 2007 in response to both the recommendations of the AUQA Report and in light of the May 2007 Federal Budget decision to transfer the research unit of the Australian Film Commission to the School. Though the merger decision was reversed, industry-facing research remains a core activity of the School. The new division incorporates the Centre for Screen Business, the Screen Studies Department and the Education Unit.

Professor Kathy Blashki was appointed as Director of Research and Education in late January 2008.

Future Review

The Research and Education Division has been closely involved in the development of the suite of new award courses for 2009. In particular, the Division has been instrumental in articulating pedagogical principles of 'learner-centred learning' and applying those principles to the new curriculum.

Members of staff participated actively in the development of each of the proposed Foundation Diploma units, to ensure these were designed on a sound conceptual basis and integrated conceptual material with practical exercises to encourage discovery and creativity in student experiences.

The Research and Education Division-led MA Honours program is attracting inquiries from a range of potentially very exciting candidates focusing on questions of relevance to the screen industry and giving AFTRS the opportunity to take more leadership in the area of discovering new industry-relevant knowledge.

Discussions of the merger of the conceptual rigour and research skills promoted by Research and Education with the topics in other teaching divisions are ongoing in the development of the Graduate Diploma and Graduate Certificate years, particularly those courses offering flexible delivery, which have an associated flexibility in curriculum design.

Research Framework

Research at AFTRS is concerned with the processes and outcomes associated with creation, organisation, production and dissemination of new knowledge and the application of existing knowledge in innovative ways. It is defined by its direct relevance to the needs of the screen and broadcast industries and its professions. AFTRS research includes research into cinema theory, screen business process and the broader realm of media economics, interactivity, innovations in narrative, and new pedagogical methodologies.

In the past five months, the Research and Education Division has been developing a research framework that encompasses and provides a nexus between academic inquiry and industry experience for all the current and future research activities of the School. The aim of the research framework is to deepen the research culture of the School and influence and inform the screen and broadcast industries of current and emerging issues.

Centre for Screen Business

Director of Centre for Screen Business: David Court

The Centre for Screen Business (CSB) has been operating since September 2005. Its mission is to improve the sustainability of businesses in the sector by disseminating knowledge, skills, data and ideas to business owners and managers.

In 2008, CSB launched its Graduate Certificate in Business Administration (Creative Industries). This is Australia's first management qualification specially designed for media and screen professionals. The course was over-subscribed, and has commenced with an initial intake of 24 qualified students from production and media business backgrounds.

CSB has developed and delivered 16 seminars and 13 short courses since July 2007 including the 'Producer offset seminar', 'Business models for digital distribution', 'Tax fundamentals for screen production businesses', 'GamePLAN: business models for new media', 'Investor ready' and 'Running your own creative business'.

Since July 2007, more than 1,100 people have attended CSB events, and the CSB website has attracted more than 10,500 unique visitors.

CSB has been working with journalist Andrew Urban to create 'The Knowledge', a series of business interviews for online distribution. For its teaching program, CSB recorded long interviews with Foxtel CEO Kim Williams and Caltech's Professor Charles Plott.

CSB is involved in two projects supported by the ARC-funded Centre of Excellence for Creative Industries and Innovation (CCI). The first of these, a survey of screen content producers, has been developed by CSB in conjunction with Bergent Research and RMIT University. Areas of particular interest in the survey include: the educational background of producers, the relative time spent in producing as opposed to other activities, the motivations and values of producers, problems encountered by producers, and their personal measures of success. The survey will be launched later in 2008, targeting a sample group of 1,000 producers.

The second CCI-supported project is collaboration with the Business Process Management Group at QUT. Together, CSB and the BPM Group have developed a networked software tool that automatically generates call-sheets. The tool was successfully trialled at the school in October, and more recently on Vincent Sheehan's new feature film *Prime Mover* (Porchlight Films).

CSB has established a new research coalition, The Screen Economics Research Group (SERG), to coordinate practical independent research for the screen content industries. Members include Professor Charles Plott (California Institute of Technology), Professor John Sedgwick (London Metropolitan University), Dr Jordi McKenzie (University of Sydney) and Professor Barry Burgan (University of Adelaide).

CSB has negotiated a collaborative research agreement with Professor Duane Varan, of the Interactive Television Research Institute at Murdoch University to work on two projects. The first of these examines the relationship between music and visual narrative by testing subjects' physiological responses to media. The second explores the possibilities of interactive narrative.

Since July 2007, CSB has published a variety of opinion pieces covering digital distribution, the producer offset, audience behaviour, copyright and film financing. In March CSB published a white paper by leading producer and director, Robert Connolly, which advocates a new methodology for lower-budget feature film production in Australia. This paper has had a substantial impact. It has been the subject of numerous articles and was a focal point for discussions at Film Victoria's 'Mindshift' Symposium in Melbourne.

CSB staff have attended four conferences between July 2007 and June 2008.

Screen Studies Department

Head of Screen Studies: Dr Karen Pearlman

2007-08 has been a year of consolidation and planning for the substantial curriculum changes to come in the next year.

Screen studies modules are taught across many disciplines. The significant teaching activity this year has been centred on the flexible delivery screen drama Graduate Certificate module 'Innovations in Storytelling' which was delivered in Brisbane and Melbourne.

Screen Studies staff have also delivered a range of innovative approaches to courses to the current MA students, and are enjoying a substantial improvement of the quality of student's engagement with research in the Australian Screen Cultures MA Research module, which we attribute to the increased focus on developing students' understanding of the benefits and processes of research and support for their individual research processes.

One of the major changes in direction for Screen Studies is the planned devolution of the Department into the broader research framework of the School.

Current research projects include an exploration of the traditional role of the theatre dramaturge and how such a role could be usefully translated into today's screen and broadcast industries. Screen Studies is also supporting other Departments in small-scale research projects into production processes and pathways of potential cross-disciplinary collaboration. Dr Karen Pearlman co-authored a paper with Head of Design, Jon Rohde, regarding the potentialities for digital technologies to enhance integrating of design thinking into production processes, creating not only budget savings but enhanced visual creativity and collaboration. The paper has been accepted into the 2008 Design Cinema Conference and she is also currently working with the Screen Composition Department on a project regarding ways that directors can collaborate with screen composers.

Since July 2007, the Department of Screen Studies has delivered two industry training courses – 'Korean Cinema' presented by Dr Brian Yecies and 'Great Filmmakers – John Waters' presented by Jack Sargeant in late 2007.

Screen Studies staff have been involved in two significant research projects in the past 12 months:

- ➔ Dr Ben Goldsmith is a partner investigator on the ARC Discovery project 'Redesigning Australian Film and Television Production for Multichannel Environments 1995-2009'.
- ➔ Dr Goldsmith is the AFTRS research partner for the ARC Linkage project 'Outside the Box', defining and analysing the influences which will shape television and other audio-visual media in this country over the next ten years. Partners in the project are AFTRS, ACMA, FOXTEL, UNSW and the host, the University of Technology Sydney.

Screen Studies staff had a number of publications produced in the reporting period including:

- ➔ Dr Ben Goldsmith, "International Film Production: Motivations and Interests", *Cross-Border Cultural Production: Economic Runaway or Globalization?*, eds. Janet Wasko and Mary Erickson, Amherst, NY: Cambria Press, 2008.
- ➔ Dr Teresa Rizzo, 'YouTube: the New Cinema of Attractions', *Scan: Journal of Media Arts Culture*, eds. Chris Chesher, Peter Marks, Kathy Cleland, Vol 5 Number 1 May 2008.
- ➔ Dr Teresa Rizzo, 'Discourses of Choice in Australian Pay Television', *Media International Australia incorporating Culture and Policy*, no. 124, 2007.
- ➔ Dr Teresa Rizzo, 'Programming your own channel: An Archaeology of the Playlist', *TV Futures: Digital Television Policy in Australia*, ed. Andrew T. Kenyon, Melbourne University Press, 2007.

Screen Studies staff have attended or participated in eight conferences.

Education Unit

Head of Studies: Bruce Hunter

The major activity of the past year for the Education Unit has been the appointment of Bruce Hunter to the position of Head of Studies in April 2008. The focus of the Education Unit has been addressing issues of academic process and curriculum standardisation in line with the recommendations of the AUQA Report. Specifically the Education Unit has been concerned with ensuring compliance with the Australian Qualifications Framework standards regarding unit and module definitions, student assessment, teaching workloads and contact hours as well as development of curriculum and lesson plan templates for the new 2009 award course offering.

Jerzy Toeplitz Library

Library Manager: Michele Burton

The Jerzy Toeplitz Library has long been an important resource for AFTRS staff, students and the working industry. Its audio-visual collection and catalogue of international screen culture and criticism publications are an important building block to the School's curriculum resources. The inclusion of the Jerzy Toeplitz Library within Research and Education is part of the new research framework in which the Library is integrated into a more robust research culture at the School.

In the past year the key activities of the Library have been the management of the move to Moore Park, the establishment of the eReserve platform, the expansion of the collection and database of subscriptions, and the completion of a two year archiving project.



AFTRS 2007 Radio Graduates



AFTRS Radio studios are the most recent state of the art facilities in Australia

Radio Division

Director of Radio: Steve Ahern

In the past 12 month reporting period, the Radio Division has had four major activities: curriculum consolidation; relocation management of the radio studios and facilities; Digital Radio course delivery; and assisting other departments with curriculum change.

The Radio Division has been at the forefront of flexible delivery in the School. In 2005, the first flexible delivery course, the Graduate Diploma in Radio Broadcasting was initiated. This course has been highly successful. Over three years there have been 16 graduates of this course with most graduates finding immediate employment in the radio industry. This past year has focused on consolidating the already successful flexible delivery, full-time and industry training programs.

In addition to curriculum consolidation, the Radio Division has been working closely with all radio industry sectors to develop new courses and resource materials to teach industry practitioners the essential new skills needed to be part of Radio's transition to digital radio broadcasting. Digital radio has been integrated into all aspects of the relevant curriculum. The digital 'cut-over' is due in July 2009, as mandated by the Minister for Broadband, Communications and the Digital Economy.

The relocation of the School has been a mammoth task. In an institution as diverse as AFTRS, the construction of the technical facilities alone has been a complex undertaking. The challenge for the Radio Division has been to successfully transition from the old to the new studios while still maintaining a full cohort of students and a major broadcast. This was achieved successfully at the end of June 2008.

Finally, the Radio Division has been assisting other divisions in developing their implementation strategies for flexible delivery and curriculum change, sharing knowledge gained from Radio's earlier transition to new methods of course delivery.

Award Courses

In November 2007, the Graduate Diploma in Commercial Radio Broadcasting students graduated. All twelve students had offers of employment in the industry by graduation date. Recruitment for the 2008 intake began in September of last year and ten students are studying this course this year.

The part time flexible delivery Graduate Diploma in Radio Broadcasting enrolled four more students in this year's intake along with four continuing from last year.

The Graduate Certificate in Commercial Radio Program Directing intake for 2008 is 16 students. All students are currently working in the radio industry and a number of these have had their course fees covered by their employers, such is the standing of the course in the industry.

Industry Training Courses

This year Radio delivered 29 short courses across all states. Courses included 'Announcing & Presentation', 'Production', 'Writing', 'Voiceover and News', 'Current Affairs Producing', 'Music Directing' and others.

Industry Integration

Radio staff attended key industry conferences both in Australia and internationally. In the reporting period, staff attended the annual Community Radio conference, National Ethnic and Aboriginal Broadcasters conference, Commercial Radio Australian Radiofest and the 'Radio Reborn - Digital Radio' conference in London.

Radio Division engages many industry practitioners to guest lecture in courses around the country, with 112 working industry professionals engaged over the past year to ensure absolute industry currency of all courses.

The Graduate Diploma in Commercial Radio and the Graduate Diploma in Radio Broadcasting include industry placements for all students. Often, as a result of work attachments, students are offered employment.

The Radio Division has numerous industry partnerships, both long-standing partnerships as with Commercial Radio Australia, and new partnerships. This year Radio Division was requested by Arts Queensland to work with the Brisbane Indigenous Media Association (BIMA) and AAA Training to develop a curriculum for the Indigenous Performance Writers Project.

The reputation of the Radio Division extends internationally. Head of Division, Steve Ahern, was invited to teach the Management and Digital Radio training course at the behest of the South African Broadcasting Corporation (SABC). The course was commissioned to address the inequalities faced by former disadvantaged people in the South African radio industry by providing high-level knowledge and management skills in relation to digital technology. The SABC has expressed interest in working with AFTRS again.

Radio Graduate Success

The employment rate for radio graduates is very high, 95%. Many of our students are offered full-time employment in the industry before they have completed their studies such is the industry regard for the quality of our courses and graduates. Many of our graduates have gone onto high-level positions in the industry and many have featured in the annual Australian Commercial Radio Awards (ACRAs). In November of last year, ten AFTRS graduates won peak ACRA Awards including Best On-air Team, Best News Presenter and the Innovation and Excellence Award.

Technology and Infrastructure Division Report

The Technology and Information division is responsible for AFTRS' network and systems, database development and technical support, development of online services and records management and for the School's phone exchange and voicemail systems. It also maintains strong connections with industry representing AFTRS on the Media Industry Technologist Certification Steering Committee and contributes to regular broadcast industry technology meetings.

The key focus for the Technology and Infrastructure Division for 2007-08 was the New School Project, the completion of the building's construction and the relocation of the School to the new facilities. The Director of the Technology and Infrastructure Division was Head of the New School Project overseeing the building's external and internal construction and its technical fit-out which included system integration, the tendering of goods and services such as studio lighting and drapes, furniture, storage and white goods and communications, IT and room controllers. The Technology and Infrastructure Division provided major assistance and technical advice in the new facilities set-up, equipment evaluation and acquisition, and was responsible for the decommissioning and moving of equipment from the North Ryde building to the new facilities at Moore Park.

The transition phase of the move commenced at the end of 2007 with staff attending training sessions in filing, storage and archive auditing. Key tenders for all information and communication technology; the audio console for television production; system installation; and furniture, storage and white goods were all issued and filled at the commencement of 2008. A design consultant was contracted for the installation of the building's internal signage. As the building neared completion small groups of staff were taken on tour of the building.

The move was completed in four key phases:

- ➔ The relocation of the Library commenced on 9 April and was completed on 17 April.
- ➔ All props, staging, lighting and tools were relocated prior to the staff arrival on 5 May. The heavy plant and machinery from the construction and mechanical workshops was also completed before 5 May.
- ➔ Staff and students moved to the new building through the week of 24 April to 2 May with the Radio department moving in June to commence operation on 1 July.
- ➔ The last of the furniture and storage systems were installed by 27 June 2008.

All teaching and computer rooms, all meeting and private rooms and the majority of edit suites were functioning for the School relocation on 5 May. All areas of the facilities were granted Practical Completion in June. Ongoing capital works include a shade structure for an external concreted terraced area and an art wall. The North Ryde premises were handed over to Macquarie University on 30 June 2008.

Other achievements for the Technology and Infrastructure Division include the digitisation of the archive of student productions (1600 in all) to be accessible online; evaluation and purchase of camera equipment required for the Graduate Certificate programs; the provision of support to the implementation of the Student Management System (SMS); and a partnership with CSIRO to research and develop the concept of the 'Virtual Classroom' with the first physical demonstration of the concept has been completed.

Division of Corporate and Student Services

Director of Corporate and Student Services: Reza Bilimoria

In September 2007, a new organisational structure was implemented. It assigned the major areas of responsibility of the Division of Corporate and Student Services Branch as: Governance and Compliance; Finance and Accounting; Human Resources; Student Services; National Office (state branches); Property Services and Building Maintenance; and Distribution. Over the course of the reporting period major activities of the School focused on the move from North Ryde to the Entertainment Quarter, Moore Park and on the national offer of the Graduate Certificates.

The following sections set out the key achievements for 2007- 08 for each area.

Finance Department

The Finance Department is responsible for assisting and supporting AFTRS managers in the discharge of their financial responsibilities; providing the financial information for strategic decision-making purposes and providing the services of a transaction-based processing unit.

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

Human Resources

The Human Resources Department is responsible for providing support and advice to AFTRS on a broad range of human resource operations, planning and management including Industrial Relations; Personnel Records; Staff Training and Development; Performance Management Development System; and Human Resource Strategy.

The key achievements for Human Resources are reported under these categories.

Recruitment

As of 30 June 2008 there were 142 staff at AFTRS, 20 of whom worked part-time. Staff from non-English speaking backgrounds occupied 26 positions (to the senior executive level), and 3 were occupied by people with disabilities.

Of the 42 appointments made by AFTRS during the year, 30 were women, 9 indicated they were from a non-English speaking background, and 1 identified as being from an Aboriginal or Torres Strait background.

Representation of women at AFTRS increased slightly from 51% to 56% of staff. Representation of women at the senior management level increased from 0% to 25% and at the head of department level from 40% to 46%. There was a slight decrease in the representation of women in the lecturer roles (55% to 52%) and an increase in representation of women within technical areas (17% to 22%).

Industrial

AFTRS continued its commitment to involving staff and students in decision-making processes. The primary expression of this is the inclusion of a staff-elected and a student-elected member in the governing Council. Staff and/or student representatives also have input through the Occupational Health and Safety, Equal Opportunity, Indigenous Issues, Futures (curriculum) and Futures Implementation committees and well as through the Academic Board. Staff input is also provided through regular departmental and divisional meetings. Information is available to staff and students primarily through email, the AFTRS web site, staff newsletters and "all school" meetings.

Agreement Making

Negotiations with staff and union representatives for a collective agreement concluded and the new Collective Agreement took effect in October 2007. Measures of benefit to both staff and the School include greater flexibility in working arrangements, provisions for supporting industry related research, and an emphasis on improving performance management.

Staff Training and Development

Internal training during 2007-08 continued to offer employees basic administration and technology skills. There was particular emphasis on training staff nationally in the use of the new student management database and in emergency evacuation procedures for Sydney staff. In addition training (internal and external) was undertaken in more complex information technology, specialist production technology, legislative changes, project management, e-learning teaching techniques and general management.

Teaching staff, including guest lecturers, were offered opportunities to upgrade their skills. A number of staff accessed professional development leave or were granted leave without pay to enhance their Industry based skills. Staff attended conferences both overseas and in Australia in areas including education, broadcasting, cinematography, documentary, copyright, records management, radio, digital technology, game development and higher education marketing.

Assistance was provided to support staff who were engaged in external studies in fields including education, business, the arts, and languages. AFTRS also employed five technical trainees who were supported through their TAFE training. Human Resources continued to implement programs addressing the training and development needs of staff as identified by management and staff, through the ongoing performance management scheme.

Cost of Staff Training

Value of staff time involved in training:

141 days internal training	\$34,175
135 days external training	\$35,402
49 days attending conferences	\$17,498
6 days approved professional development leave	\$1,450
40.37 days approved study leave	\$10,664

Direct expenditure staff training:

Internal Training	\$31,442
External Training	\$35,045
Conferences	\$17,208
Related travel	\$14,994
Total cost of staff training	\$197,878

Student Services

Student Services manage a broad range of services associated with course and student matters at the School and discipline level including admission, enrolment and graduation of students; compliance and reporting requirements to the Department of Education, Employment and Workplace Relations (DEEWR); orientation, student welfare and financial support; policy and procedural matters relating to rules of study; and compilation of the annual AFTRS Handbook and Student Manual. Student Services is the first point of contact in providing information to the public about courses of study. As part of the organisational restructure in September 2007 the Office of the Dean of Studies position (which had assumed management of Student Services) was re-named Head of Studies and re-located in the newly created Division of Research and Education.

In the reporting period, Student Services improved the delivery of its services through the use of the new Student Management System (SMS) called PEPi. The new system streamlined course and student administrative processes and improved the collation of statistical data for reporting purposes to DEEWR. PEPi also enabled a centralised approach resulting in managing national offering of the Graduate Certificate program in Brisbane, Melbourne, Adelaide and Sydney. Student Services partnered with the Education Unit and the Library to produce an orientation CD-ROM for students that delivered information about the range of services Student Services provide students.

Property Services

Property Services is responsible for the management of all School facilities and leases; the management of energy usage; building maintenance; and security, and contract management in regard to facilities such as cleaning services and the café. The key focus and achievement of Property Services was in regard to the preparation of the North Ryde site for handover to Macquarie University and the planning and implementation of the relocation and transition from North Ryde to Moore Park site. The move was completed on time. The old premises at North Ryde were handed over to Macquarie University on 30 June 2008.

National Office

The National Office manages and coordinates the delivery of AFTRS education and training through its state office network in Victoria, Queensland, South Australia, the Northern Territory, Tasmania and Western Australia. AFTRS maintains offices in all states except Northern Territory, which is managed by our South Australian office. Due to the level of demand in both Western Australia and Tasmania these offices are run on a part time basis.

A key achievement for the National Office over the reporting period was the management of award courses in Semester 1 in 2008 including the newly developed Screen Drama Graduate Certificates in Queensland and Victoria and the second successful running of the Graduate Certificate in 3D Animation in South Australia. The success of the Graduate Certificate program has resulted in the offer of these courses at the state level again in 2009.

AFTRS Tasmania and Western Australia continue to work with state funding agencies to develop partnerships and provide industry training initiatives.

Sales and Distribution

Sales and Distribution manages the sales and distribution of AFTRS' student films. Over 2007-08, a large number of AFTRS films were licensed to Mini Movie, an international supplier of shorts to pay and cable television worldwide. Many of these were through Geelong-based sales agent Short Attention, who specialise in marketing Australian short film internationally. Although very few titles were acquired for local television broadcast, the digital community channel Aurora TV screened a program of AFTRS shorts as part of their programming around Australia Day 2008. Amy Gebhardt's three short films continued to be recognised at festivals around the world. *Look Sharp*, her 2006 Graduate Diploma film, was awarded the Jury Prize at the Post Alley Film Festival in Seattle, USA. Amy received her second Special Jury Prize at the Seattle International Film Festival for her Masters film *Walnut*, having first received the same award the previous year for *Look Sharp*. Her other graduation film *Pleasance* won awards for its cinematographer Andrew McLeod with Best Student Cinematography prizes at the Palm Springs International Festival of Short Films, USA, and at the ACS National Awards in Australia.

Cinematography graduate Bonnie Elliott was awarded the Atlab Rising Talent Award for her body of work at the 2007 IF Awards in Australia. Her first film as a director, *Meditations on a Name*, was accepted into the Generation strand of the prestigious Berlin International Film Festival in Germany and received a Special Mention for Direction in an Australian Short Film at the Flickerfest International Short Film Festival in Sydney. Andrew McLeod also won a Silver ACS (NSW) Award for the cinematography on this film.

Director and animator Susan Danta won Best Student Film at the Australian Effects and Animation Festival for her animated Korean folktale *The Bronze Mirror*. In the USA, Cameron Grant won the major student prize, the Verna Fields Award for Student Sound Editing, at the MPSE Golden Reel Awards for his sound design for *Shot Open*.

The AFTRS Network

The AFTRS Network was established by Council in 1999 as an incorporated association within AFTRS for AFTRS graduates, open only to fee-paying members. The purpose of the association was career development, mentorships, promotion of achievements and industry networking. This year the decision was taken by Council that a broader alumni group open to all graduates would be more beneficial to individual graduates, to the School and to the industry. In consultation with the management committee of the AFTRS Network it was agreed the association be dissolved and that each graduate from the School be automatically a party of the School's overall alumni group. As of 1 September 2008 the AFTRS Alumni Network will cease to be an incorporated association.



AFTRS Network alumni - from left to right: Adrian Rostirolla, Network Manager Christine Kirkwood, Jules O'Loughlin and Leesa Kahn.

Secretariat

The Secretariat was established in September 2007 as part of the organisational restructure of the School. Its purpose is to provide the CEO and Executive with policy advice, secretariat support, preparation of reports to government, and research and project management of special projects at the CEO's discretion. In the 10 months since its inception, the Secretariat has provided a secretariat service to the AFTRS Council, Academic Board, Executive and the Future Implementation Steering Committee (FISC) which is responsible for the operational implementation of the 2009 award program. The Secretariat has also prepared AFTRS reports to government including the AFTRS Corporate Plan, the 6 and 12-monthly Performance Reports against the Corporate Plan and briefing notes for the Bi-annual Governance meeting, as well as the Higher Education Review submission.

Indigenous Program Initiative

Indigenous Program Initiative Manager: Sara Hourez

In 1994 AFTRS established the Indigenous Program Initiative (IPI) with a particular focus on identifying and developing key creative initiators in film and television. In 2001 this focus was broadened to include creative technical contributors in the screen industries and those working in radio broadcasting.

IPI administers merit-based Indigenous scholarships; professional development programs; fee subsidy support to individuals who met specific selection criteria to attend advanced short courses; provides advice and assistance to a broad range of individuals and organisations; and works with media associations in providing training opportunities to Indigenous Australians.

Following an extensive scholarship campaign, AFTRS offered five scholarships in 2007 for the 2008 academic year.

The 2008 Macquarie Group Foundation Indigenous Scholarship was awarded to composer Jeffery Dunn. Jeffery is the first Aboriginal composer to be accepted into AFTRS.

The Myer One Year Indigenous Scholarship was varied this year to apply to four people studying for their graduate certificates in their relevant discipline: Angelina Hurley (Brisbane, Qld) and Martin Adams (Sydney, NSW) are studying Directing/Screenwriting and are due to complete their studies in November while John Harvey (Melbourne, Vic), Producing/Screenwriting and Nunya Glazbrook (Adelaide, SA) 3D Animation, have successfully completed their courses and will graduate at the end of 2008 academic year.

In addition, IPI provided fee subsidy support to three filmmakers Danielle Maclean, Rima Tamou, and Sio Tusa Fa'aaefili to attend 'Investigating Performance' in Brisbane in September 2007; Janice Stevens to attend 'Leading the Creative Process' in Brisbane in November 2007; and Mena Harradine to attend the 'Rick Beecroft Masterclass' in Adelaide in April 2008.

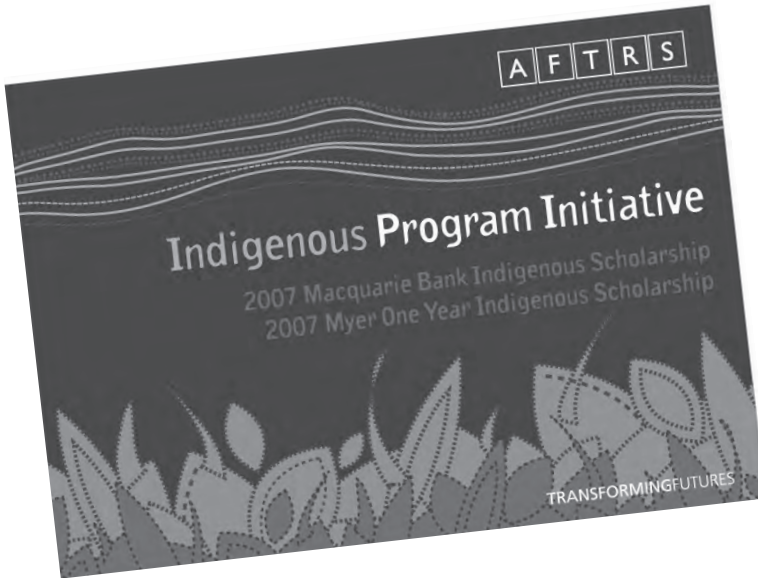
A position paper on proposed training to be offered at the Central Australian Aboriginal Media Association in Alice Springs was researched and written by former AFTRS Head of Television, Louise Clarke in April 2008 and will be implemented in the latter half of 2008.

'The BushTV/Digital Media Project' is a broadband internet television service. Over the past year Digital Media and Bush TV have since launched a test service that has reached broad audiences and has encouraged communities to contribute content and views.

'Indigenous Performance Writing for Radio' is a radio training project, initiated by Arts Queensland, in collaboration with the BBC, and the Brisbane Indigenous Media Association (BIMA). The aim of the project is to harness the demand for Indigenous performance writing, help to fulfil the demand for Indigenous broadcasting content for Australian Indigenous broadcasters, provide content for non-Indigenous Australian broadcasters, develop on-going skills development and partnerships and provide an outlet for product for Indigenous performance writing through a partnership with the BBC Radio Drama Department.

Randin Graves, the coordinator of The Mulka Project from Buku-Larrnggay Mulka, visited AFTRS on 4 March 2008 with a group of aspiring young filmmakers from Yirrkala in northeast Arnhem Land. The Mulka Project is a new multimedia archive and production centre based in Yirrkala. The group observed the 'Style & Effect Workshop'.

IPI Manager sits on the Academic Board and attended five meetings held during the year.



AFTRS 2008 Myer indigenous graduates with Andrew Myer

Marketing Unit

Marketing Manager: Carolina Totterman

During the past 12 months, the Marketing Unit has been engaged in four key activities: the planning and implementation of a national marketing campaign for the School's new Graduate Certificates in September 2007; the development and implementation of events and strategies to reposition the School as it relocated to Moore Park in 2008; and, the planning and implementation of a national marketing campaign commencing in August 2008 to recruit for the 2009 courses.

The national marketing campaign in September 2007 used a variety of media to communicate the offer of the new Graduate Certificates including print, internet, postcard distribution and cross-promotion opportunities. The total number of actual applications for the new Screen Drama Graduate Certificates was 207. The total number of downloads of applications was 1,350 which translated to a 15.3% 'conversion' rate.

With the move of the School, a number of events were planned to both celebrate the opening of the New School Building and introduce the new site to the screen and broadcast industries. There were three key events regarding the opening of the School: the Official Opening of the School on 22 May; Industry Night on 23 May; and, an AFTRS Open Day in conjunction with the Sydney Film Festival on 21 June. In April 2008, the Media and Public Relations Company, the Lantern Group, was engaged to manage media and corporate PR for the School with the support of the Marketing Unit.

The Official Opening of the School on 22 May was attended by the Hon. Peter Garrett, Minister for Environment, Heritage and the Arts, and key members of Government and the industry. The Industry Night on 23 May was attended by over six hundred screen and broadcast industry practitioners. The AFTRS Open Day was attended by over six hundred members of the general public, prospective students and some industry.



AFTRS Official Opening, May 23 2008, from left to right: The Hon Peter Garrett AM MP Minister for the Environment, Heritage and The Arts; MC Bryan Brown; Peter Ivany AM, Chairman of AFTRS.



AFTRS Official Opening - from left to right: the venue; Hugh Jackman presenting Baz Luhrmann with an AFTRS Honorary Degree.



AFTRS Official Opening - from left to right: Rhys Muldoon and Margaret Pomeranz; Hugh Jackman, The Hon Peter Garrett and Baz Luhrmann.



AFTRS Official Opening - from left to right: Peter Ivany AM and Sandra Levy, CEO of AFTRS; Deborah Lee Furness and Dr George Miller; Andrew Denton.

STATUTORY REPORTS

Commonwealth Disability Strategy

The Commonwealth Disability Strategy (CDS) provides a framework to assist Commonwealth organisations to meet their obligations under the Disability Discrimination Act 1992. The CDS defines the core roles of government agencies as: policy adviser, regulator, purchaser, provider, and employer.

In terms of the Commonwealth's Disability Strategy AFTRS is a Provider and a Purchaser. AFTRS has a well established Disability Policy and a Disability Action Plan. Both are available on the internet. The current Disability Action Plan (2005 - 08) will be reviewed prior to its expiry in October 2008.

Assessment Against Performance Indicators

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

- The Research and Education Division monitors quality across all School curriculum delivery. In addition quality improvement and assurance systems include the formal evaluation of all award course components and short courses. The details are compiled by an independent department and referred to the Executive and reviewed at annual curriculum review meetings.
- The current AFTRS Service Charter, available on the Internet, specifically refers to the provision of appropriate facilities and support for staff and students identifying with a disability.
- Complaints and grievance mechanisms for students are established through the Academic Board. Information is available to students through the AFTRS Handbook and on the intranet.
- AFTRS Service Charter (on Internet) gives contact details for complaints for the public.

Purchaser – AFTRS is a purchaser of goods and services.

- All tender documents and calls for expressions of interest are available electronically either through the Internet or on request. These are generally available at the same time as tender documents are made available in hard copy. There have been no requests for other formats.
- For general purchasing and tendering, Australian standards are consulted. All leases ensure compliance. Where specific equipment or services are obtained for an individual, that individual, and any person or organisation they recommend, are consulted.
- Purchase and tender documents specify standards to be met in terms of access, where relevant.
- The standard AFTRS Contract for Service specifies the requirement to comply with the Disability Discrimination Act 1992.
- AFTRS Service Charter (on Internet) gives contact details for complaints for the public.

Action undertaken in 2007-08

- Promotional material including full course details available on the website.
- Student recruitment campaigns include advertising on radio.
- Short and award courses can be applied for online.
- The flexible delivery of award courses has been expanded to include Graduate Certificates being offered in Melbourne, Brisbane and Adelaide.
- Annual training for teaching staff which includes managing the learning contracts of students with disabilities.

- ➔ Training for “guest” (occasional) lecturer completed which includes managing the learning contracts of students with disabilities.
- ➔ Largely online induction for new Graduate Certificate students.
- ➔ Ongoing work on establishing virtual classrooms.
- ➔ Information on counselling services available to all staff and included in induction.
- ➔ All staff vacancies advertised on the website.
- ➔ Ongoing review of staff- and student-related policies and procedures.

Plans for 2008-09

- ➔ Continue to improve the accessibility of the Internet and the range of information available including increasing the ability to apply and pay online.
- ➔ Ongoing review of staff- and student-related policies and procedures.
- ➔ On-line induction for new staff to be implemented.
- ➔ Maintain annual teacher training program.
- ➔ Establish online application process for staff vacancies.
- ➔ Continue partnership with CSIRO with the aim of establishing virtual classrooms.

Effects of Ministerial Directions

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

Two general policies from previous financial years continue to be noted, namely policies on foreign exchange and cost recovery. In addition, under paragraph 16(1)(c) of the CAC Act, the Finance Minister now requires the directors of each GGS CAC Act authority and wholly-owned company to provide a Compliance Report after the end of each financial year.

Environmental Protection and Biodiversity Conservation

AFTRS has identified aspects of its operations that impact on the environment and has developed an Environmental Management Plan (EMP) to control each of these aspects. The EMP is concerned with energy, water and waste management.

As evidence of AFTRS commitment to sustainability the following examples of activities undertaken in the last year are presented.

AFTRS New School Building:

- ➔ Allows hybrid or natural ventilation to condition the foyer void and adjacent office spaces during favourable ambient conditions.
- ➔ Utilises energy efficient lighting and control including day lighting or motion detection.
- ➔ The design of the New School Building ensures mechanical and electrical services for typical open plan office spaces on Level 2 will be capable of achieving an Australian Building Greenhouse Rating (ABGR) tenancy rating of 4.5 stars.

In addition AFTRS:

- Aims for low landfill output due to recycling programs.
- Ensures lower water usage through preventative maintenance particularly in bathrooms and air conditioning cooling towers.
- Continues with the ethical disposal of 100% of obsolete computer equipment.
- Promotes increased awareness of our commitment to sustainability through the briefing of all new staff and students during induction.
- Develop reporting systems using the Building Management System to identify energy efficiency opportunities.

Equal Employment Opportunity (EEO)

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

EEO Committee

The EEO Committee consists of the Head of Human Resources, the Head of Studies, and both a student- and staff-elected representative. It considers matters relating to staff, award students and other clients.

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

During the year the following EEO related issues were reviewed:

- The use of staff elected part-time employment has increased.
- A greater number of staff are accessing flexible working arrangements to meet carer needs.
- Increased access to compressed weeks and flexible working hours arrangements has been increased to assist in avoiding peak hour travel in Sydney.
- Some staff have elected to alter their standard working hours to improve travelling time.
- Increased flexibility arising from secure remote access to databases has enabled a number of staff to work from home for the first time on a more regular basis.
- Support for external study in languages has been provided.
- Provisions for paid leave in relation to the birth, adoption or fostering of a child have been enhanced.
- The level of staff accessing leave for religious/cultural purposes has been maintained.
- The provision of welfare services for students who will be studying at the new Sydney campus has been arranged.
- A new student database, which for the first time accurately records EEO details for award students, has been implemented.
- Nominations for staff interested in becoming Harassment Contact Officers were sought.

There has been one complaint made to the Human Rights and Equal Opportunity Commission against the School on the basis of age discrimination in recruitment. This is currently being considered.

Staffing, establishment and appointments

Representation of women at AFTRS increased slightly from 51% to 56% of staff.

Representation of women at the senior management level increased from 0% to 25% and at the Head of Department level from 40% to 46%. There was a slight decrease in the representation of women in the lecturer roles (55% to 52%) and an increase in representation of women within technical areas (17% to 22%).

As of 30 June 2008 there were 142 staff at AFTRS, 20 of whom worked part time. Staff from non-English speaking backgrounds occupied 26 positions (to the senior executive level), and 3 were occupied by people with disabilities.

Of the 42 appointments made by AFTRS during the year, 30 were women, 9 indicated they were from a non-English speaking background, and 1 identified as from an Aboriginal or Torres Strait background. All EEO related policies are available on the Intranet.

Staffing Information

Breakdown of staff by gender, part time/full time status and level as at 30 June 2008.

	Male Full time	Male Part time	Female Full time	Female Part time	TOTAL
New South Wales					
a) PEO			1		1
a) SES	5		1		6
b) Below SES	47	1	58	10	116
c) Temporary	1		1		2
Total	53	1	61	10	125
Victoria					
a) Below SES	3	2	2	2	9
b) Temporary					
Total	3	2	2	2	9
Queensland					
a) Below SES		2	2		4
b) Temporary					
Total	0	2	2	0	4
South Australia					
a) Below SES	1			2	3
b) Temporary					
Total	1	0	0	2	3
Tasmania					
a) Below SES				1	1
b) Temporary					
Total				1	1
TOTAL	57	5	65	15	142

Staff are employed at AFTRS under the Australian Film, Television and Radio School Act 1973 (as amended). The majority of staff are covered by the AFTRS' Union Collective Agreement 2007 and there are nine current Australian Workplace Agreements and one common law contract. SES equivalent staff are employed on a contract basis. The holder of the Principal Executive Office and four of the Senior Executive equivalent staff are covered by a performance appraisal scheme which allows for an annual performance related payment. In 2007-08 two performance related payments were made totalling \$43,156.49.

Breakdown of AFTRS staff by Gender, Level and NESB as at 30 June 2008

	Male	Female	Total	NESB
Senior Management	5	2	7	2
Management/Heads of Department	13	11	24	4
Teaching	10	11	21	2
Teaching/Training Support	1	15	16	1
Administration	7	32	39	9
Technical	14	4	18	6
Production	8	2	10	1
Support	2		2	1
Trainee	4	1	5	
TOTAL	64	78	142	26

The management/heads of department and teaching categories include women who teach in technical disciplines. The support staff primarily perform duties relating to the maintenance of the building.

Representation of EEO Target Groups within Salary Bands (full-time equivalent)

Salary Band	NESB	ATSI	PWD	Women
To \$37842	1		2	
\$37843 - \$42812	1			1
\$42813 - \$49717	3			12
\$49718 - \$52936	3			13
\$52937 - \$57557	3			7
\$57557 - \$70539	5	1		17
\$70540 - \$80517	3		1	16
\$80518 - \$97220	5			8
Over \$97220	2			4
TOTAL	26	1	3	78

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

Work and Private Commitments

AFTRS retains a flexible policy in relation to accommodating private commitments which includes part-time work, job sharing, home based work, flexible working hours, personal leave which can also be used for religious/cultural observances, recreation leave at half pay and leave without pay. During 2007-08 there was an increase in the use of flexible working hour arrangements and home based work mainly related to reducing travelling time and caring for dependent parents.

Freedom of Information

AFTRS maintains personal information under the five broad categories of: personnel records; specialist contractor records; student records; volunteer records, and mailing lists. Along with information relating to administrative decisions, personal information can be obtained via Freedom of Information requests made in accordance with the Freedom of Information Act 1982. Any requests are referred to the Freedom of Information Contact Officer on (02) 9805 6673 or 1300 366 464 (toll free).

One formal request for information under the Act was received during 2007-08.

Indemnities and Insurance Premiums for Officers

No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer of AFTRS, with the following exception: AFTRS paid an insurance premium of \$8,385.45 (GST exclusive) to Comcover to indemnify the Council Members and Officers for any claim made against them while acting in their capacity as office holders.

Judicial Decisions and Reviews by Outside Bodies

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

Occupational Health and Safety (OH&S)

AFTRS continues to identify and promote best practice OH&S management and is committed to the reduction of workplace related accidents, illnesses and injuries. It is committed to the implementation of, and adherence to, all relevant government OH&S policy and legislation and is currently revising policies and procedures to ensure compliance with the amended legislation.

AFTRS continuously seeks to improve its performance, maintain focus on its objectives, and evaluate its progress. To achieve this, AFTRS has developed or revised several of its policies and procedures including:

- ➔ emergency evacuation procedures;
- ➔ revision of rules and procedures relating to outside hires for studios and other facilities;
- ➔ non-smoking policy and guidelines;
- ➔ the inclusion of OH&S related performance indicators in performance agreements for managers, and
- ➔ First Aid provision.

In addition the School has become a member of the Cultural Institutions Occupational Health and Safety network.

Consultation with staff

AFTRS has an active OH&S committee. Staff are well represented on the committee which has had regular meetings over the past year. Minutes of the meetings have been made available to all staff and students.

Staff of all departments have also been extensively consulted by the Health and Safety Representatives and project staff about potential OH&S issues in relation to the layout and fitout of the new Sydney campus. There was a smooth transition into the new building and there have been only a few safety-related issues which have been managed as they have emerged.

Training Undertaken

- ➔ Senior First Aid Officer
- ➔ Emergency Evacuation
- ➔ Induction
- ➔ Set Safety (new students)
- ➔ Ergonomics (new students)
- ➔ Attendance at various Comcare OH&S and rehabilitation seminars

Personnel

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

- ➔ 9 Health and Safety Representatives and Deputies
- ➔ 27 First Aid Officers
- ➔ 33 Emergency Wardens
- ➔ 4 Case Managers

Accidents or Dangerous Occurrences

There were no reportable incidents this year.

Portfolio Budget Statement (PBS) 2007-08

Performance indicators

OUTCOME: Enhanced cultural identity

PERFORMANCE MEASURE

Output 1.1 Delivery of advanced level training and education by means of full-time and short courses

Quality	Increased quality of applications requiring raised entry standards.	Entry to AFTRS award programs is based on a competitive application process with applicants required to address specified selection criteria determined by each teaching department. Applicants are judged on the basis of these criteria and the portfolio of work they supply. Assessment of the standard of applications is made by a panel including industry representatives.
Quantity	Applications to full-time courses to exceed 400.	The total number of applications for the AFTRS award courses were 388 for 2007-08. Of that intake, Graduate Certificate courses received a total number of 259 applications. This figure is affected by the decision approved by Council in 2006 not to take new applications to the Graduate Diploma programs across all disciplines due to the relocation of the Sydney campus in April/May 2008. Expansion of the award course offerings in for 2009 will increase this figure. (See Appendix 2)
	Attendance at short courses to exceed 4,000 participants.	The number of participants in AFTRS short courses decreased from 4,759 in 2006-07 to 2,988 in 2007-08. However, this is more a measure of the change in focus at the School to developing the full-time and flexible delivery program.
	Course revenues to increase by greater than the CPI.	Revenue from attendance at short courses decreased from \$859,163 in the previous financial year to \$581,644 in 2007-08. The percentage decrease is over 33%. This reflects a change in the focus of the School over the past three years as evidenced by the significant increases in revenue for bespoke industry training and increased Graduate Certificate places offered.

Output 1.2 Other training activities including, book, videos and research projects

Quality	<p>The reputation of our products is maintained and recognised by distributors through major Australian & international entities.</p>	<p>The AFTRS website received over a million page views in 2007-08. (See Appendix 2) Research activity is being ramped up through the Centre for Research and Education, Centre for Screen Business (CSB) and LAMP. CSB was a contributor to the recently released report by Nous Consulting entitled 'A Review of the Victorian Film and TV Industries' and partnered in the delivery of seminars to the industry on the Producer Offset. CSB has been integral in informing industry regarding the new funding and tax regimes introduced last year and encouraging debate on key issues. AFTRS teaching staff are in demand as consultants.</p>
Quantity	<p>Costs to be maintained at same levels as 2000-01 reflecting Government's productivity gains requirements.</p> <p>Additional industry partnerships to be undertaken.</p>	<p>Continuation of income to develop research activities in Screen Business and Digital Interactive has been incorporated under this output. Costs have been kept within budget.</p> <p>Industry partnerships include industry-focused research activity as well as specific projects. In the reporting period, the Centre for Screen Business has initiated several partnerships. CSB is working with the Business Process Management group at QUT on a networked software tool that automatically generates call-sheets. CSB has negotiated a collaborative research agreement with Professor Duane Varan of the Interactive Television Research Institute at Murdoch University. CSB has also been working with Bergent Research and Associate Professor Deb Verhoeven of RMIT to finalise the design the Screen Content Producer Survey. CSB has established a new research coalition, The Screen Economics Research Group (SERG), to coordinate practical independent research for the screen content industries.</p> <p>LAMP has held two residential workshops over the reporting period, one in partnership with the New Zealand Screen Council and the other in partnership with the Australia Council.</p>

Output 1.3 Student Productions

Quality	Increased representation of films at Australian and major international festivals.	In all there were 495 festival entries for AFTRS films during the year, resulting in 110 screenings in 20 countries. AFTRS student films won a total of 21 awards. This is a decrease in screenings of AFTRS student films – 170 in 2007-08; 174 in 2005-06; and 163 in 2004-05.
Quantity	Maintenance of current production targets.	The number of student productions made in any year reflects current teaching objectives. In 2007-08, there were 25 productions made by Film, TV and Digital Media students. (See Appendix 4)

Privacy

AFTRS continued to adhere to the Privacy Act 1988 and to the Privacy Commissioner's guidelines in relation to the collection, maintenance, storage and release of personal information. During 2007-08 advice was sought from the Privacy Contact Officer in relation to personal information particularly in relation to the newly implemented student management database.

APPENDIXES

Appendix 1 AFTRS Legislation

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

Functions and Powers of AFTRS

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

Functions of the School

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

(a) to provide advanced education and training by way of the development of the knowledge and skills required in connection with the production of programs;

(b) to conduct and encourage research in connection with the production of programs;

(c) to conduct such seminars and courses of education or training for persons engaged, or to be engaged, directly or indirectly, in connection with the production of programs as are approved by council;

(d) to cooperate and make arrangements with other institutions and persons for purposes in connection with the production of programs or the provision of education or training of the kind referred to in paragraph (a);

(e) for the purposes in connection with the production of programs or the provision of education or training of the kind referred to in paragraph (a), to provide facilities for, and to offer the services of the staff of the School to, such other institutions or persons as are approved by the council;

(f) to make grants of financial assistance to persons to enable or assist those persons to receive education or undergo training of the kind referred to in paragraph (a);

(g) to award such degrees, diplomas and certificates in relation to the passing of examinations or otherwise in relation to the education and training provided by the School as are provided for by the regulations; and

(h) to do anything incidental or conducive to the performance of the foregoing functions.

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

Powers of the School

6. Subject to this Act, the School has the power to do all things that are necessary or convenient to be done for or in connection with the performance of its functions and, in particular, has power:

(a) to enter into contracts;

(b) to erect buildings;

(c) to occupy, use and control any land or building owned or held under lease by the Commonwealth and made available for the purposes of the School;

(d) to acquire, hold and dispose of real or personal property; and

(e) to accept gifts, devices and bequests made to the School, whether on trust or otherwise, and to act as trustee of moneys or other property vested in the School upon trust.

Appendix 2 Statistics

Student Information

Award Course Program

Award students by discipline and level of enrolment - Semester 2, 2007

Department	Graduate Certificate	Graduate Diploma	MA	MA (Hons)
Centre for Screen Business				
Cinematography		4	4	
Design		4	4	
Digital Media	6	7	4	
Directing		4	4	
Documentary				
Documentary Editing				
Editing		4	2	
Location Sound		4		
Producing		4	4	
Screen Composition		16	4	2
Screenwriting		4	3	
Screen Drama				
Sound		4	4	
Sound Mixing			1	
Screen Studies				1
TV Editing		2		
TV Producing		6		
Radio	19	23		
Total	25	86	34	3

Award students by discipline and level of enrolment - Semester 1, 2008

Department	Graduate Certificate	Graduate Diploma	MA	MA (Hons)
Centre for Screen Business	12			
Cinematography			4	
Design			4	
Digital Media	8	5		
Directing			4	
Documentary				
Documentary Editing			4	
Editing				
Location Sound		4		
Producing			5	
Screen Composition		13		2
Screenwriting			5	
Screen Drama	34			
Sound			4	
Screen Studies				1
TV Editing				
TV Producing				
Radio	14	18		
Total	68	40	30	3

Award students enrolled from 1 July 2007 to 30 June 2008 by State of Origin

State

ACT	6
NSW	116
NT	3
QLD	30
SA	11
TAS	6
VIC	54
WA	9
Total	235

Applications received for 2008 student intake

Department	NSW	QLD	VIC	SA	WA	NT	TAS	ACT	NZ
Centre for Screen Business	19	3	10	1	1		1	1	
Cinematography									
Design									
Digital Media	40		6	5			1	1	
Directing									
Editing									
Location Sound	5		1						
Producing	2							1	
Screen Drama	96	31	42	13	14			1	1
Screenwriting	8			1				1	
Screen Composition	2	1	3						
Sound									
TV Editing									
TV Producing									
Radio	47	9	5		2	2	2		1
MA Hons	7	1							
Total	226	45	67	20	17	2	4	5	2
388									

Students in semester 2, 2007 receiving FEE-HELP 82
Students in semester 1, 2008 receiving FEE-HELP 113

National Short Course Program 2007-08

State	No. of Courses	No. of Participants	Male*	Female*
ACT	5	55	3	10
NSW	78	1,065	872	317
NT	6	74	44	24
QLD	23	313	139	174
SA	13	318	122	121
TAS	7	224	129	95
VIC	42	622	320	215
WA	9	317	143	79
Total	183	2,988	1,772	1,035

*Note: not all courses collated demographic breakdowns

National Short Course Total Figures 2005-06 – 2007-08

	2005-06	2006-07	2007-08
No. of Courses	275	331	183
No. of Participants	3,045	4,759	2,988
Male	1,482	2,577	1,772
Female	1,563	2,182	1,035

Library Statistics

	2005-06	2006-07	2007-08
Loans by Category of Material			
TOTAL	37,073	33,514	32,843
Video and Laserdisc Loans	7,602	5,249	2,565
Film Loans	135	200	46
DVDs	20,390	20,161	21,510
Books	8,249	7,430	7,965
Others	683	324	695
Loans by Borrower Type (Automated only)			
Staff (teaching and non-teaching)	15,640	15,711	18,457
AFTRS Students Full-time	18,583	15,450	12,705
Short Course (includes Radio)	504	138	21
Ex-students	0	0	0
Paying Members	1,430	1,340	976
Reciprocal (UNILINC and MacQ)	351	288	104
Other – Undefined/Lib Maint/III/Special	209	333	502
ILL Requests – Other Libraries			
Fulfilled	139	140	123
Unfulfilled	67	71	41
Fast Track	34	35	17
ILL Requests – JTL			
Fulfilled	9	7	6
Unfulfilled	30	20	17
Fast Track	19	13	14
Library Visitors	7	4	3
Membership	1	1	0
Paying	1,621	1,213	995
	292	258	181
	145	100	80

Website Statistics

Department Page Views

Home page	97,152
Cinematography	6,921
Design	2,763
Digital Media	3,329
Computer Animation	1,390
Interactive Media	502
Directing	8,522
Documentary	3,148
Editing	3,682
Producing	3,558
Radio	7,485
Screen Composition	1,879
Screen Studies	1,119
Screenwriting	4,895
Sound	2,311
Television	3,769

Short Course Page Views

Short Course Home Page	83,574
NSW	35,346
NT	597
QLD	7,195
SA	2,490
TAS	888
VIC	7,860
WA	2,051

Additional Page Views

News and Events page	11,118
Contact details (general contacts, not including state pages)	15,078
Productions showcase	8,806
Library home page	4,855

The overall total page views were 872,245.

Note: due to a coding miss, the home page was left off statistics for December to March, so overall numbers are lower than they should be. The estimate is that around an additional 35,000 page views were missed as a result of this error. This estimate takes the overall page views for the site to just over a million and for the home page to 132,000.

Appendix 3 AFTRS Graduates

Masters of Arts (Film, Television and Digital Media)

Cinematography

John Brawley
Gregory de Marigny
Glenn Hanns
Adrian Reinhardt

Costume Design

Kama Royz

Digital Media

Daniel Graf
Mathew Mackereth
Lissa Pascale-Brown
Sandy Widyanata

Directing

Katie Hides
Scott Pickett
Erin White
Leigh Richards

Documentary

Jolyon Hoff
Matthew Pond
Iffjenia Ratcliffe

Documentary Editing

Vladimir Jovicic
Adam Harley

Editing

Joshua Groom
Zen Rosenthal

Producing

Lazaro Hernandez
Zyra McAuliffe
Natalie Palomo
Courtney Wise

Production Design

Christine Hewitt
Xanthe Highfield
Inneke Smit
Roger Wong

Screen Composition

Rachel Gaudry
Geraldine Green
Maja Hilcisin
Angela Little

Screenwriting

Hamilton Budd
Karen Quah
Timothy Smith

Sound Design

Jared Dwyer
Cameron Grant
Jennifer Sochacky
Belinda Trimboli

Sound Mixing

Tim Chapronière

Graduate Diploma (Film, Television and Digital Media)

Digital Media

Benjamin Walker

Location Sound

Steven McDonald
Sethy Willie
Joseph McCowen
Mel Pesa

Television Editing

Rebecca Edwards
Zhun Wang

Television Producing

Rosemary Aldahn
Leisle Grant
Belinda Hobbs
Matthew Payne
Danielle Vos

Graduate Diploma (Commercial Radio Broadcasting)

Jason Allen
Lia Crowley
Ashley Keenan
Simone Kelly
Kirsty Meyer
Jayden O'Connell
Nerissa Pace
Jordan Peters
Natalie Peters
James Rowe
Melanie Sargeant
Scott Tant

Graduate Diploma (Radio Broadcasting)

Prudence Bentley
David Holleran
Cassie McCullagh
Sacha Mirzabegian
Jacqui Pfeffer
Daniel Ranson
Kate Walton

Graduate Certificate (Digital Media)

Digital Media Motion Graphics and Emerging Media

Nicholas Bitar
Desmond Connellan
Evan Hancock
Luke Keys
Kate Reidel
Anne Wallace
Guy Walshe
Robert Wilby

Digital Media 3D Animation

Zhi-Ren Chow
Shannon Cross
Maja Divjak
Christopher Jackson
Jeremy Kelly-Bakker
Christian Kuntz
Christopher Penn
Adam Pike
Benjamin Rayner
Eric So
Adam Trowse

Graduate Certificate (Commercial Radio Programming)

Alexander Abela
Susan Bolton
Carmen Braidwood
Simon Dawson
Lachlan Kitchen
George Manyali
Scott Menz
Mick Neven
Michael Pearson
Louise Poole
Daniel O'Carroll
Chris Baskerville
Richard Clarke
Adam Straney

Appendix 4 Student Productions

A PLACE BY THE SEA

2007 Digibeta Colour 16:9 26'00

Director	Jenia Ratcliffe
Writer	Jenia Ratcliffe
Producers	Jenia Ratcliffe Elizabeth Warning
Cinematographer	Bonnie Elliott
Sound designers	Jennifer Sochacky Cameron Grant
Sound recordist	Nathan Codner
Sound mixer	Tim Chapronière
Editor	Adam Harley
Music score	Angus O'Sullivan Geri Green



Synopsis

For the past 75 years, children have visited Stewart House in Sydney for a short holiday in a life of ill-health, sorrow, poverty, neglect or isolation. *A place by the sea* follows a group of kids as they are thrust together for two week's living under the watchful gaze of Stewart House. Set against the backdrop of Curl Curl beach in Sydney, it uncovers stories from the 1930s to the present day and demonstrates how such a place continues to impact on the dreams and memories of those in need.

BLEEDERS

2008 Digibeta Colour Dolby SR/5.1 16:9 13'00

Director	Leigh Richards
Writer	Leigh Richards
Producer	Natalie Palomo
Cinematography	Glenn Hanns
Sound Recordist	Joseph McCowen
Sound Designer	Belinda Trimboli
Sound Mixer	Tim Chapronière
Editor	Zen Rosenthal
Production Designer	Roger Wong
Costume Designer	Hannah St John
Music Score	Angela Little



Cast

Finn	Jay Ryan
Lenny	Robert Mammone
Sonny	Russell Newman
Harmless	Anthony Hayes

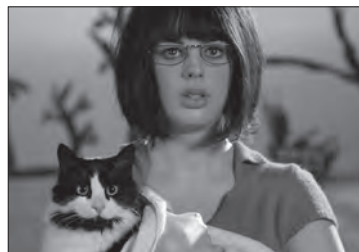
Synopsis

Bleeders is the story of Finn, a young standover man, employed to enforce the interests of crooked property developer Lenny Gold. Finn dreams of becoming a successful boxer, but his guilt over the violence and hurt he inflicts outside the ring stops him from winning inside it.

CHOOSE YOUR LIFE

2008 TVC 35mm DI DigiBeta 30 secs

Client:	Electronic Arts (Sims2)
Director:	Hugh Sullivan
Cinematographer:	Zoë White
Production Designer:	Helen O'Loan
Digital FX Designer:	Chris Jackson
Editor:	Brad Hurt
Composer:	Vicki Hansen
Sound Design:	Jason King



Synopsis

Like the character in *Sliding Doors*, Eve realises that she too can "Choose your life with SIMS2"

CLOSE DISTANCE

2008 Digibeta Colour 16:9 Dolby SR 8'00

Director	Richard Vilensky
Writer	Amin Palangi
Producer	Cecilia Ritchie
Cinematographer	Zoë White
Sound Designer	Roger Middenway
Sound Recordist	Joseph McCowen
Sound Mixer	Tim Chapronière
Editor	Scott Walmsley
Production Designer	Helen O'Loan
Costume Designer	Hannah St John
Music Score	Angela Little



Cast

Isaac	Alan Flower
Rivka	Tara Morice
Ali	Beejan Olfat

Synopsis

Isaac Levi goes to collect his son from soccer one night only to find he's been beaten up. He spots one of the perpetrators - a young Muslim man. With the police unable to help, Isaac decides to take matters into his own hands. Consumed with a desire for vengeance, his search leads him beyond his own sheltered world and into the streets of Islamic Sydney.

CUP OF HEAVEN

2008 Digibeta Colour 16:9 5'30

Director	Matt Payne
Producer	Matt Payne
Cinematographer	Simon Gray
Sound Recordist	Rainier Davenport
Sound Designer	Jessica Cadwell
Sound Mixer	Lucas Bone
Editor	Zhun Wang
Production Designer	Helen O'Loan
Music score	Maja Petrovna Hilcisin

Synopsis

It could be argued that coffee, rather than money, makes the world go round. But few of us give any real consideration to the artistry that goes into every well made cup, or the dedication of the artisans who make it.

FAMILY MAN

2008 Digibeta Colour 16:9 8'30

Director	Hugh Sullivan
Writer	Hugh Sullivan
Producer	Jessica Redenbach
Cinematographer	Marden Dean
Sound designer	Andrew Miller
Sound recordist	Sethy Willie
Sound mixer	Tim Chapronière
Editor	Nick McDougall
Production Designer	Megan Sadler
Costume Designer	Amelia Gebler
Music score	Geri Green



Cast

Tod Tasker	Peter Fenton
Karen Tasker	Niki Owen
Violet Tasker	Jay Lee Logalbo
Pete	Don Halbert

Synopsis

Tod Tasker awakes from a big night out to find himself far from home. He returns – contrite and hungover – to wife and child, only to find his arrival is far from welcome.

FEAR

2008 Digibeta Colour 16:9 18'00
 Scottish dialect of English with standard English subtitles

Director	Katie Hides
Writer	Katie Hides
Producer	Lazaro Hernandez
Cinematographer	Adrian Reinhardt
Sound designer	Jennifer Sochackyj
Sound recordist	Steve McDonald
Sound mixer	Tim Chapronière
Editor	Josh Groom
Production designer	Inneke Smit
Costume designer	Kama Royz
Music score	Maja Petrovna Hilcisin



Cast

Ana	Lotte St. Clair
Robert	Jo Turner
Lachlan	Braythe Newman
Jock	Joel Freestone

Synopsis

Ana and Robert are white settlers in Colonial Australia. When an Aboriginal tribe pass through their land, Ana attempts to make a connection with a woman and her baby. Robert though warns her off interacting with the Aboriginals. A misunderstanding puts in motion a set of events that lead to tragedy.

FOUR

2008 Colour Digibeta Anamorphic 1:2.35 18'00

Director	Erin White
Writer	Erin White
Producer	Zyra McAuliffe
Cinematographer	John Brawley
Sound designer	Jared Dwyer
Sound recordist	Sethy Willie
Sound mixer	Tim Chapronière
Editor	Zen Rosenthal
Production designer	Xanthe Highfield
Music score	Geri Green



Cast

Vincent	Myles Pollard
Penelope	Kelly Butler
Diana	Krew Boylan
Kit	David Lyons

Synopsis

Free love, friendship, family and fondue. Two couples with troubled marriages embark on a plan for enlivening their relationships. Together. They swing. After all, more love is better than none. The four find that love doesn't always work as it should ... sometimes it just works.

GREENING THE FUTURE

2008 Digibeta Colour Dolby SR 16:9 7'00

Director	Leisle Grant
Writer	Leisle Grant
Producer	Leisle Grant
Cinematography	Aaron Smith
Sound Recordist	Steve McDonald
Sound Designer	Emma Mitchell
Sound Mixer	Emma Mitchell
Editor	Brad Hurt
Production Designer	Kathrine Newton
Music Score	Geri Green



Synopsis

Taking an Aussie institution – lawn bowls – into the 21st century. This is the story of the Petersham Lawn Bowls Club and how the community came together to save an icon, and in turn, found the gift of place.

JIGSAW GIRL

2008 Digibeta Colour Dolby SR16:9 7'30

Director	Lucas Testro
Writer	Lucas Testro
Producer	Trinni Franke
Cinematography	Tania Lambert
Sound Recordist	Mel Pesa
Sound Designer	Emma Mitchell
Sound Mixer	Tim Chapronière
Editor	Brad Hurt
Production Designer	Liam Beck
Costume Designer	Amelia Gebler
Music Score	Rachel Gaudry



Cast	
Caitlyn	Alycia Debnam-Carey
Rosa	Tanja Bulatovic
Chris	Paul Kelman
Alannah	Belinda Ramsey
Hannah	Jane Taylor
Marcus	Ryan Maguire

Synopsis

Fourteen year old Caitlyn's world is thrown upside down when she stumbles across a woman she believes to be her mother – her mother who supposedly died years ago. Rejecting her father as a liar, Caitlyn pursues the woman, hoping for answers. However Caitlyn soon discovers that the truth is more complicated than she realised, and that no one has all the answers.

LUKA AND SONIA

2008 Drama DV cam 6:33min

Producer	Trinni Franke
Director	Amin Palangi
Writer	Ma'ara Romia
DOP	Tania Lambert
Editor	Brad Hurt
Sound Recordist	Sethy Willie
Boom	Steve McDonald
Designer	Liam Beck
Composer	Rachel Gaudry
Sound Designer	Roger Middenway

Cast

Sonia	Amanda Bishop
Luka	Pasquale Bochunno
Joseph	Scott Bedford

Synopsis

Luka is Sonia's Lover. He wants more, but Sonia wants to end things to keep the affair secret from her husband Joseph. Luka, however, has a different idea...Created by first time writer Ma'ara Romia, *Luka and Sonia* is a short film extracted from a longer story called *Tangled*. The team came together to make the project off their own backs whilst studying at AFTRS.

PLASTIC

2008 Digibeta Colour Dolby 5.1 16:9 7'30

Director	Sandy Widyanata
Writer	Sandy Widyanata
Producer	Courtney Wise
Cinematographer	Gregory de Marigny
VFX Artists	Sandy Widyanata Eric So Chris Jackson
Sound Recordist	Rainier Davenport
Sound Designer	Cameron Grant
Sound Mixer	Tim Chapronière
Production Designer	Xanthe Highfield
Costume Designer	Xanthe Highfield
Editors	Ann Foo Vladimir Jovicic
Music Score	Maja Petrovna Hilcisin

**Cast**

Anna	Romy Bartz
Henry	Don Hany

Synopsis

Whilst preparing for a first date with Henry, a man she has secretly loved for years, Anna finds a pimple! Aargh! Why today?! Thus begins Anna's downward spiral of self criticism. If only she could just change a few things, but how far is too far?

PLAY DIRTY

2008 TVC 35mm/ DI / Digibeta 30 secs

Client:	Electronic Arts (Sims2)
Director:	Richard Vilensky
Cinematographer:	Tania Lambert
Production Designer:	Katie Newton
Digital FX Designer:	Reece Sanders
Editor:	Ann Foo
Composer:	Benjamin Speed
Sound Design:	Emma Mitchell

POLY PEOPLE

2008 Digibeta Tape Colour 7'00

Director	Muffy Potter
Producer	Muffy Potter
Cinematographer	Marden Dean
Sound Recordist	Sethy Willie
Sound Mixer	Roger Middenway
Sound Designer	Roger Middenway
Editor	Ann Foo
Production designer	Liam Beck
Titles designer	Liam Beck
Music score	Angela Little

Synopsis

Poly People lifts the lid on the world of polyamorous relationships. Polyamory is the desire, practice or acceptance of having more than one loving, intimate relationship at a time with the full knowledge and consent of everyone involved. This documentary reveals first hand how people have come to develop and sustain these 'poly' relationships within a world that defines 'normal' as a monogamous couple.

PURGATORY

2008 TV Drama Digibeta 3 x 22 mins 1 x 42mins

Producers:	Natalie Palomo Lazaro Hernandez Courtney Wise Zyra McAuliffe	Production Designers:	Inneke Smit Roger Wong Xanthe Highfield Chrissie Hewitt
Writers:	Hamilton Budd Lazaro Hernandez Courtney Wise Zyra McAuliffe	Editors:	Darmyn Calderon Zen Rosenthal Josh Groom
Directors:	Katie Hides Leigh Richards Erin White Scott Pickett	Costume Designers:	Kama Royz
DOPs:	Glenn Hanns Adrian Reinhardt Greg de Marigny John Brawley	Sound Recordists:	Steve McDonald Mel Pesa Sethy Willie Joseph McCowen
Camera Operators:	Greg de Marigny John Brawley Glenn Hanns Adrian Reinhardt	Boom:	Sethy Willie Mel Pesa Steve McDonald Joseph McCowen
		Composers:	Angela Little Vicki Hansen

Synopsis

An esoteric drama that looks at small-town living. John North, a Clint Eastwood-style priest who has lost his faith, dies whilst protecting himself and his lover from her gun-wielding husband. John, trapped in Purgatory, is charged with finding salvation for the town's inhabitants under the rule of the perverse town mayor, Frank. It is *Twin Peaks* meets *Deadwood* in a uniquely post-modern way.

ROPE BURN

2008 Digibeta Colour Dolby SR/5.1 7'30

Director	Melvin Montalban
Writer	Clytie Smith
Producer	Adam Bishop
Cinematographer	Aaron Smith
Sound Designer	Jason King
Sound Recordists	Steven McDonald Joe McCowen
Sound Mixer	Tim Chapronière
Editor	Ann Foo
Production Designer	Kathryn Newton
Music Score	Maja Petrovna Hilcisin

Cast

Charlie	Eloise Oxer
Simone	Amelia Best
Bella	Ella Scott Lynch
Tarla	Valerie Berry



Synopsis

A love triangle precariously set above the stage of a sexy trapeze circus.

SEARCHING FOR MICHAEL PETERSON

2007 Digibeta Colour Dolby 5.1 16:9 25'00

Director	Jolyon Hoff
Writer	Jolyon Hoff
Producer	Jolyon Hoff
Cinematographer	Devris Hasan
Sound Designers	Cameron Grant Jared Dwyer
Sound Recordist	Richard Boxhall
Sound Mixer	Tim Chapronière
Editor	Vladimir Jovicic
Music Score	Geri Green Rachel Gaudry Richard Boxhall



Synopsis

Between 1972 and 1977 Michael Peterson was the best surfer in Australia. There is a fine line between madness and genius and the stories of MP's exploits are part of Australian surfing folklore. *Searching for Michael Peterson* features interviews with world champions, filmmakers and locals who watched the whole mad ride, along with classic footage of MP not seen for thirty years.

SHOT OPEN

2008 Digibeta Colour Dolby SRAnamorphic 1:2.35 18'30

Director	Scott Pickett
Writers	Scott Pickett Mat Schulz
Producer	Courtney Wise
Cinematography	Gregory de Marigny
Sound Recordist	Mel Pesa
Sound Designer	Cameron Grant
Sound Mixer	Tim Chapronière
Editor	Josh Groom
Production Designer	Christine Hewitt
Costume Designer	Christine Hewitt
Music Score	Rachel Gaudry

**Cast**

Dodek	Aden Young
Amelia Walsh	Maeve Dermody
Jack Walsh	William Zappa
Constable Rogers	Anthony Gee
Constable Blake	Gary Waddell
Policeman	Ed Coy

Synopsis

Hunted and in a strange land, an exiled Polish thief struggles to get to Sydney to start a new life. When he takes refuge with a young woman, his understanding of the world, and his role within it, is permanently altered.

THE CHOCOLATE CLOSET

2008 Digibeta Colour 5'30

Director	Danielle Vos
Producer	Danielle Vos
Cinematographer	Tania Lambert
Designer	Megan Sadler
Screen Composer	Rachel Gaudry
Sound Designer	Jason King
Location Sound	Mel Pesa
Editor	Rebecca Edwards
Production Assistant	Steve Curtis
Camera Assistant	Sidat de Silva
Design Assistant	Andrew Dickson



Synopsis

Can she give up chocolate for a year?

THIS IS JANE'S LIFE

2008 TVC 35mm/ DI / DigiBeta 30 secs

Client:	Electronic Arts (Sims2)
Director:	Lucas Testro
Cinematographer:	Aaron Smith
Production Designer:	Megan Sadler
Digital FX Designer:	Mungo Horey
Editor:	Nicholas McDougall
Composer:	Peter Neville
Sound Design:	Roger Middenway



Synopsis

Jane prepares for her night out with her new boyfriend. When he doesn't appear to live up to her expectations, she rewinds time and manifests a new handsome hunk.

UNDRESSING VANESSA

2007 Digibeta Colour Dolby 5.1 16:9 21'00

Director	Matthew Pond
Writer	Matthew Pond
Producers	Tina Lymberis Matthew Pond
Cinematographer	Craig Jackson
Sound Designer	Belinda Trimboli
Sound Recordist	David Glasser
Sound Mixers	Tim Chapronière Michael Thompson
Editor	Maiana Bidegain
Production Designer	Lauren O'Shea
Costume Designer	Traci Booker
Music Score	Maja Petrovna Hilcisin Angela Little



Featuring

Tobin Saunders/Vanessa Wagner, Nigel Abbott, Simon Hunt/Pauline Pantsdown, Annie Saunders

Longer synopsis

Undressing Vanessa is a deconstruction of one of Australia's best known drag queens, Vanessa Wagner. In many ways she is an anti-drag queen; she allows her sideburns to show, she rejects the glamour of expensive dresses favouring instead second-hand numbers from op shops, and she doesn't take herself seriously as a woman. Underneath all the frivolity and fun lies a steely inner strength and a sobering reality that belies her zany exterior – when Vanessa is undressed we see that all is not what it may appear to be ...

WAT ABOUT BUDDHA

2008 Digibeta Colour 7'00

Director	B J Hobbs
Producer	B J Hobbs
Cinematographer	Zoë White
Sound designer	Andrew Millar
Sound recordist	Joseph McCowen
Editor	Nicholas McDougall
Music score	Nicholas Wales Jeffery Dunn



Synopsis

Bruce Chatfield and several other residents at the Wat Buddha Dhamma talk about Buddhism.

WHO WANTS TO BE A CELEBRITY CHEF?

2007 Digibeta Colour Dolby 5.1 16:9 6'00

Director	Rosemary Aldahn
Writer	Rosemary Aldahn
Producer	Rosemary Aldahn
Cinematographer	Devris Hasan
Sound Designer	Lucas Bone
Sound Recordist	Andrew McKean
Sound Mixer	Lucas Bone
Editor	Maiana Bidegain
Production Designer	Gayle E. Mortimer
Music Score	Pete Neville Benjamin Speed



Synopsis

Meet Yianni Zinonos: celebrity chef, fashion guru and psychic genie extraordinaire. Over the past two decades, Yianni has developed a profile across the country as a community television presenter whose star is on the rise. This light-hearted, quirky documentary chronicles Yianni's accidental foray into celebrity chef-dom, capturing that elusive time in everyone's life when true calling lets you know exactly what you should be doing.

WOUNDED

2007 35mm Colour 24fps 1:1:85 Dolby SRD 6'30

Director	Natalie Palomo
Writers	Timothy Wilde Natalie Palomo
Producer	Muffy Potter
Cinematographer	John Brawley
Sound Designer	Macgregor Haines
Sound Recordist	Andrew Miller
Sound Mixer	Bruce Emery
Editor	Darmyn Calderon
Production Designer	Inneka Smit
Costume Designer	Inneka Smit
Music Score	Maja Petrovna Hilcisin



Cast

Charmaine	Hannah Durack
Alec	Ryan Gibson

Synopsis

Charmaine has tried every tactic to save her failing relationship with Alec. Now she has only one option left... to punish the person responsible.

YOUR SPACE

2008 TVC 35mm/ DI / DigiBeta 30 secs

Client:	Electronic Arts (Sims2)
Director:	Melvin Montalban
Cinematographer:	Marden Dean
Production Designer:	Liam Beck
Digital FX Designer:	Angus Forbes
Editor:	Scott Walmsley
Composer:	Jeffery Dunn
Sound Design:	Andrew Millar

Synopsis

Young couple Ellie and Dez decorate their new apartment using cutout pictures from interior design and life style magazines, with 2D images becoming 3D objects in the blink of an eye.

Radio Division Student Broadcasts 2007-08

Next FM

Graduate Diploma in Commercial Radio Broadcasting students (2007)

July 2007

A youth-based commercial radio music format, with a core target audience of 12-21 year old listeners in the greater west of Sydney.

General Manager	Ashley Keenan
Program Director	Melanie Sargeant
Sales Manager	Natalie Peters
News Director	Nerissa Pace
Production Manager	Jayden O'Connell
Music Director	Jason Allen
Assistant Music Director	Lia Crowley
Promotions Manager	Simone Kelly
Web and Digi Content	Kirsty Meyer
Web and Digi Content	James Rowe
Commercial Producer	Scott Tant
Image Producer	Jordan Peters

2RS (Regional Simulation)

Graduate Diploma in Radio Broadcasting – Flexible Delivery students (2007)

August 2007

A regional local radio talk/music format with national specialist and localised programs. A target audience of 30+ in the regional areas of Muswellbrook, Lithgow and Nowra.

Music Director	Peta Waller-Bryant
Production Manager	Simon Keck
Promotions and CSA Manager	Jacqui Pfeffer
News Director	Lindsay Banffy
Executive Producer	Pamela Cook

Next FM

Graduate Diploma in Radio Broadcasting – Flexible Delivery students (2007)

October 2007

A national youth-based, music format streamed via the internet, plus content developed for podcasting and digital radio.

Program Manager	Simon Keck
Music Director	Lindsay Banffy

Production Manager
News Director
Web and Digi Content

Peta Waller-Bryant
Pamela Cook
Jacqui Pfeffer

Show Radio

Graduate Diploma in Commercial Radio Broadcasting Students (2008)
Graduate Diploma in Radio Broadcasting – Flexible Delivery Students (2008)

19 March – 2 April

Official broadcast for the Sydney Royal Easter Show. A country music and information format, with a target audience of exhibitors and attendees of the Show Broadcast on 107.9 FM and streamed via the internet.

Music team	Marc Dwyer/Rachel McLarnon/Sarah McGilvray
Promotions	Bede Smith/Elise Searson
Research team	Kate Wilson/Kelly Glover
Production Team	Mark Lymbers/Penny Newman

Announcers/Producers	all above
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2RS (Regional Simulation)

Graduate Diploma In Commercial Radio Broadcasting Students (2008)

A regional hub simulation, using a gold commercial format. The target audience was 25-39 year olds living in Muswellbrook, Nowra and Lithgow markets.

Music Directors	Mark Dwyer/Elise Searson
Program Director	Kate Wilson
Production Managers	Kelly Glover/Sarah McGilvray
Community Services Managers	Penny Newman/Mark Lymbers/Brett Smith
Executive Producer	Rachel McLarnon
News Director	Bede Smith

Announcers/Producers	all above
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Appendix 5 Film Festival Awards and Recognitions

2007

Palm Springs International Festival of Short Films, USA, 2007

<i>Pleasance</i>	Andrew McLeod	Best Cinematography, Student category
<i>Pleasance</i>	Amy Gebhardt	Runner-up for Best Film, Student category

Sydney Underground Film Festival, Australia, 2007

<i>Vermin</i>	Dean Francis	Most Innovative Narrative
<i>Vermin</i>	Damon Gameau	Best Actor

In the Bin Short Film Festival, Currumbin, Australia, 2007

<i>Cosette</i>	Samantha Rebillet	Best Production Value
<i>Still life</i>	Tahnee McGuire	Best Short Film
<i>Still life</i>	Callan Green	Best Cinematography

ACS (NSW) Awards, Australia, 2007

<i>Pleasance</i>	Andrew McLeod	Gold Award, Student Cinematography
<i>Meditations on a name</i>	Andrew McLeod	Silver Award, Student Cinematography
<i>Finlandia: Back to nature</i>	Andrew McLeod	Silver Award, Student Cinematography
<i>The bronze mirror</i>	Craig Jackson	Silver Award, Student Cinematography
<i>Finlandia: Demand purity</i>	Craig Jackson	Bronze Award, Student Cinematography
<i>Eve</i>	Craig Jackson	Bronze Award, Student Cinematography
<i>Walnut</i>	Devis Hasan	Bronze Award, Student Cinematography

ACS National Awards, Australia, 2007

<i>Cosette</i>	Velinda Wardell	Award of Distinction, Fiction Drama Shorts
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Australian Effects and Animation Festival, Sydney, Australia, 2007

<i>The Bronze Mirror</i>	Susan Danta	Best Student Film
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IF Awards, Australia, 2007

[For body of work]	Bonnie Elliott	Rising Talent Award
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2008

Flickerfest International Short Film Festival, Sydney, Australia

<i>Meditations on a name</i>	Bonnie Elliott	Special Mention for Direction in an Australian Short Film
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MPSE Golden Reel Awards, Los Angeles, USA, 2008

<i>Shot open</i>	Cameron Grant	Verna Fields Award for Student Sound Editing
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ACS National Awards, Australia, 2008

<i>Pleasance</i>	Andrew McLeod	Best Student Cinematography
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Seattle International Film Festival, USA, 2008

<i>Walnut</i>	Amy Gebhardt	Special Jury Prize
<i>Meditations on a name</i>	Bonnie Elliott	Special Mention for Direction in an Australian Short Film

MPSE Golden Reel Awards, Los Angeles, USA, 2008

<i>Shot open</i>	Cameron Grant	Verna Fields Award for Student Sound Editing
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ACS National Awards, Australia, 2008

<i>Pleasance</i>	Andrew McLeod	Best Student Cinematography
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Seattle International Film Festival, USA, 2008

<i>Walnut</i>	Amy Gebhardt	Special Jury Prize
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Appendix 6 Sponsored Scholarships and Awards

The Australian Film, Television and Radio School gratefully acknowledges the support and generosity of its sponsors for the following major scholarships and awards.

AFTRS Scholarships

2008 Macquarie Bank Foundation's Indigenous Scholarship

Sponsored by Macquarie Bank

Awarded to Jeffery Dunn - Screen Composition

2007 Myer One Year Indigenous Scholarship

Sponsored by Andrew B. Myer

Awarded to:

Nunya Glazbrook, Myer Indigenous Scholar, 3D Animation

John Harvey, Myer Indigenous Scholar, Screenwriting/Producing

Martin Adams, Myer Indigenous Scholar, Directing/Screenwriting

Angelina Hurley, Myer Indigenous Scholar, Directing/Screenwriting

2007 Southern Star Internship

Sponsored by Southern Star

Awarded to Karen Quah, Screenwriting

The EU Travelling Scholarship

Supported by the EU delegation and the Spanish Embassy

Awarded to Leigh Richards - Directing

Foxtel Scholarship for Exceptional New Talent

Sponsored by Foxtel

Awarded to Jessica Redenbach - Producing

The Selwyn Speight Scholarship for Radio Reporting

Sponsored by the Selwyn Speight Foundation

Awarded to

Georgia Stynes - Radio

Lachlan Macara - Radio

SMPTE Creative Awards

Presented as an individual award recognising the creative application of technology by an individual in a production and a collaborative award where two or more individuals have worked closely together in presenting the message. These awards are sponsored by the Society of Motion Picture and Television Engineers (SMPTE)

Collaborative award

John Brawley, Erin White, Zyra McAuliffe, Mathew Mackereth, Xanthe Highfield

Individual Award

Lissa Pascale-Brown

Appendix 7 Sales of Student Productions

The following titles were licensed for commercial distribution. The School has commercial agreements with two sales agents – Short Attention and Apollo Cinema.

Short Attention is a Geelong-based sales agent which specialises in Australian short film. It has successfully licensed a number of recent AFTRS films to pay/subscription broadcasters and mobile service providers around the world. The attached list shows the titles. Since these licences are non-exclusive, most of the films have been licensed multiple times into different territories.

Acquiring a taste for Raffaella

Afterlife

Alias

Backfire

Bad habits

The big cheat

B.L.A.C.K.: An Aboriginal song of hip-hop

Butterfly man

Call waiting

Capital V for virtue

Car park

Cherish

Chocolate cake

Crooked Mick of the Speewah

Debut

Dojo

Emit

The evolution of Herb

Ex

The first thing I remember

Flying over mother

Fuse

The hit

In case of Alan

The instructional guide to dating

Joyride

Jumping the gun

Life at 24 frames per second

Life on earth as I know it

Little white lies

Living on

Look sharp

Loveproof

Love's labourer

Making Mark

Maybe Mum's not the word

Meet the bloke

Mijn man

Mr Cheng

A modern marriage

My sister and I

Nightride

Nightwork

Painless

The passion of her

Perdition

Press any button

The road home

Sex with the ex

A silence full of things

A simple song

Smith

Sneak preview

The space in between

Still life

Sub-

Subject S

Starcross'd

The suitor

Thirty five

This girl in the desert

Too little justice

Transgression

Turn

Two nights

Unlocked

Vermin

Weeping willow

Your brother, my tidda

During the year US-based sales agent Apollo Cinema also licensed a large number of older titles detailed in the list below for pay/subscription broadcast internationally.

The adventures of Handyman
Bad day
The beat manifesto
Bias
The big bang
Boost
Bound
The collective
The consulation
Dessert: an end in three parts
The door
El twisto
A few small dramas
Fire babies
The Great Sascha
The great spaghetti serenade
Guru
Harvey
Has beans
Jess' homecoming
Kick to kick
The laundry
Lillian & I
Little blue

Little white lies
Lost
Lunar defence
A message from the party
Midas
The obituary
The other son
Out on the tiles
Palace cafe
Redreaming the dark
Roses
Roses are red
Seduction 101
See me
Serving suggestion
The shot
The spy who liked me
Surface tension
Tea for three
The third note
Triple word score
Tunnel vision
Universal Appliance Co.
The world today

Locally ABC Television acquired the short documentary *Kiss Kiss* for free-to-air broadcast in Australia and acquired additional rights for ABC2 digital for *Birthday Boy* and *The Instructional Guide to Dating*. During the year SBS Television acquired *Meditations on a Name* for free-to-air broadcast.

Flickerfest International Film Festival's distribution arm acquired four films for distribution as part of their "Best of the Festival" catalogue - *Mockingbird*, *Flipsical*, *Sex with the Ex* and *Meditations on a Name*.

Melbourne International Film Festival also acquired the rights to provide limited video-on-demand via Telstra Bigpond for two of the films screened at the 2007 festival - *Look Sharp* and *Everything We Are*.

Appendix 8 Guest Lecturers

Screen Content

Directing

David Caesar - Porchlight Films
Mairi Cameron - Director
Evan Clarry - Moving Stories
Gosia Dobrowolska - Actor
Kathy Drayton - Director
Jessica Hobbs - Bolter Films
Peter Kingston - In-Corporate
Ana Kokkinos - Director
Robert Marchand - Director
Dee McLachlan - Director
Kathy Mueller - Lecturer
Anthony Mullins - Director
Grant Page - Stunt Coordinator

Documentary

Martha Ansara - Director
Susan Castrique - Screenwriter
Shelly Craddock
Bob Connolly - Arundel Productions
Sohail Dahdal - 6moons Interactive
Marsha Emerman
John Hughes - Screenwriter
Billy Marshall Stoneking - Screenwriter
Sue Maslin - Producer, Film Art Doco
Isabel Perez - Production Manager
Iikka Vehkalahti - Producer/Director
Storry Walton - Producer/Director
Tom Zubrycki - Director/Producer

Producing

Lorelle Adamson - Director
Sandra Alexandra - Sandstar Films
Anthony Anderson - Producer, Red Carpet Productions
Paul Barron - Great Western Entertainment
Colleen Clarke - Tiger Films
Robin Clifton - Director
Martin Connor
Ruth Cullen - Director
Julie Deakins - Director
Greg Duffy - Michael Frankel & Co.
Julia Gretton Roberts - Director
Marcus Gillezeau - Producer, Firelight Productions
Frank Haines - Director
Jill Hewitt - Moneypenny Services Pty Ltd

David Jowsey - ABC
 Helen Leake - Duo Art Productions
 Marian Macgowan - Producer, Macgowan Films
 Michael McMahon - Big and Little Films
 Paul Melville
 Heather Ogilvie - Nice Picture Company
 Jules O'Loughlin - Cinematographer
 Nigel Paine - Nigel Paine Pty Ltd
 Norman Parkhill - inSYNC Music
 Erina Rayner - Nigel Paine Pty Ltd
 Sue Seary - Seaside Stories
 Louise Smith - Producer, Film Depot
 David Stewart - NetComm Ltd
 Michael Tucak

Screenwriting

Matthew Dabner - Script Editor
 Christy Dena - Cross-Media Entertainment
 Luke Devenish - Screenwriter
 Nell Greenwood - Screenwriter
 Andrew Kelly - Fleabag Films
 Elizabeth Keyishian Wilks - Screenwriter
 Leslie Lewis - Screenwriter
 Jymn Magon
 Peter Neale - Diamond Sky/Peter Neale Drama Services
 Sarah Walker - Screenwriter

Television

Louise Clarke - Consultant
 John Millard - Director

Production and Resources

Cinematography

Ross Boyer - Location Sound Recordist
 John Brock ACS - Cinematographer
 Michael Faranda - First Assistant Director
 Simon Gray - Cinematographer
 Louis Irving - Cinematographer
 David Lewis ACS - Cinematographer
 Martin McGrath ACS - Cinematographer
 Steve Newman ACS - Cinematographer
 Kimble Rendall - Director
 Paul Warren - Cinematographer

Design

Kristen Anderson - Designer
 Kim Buddee - Production Designer
 Andrew Chan - 3D Illustrator/Designer

Ro Cook - Designer
Tim Ferrier - Production Designer
Meg Gordon - Costume Designer
Nell Hanson - Production Designer
Tim Kobin - Designer
Elizabeth Mary Moore - Production Designer
Peter Nuefeld - Designer
John Pryce Jones - Art Director
Phillip Roope - Location Manager
Katerina Stratos - Designer
Gypsy Taylor - Designer
Lorraine Verheyn - Costume Designer
Louise Wakefield - Costume Designer

Editing

Maiana Bidegain - Editor
Darmyn Calderon - Editor
Benita Carey - Editor/Post Supervisor
David Cole - Editor
Martin Connor - Editor
Dany Cooper - Editor
Alison Croft - Editor
Greg Fitzgerald - Sound Mixer
David Forsyth - Avid/Final Cut Pro lecturer
Christian Gazal - Editor
John Gray - Screen Composer
Jeremy Hill-Brooks - Editor
Simon Klæbe - Editor
Nick Meyers - Editor
Peter Miller - Sound Designer/Composer
David Peers - Digital Media Artist/Cinematographer
Wayne Pashley - Sound Designer
Andrew Plain - Sound Designer
Adrian Rostirolla - Editor
Peter Simpson - Editor
Mark Spessot - Editor
Cathy Vogen - Digital Media Artist
Tim Wellburn - Editor
Craig Wood - Editor

Screen Composition

Philip Brophy - Composer, Lecturer
John Charles - Composer, Lecturer
Mary Finsterer - Composer, Lecturer
Doug Gibson - Lecturer, Composer
Kirke Godfrey - Composer
John Gray - Composer
Geir Gunnarsson - Music Engineer, Music Mixer
Phillip Hartl - Concert Master
Paul Healy - Composer

Fabien Hevia - Percussionist, Composer
 Graham Jesse - Performer, Composer, Arranger
 Philip Johnston - Composer, Teacher
 Matt Jones - Digital Consultant, Composer
 Sven Libaek - Composer, Conductor
 Claire Morgan - Composer
 Tim Opie - Engineer, Lecturer
 Art Phillips - Music Designer, Composer, President of AGSC
 Mark Pollard - Head of Music VCA, Composer
 Kevin Purcell - Professor of Music CQU, Orchestrator, Composer
 Chris Scallan - Recording and Mixing Engineer
 Byron Scullin - Mastering Engineer, Lecturer
 Davood Tabrizi - Percussionist, Composer
 Danielle Weissner - Music Producer, Sound Editor
 Jessica Wells - Composer, Orchestrator
 Nigel Westlake - Composer
 Greg Wise - Composer

Sound

Jack Friedman - Boom Operator
 Kirke Godfrey - Composer
 Guy Gross - Composer
 Templar Hankinson - Software Developer
 Michael Jones - Head of Technology Arts
 Oliver Junker - Mixer
 Mark Van Kool - Boom Operator
 Michael Thompson - Mixer
 Angus Robertson - Industry Business Developer ATLAB
 Bronwyn Murphy - Sound Designer, Sound Recordist
 Steve Murphy - Senior Lecturer
 Howard Spry - Sound Recordist
 Wayne Pashley - Post Production Sound Supervisor, Sound Designer
 Andrew Scott - Software Developer
 Craig Wood - Picture Editor
 Peter Miller - Sound Designer, Composer
 Rob Write - British Academic (Games Theory)

Digital Media

Dr Richard James Allen - Writer/ Director/ Choreographer
 Andrew Apostola - Creative Director
 John Banks - Games Manager and Researcher
 Belinda Bennetts - VFX Art Director/Supervisor
 Toscha Blenkinsop - Motion Graphics Designer
 John Buchanan - Games Developer, Educator
 and Technology R&D
 Lynne Cartwright - VFX Supervisor
 Marissa Cooke - Television and Cross-media Writer
 Susan Cornish - Educational Designer and Documentary Maker

Matt Costello - Games Writer and Producer
Kurt Busch - Studio Director
Ian Collie - Producer
Ellenor Cox - TV Producer
Lindsay Cox - Animator
Paul Debevec - Associate Director Graphics Research, USC ICT
Rose Draper - Composer/ Visual FX Artist
Anthony Eden - New Media Producer and Designer
Didier Elzinga - CEO, Rising Sun Pictures
Adam Dowely - Animator
Stephen Dixon - Animator/ Motion Graphics Designer
Grant Freckelton - Art Director
Guy Gadney - Interactive Producer and Strategist
Robert Greenberg - Writer
Anna Grieve - Executive Producer, Film Australia
Joe Guario - Editor/ Designer
Andrew Hellen - VFX Supervisor
Cathy Henkel - Producer/ Director/ Writer
Cindy Hewlett - Designer
Jeremy Hill-Brooks - Editor/ Director
Tom Kennedy - Interactive Producer and Strategist
Bridget Ikin - Producer
Shilo T. McClean - Writer/ Producer and Digital Effects Specialist
Dave Morley - VFX Supervisor
Bruce Moyle - Director & Marketeer
Margot Nash - Writer/ Director
Laurel Papworth - Social Network Strategist
Tim Patterson - Motion Graphics Designer and Editor
Fiona Percival - Digital Animator
Mark Pesce - Media Consultant
Peter Rasmussen - Writer/ Producer/ Director
Gina Roncoli - Animation/TV Series Writer
Jim Shomos - Interactive Producer and Writer
Andrew Silke - Digital Animator
Ngairé Stevens - Manager Audience Services
Peter Styles - Manager Creative Social Networks
Deborah Todd - Games Designer, Researcher and Writer
Jackie Turnure - New Media Producer
Beck Veitch - Composer
Joe Velikovsky - Games Producer
Gary Wisniewski - Director New Media
Jennifer Wilson - Mobile Media Executive and Strategist

LAMP

Andrew Apostola - Creative Director
John Banks - Games Manager and Researcher
John Buchanan - Games Developer, Educator and Technology R&D
Marissa Cooke - Television and Cross Media Writer
Matt Costello - Games Writer and Producer
Ellenor Cox - TV Producer

Anthony Eden - New Media Producer and Designer
 Guy Gadney - Interactive Producer and Strategist
 Tom Kennedy - Interactive Producer and Strategist
 Bruce Moyle - Director, Marketeer
 Laurel Papworth - Social Network Strategist
 Jim Shomos - Interactive Producer and Writer
 Ngaire Stevens - Manager Audience Services
 Peter Styles - Manager Creative Social Networks
 Jackie Turnure - New Media Producer, Hoodlum
 Deborah Todd - Games Designer, Researcher and Writer
 Joe Velikovskiy - Games Producer
 Gary Wisniewski - Director New Media
 Jennifer Wilson - Mobile Media Executive and Strategist

Research and Education

Screen Studies

Helen Bowden - Producer
 Kristy Dena - Cross-media Producer and Consultant
 Jack Sargeant - Academic
 Dr Mark Seton - Academic, Researcher
 Mark Sexton - Digital Storyboard and Pre-vis Artist
 Jackie Turnure - Cross-media Writer, Producer
 Dr Brian Yecies - Academic, University of Wollongong
 Christine Vachon - Producer, Director, Killer Films Production Company

Centre for Screen Business

Andrew Urban - Publisher, Urban Cinefile
 Antonia Barnard - FFC
 Assoc Professor Barry Burgan - Head, School of Commerce, University of Adelaide
 Brett Thornquest - Moneypenny Services Pty Ltd
 Brian Rosen - FFC
 Bryce Menzies - Marshalls and Dent Lawyers
 Carolyn Docherty - ATO
 Didier Elzinga - Rising Sun Pictures Pty Ltd
 Dr Chris Stevens - Principal Psychologist, Creative Mastery International (CMI)
 Dr John Banks - Postdoctoral Research Fellow, ARC Centre of Excellence for Creative Industries and Innovation (CCI), Queensland University of Technology
 Dr John Sedgwick - Academic Leader: Economics, Finance & International Business, London Metropolitan University
 Dr Jordi McKenzie - Lecturer, Discipline of Economics, Faculty of Economics and Business, University of Sydney
 Richard Harris - Executive Director, Australian Directors Guild
 Jennifer Wilson
 Jim Shomos - Let's Talk Pty Ltd
 Jonathan Chissick - Film Distributor
 Marcus Gillezeau - Producer, Firelight Productions
 Marian Macgowan - Producer, Macgowan Films
 Monica Davidson - Creative Director, Freelance Success

Paul Barron - Great Western Entertainment Pty Ltd
Peter Berry - Peter Berry Consultancy Pty Ltd
Prof Charles Plott - Laboratory for Experimental Economics and Political Science, CalTech
Prof Michael Rosemann - Information Systems, Queensland University of Technology
Prof Tom McKaskill - Richard Pratt Chair in Entrepreneurship, Australian Graduate
Rob Antulov - MediaNext
Robert Connolly - ArenaFilm
Simon Molloy - Economist, Systems Knowledge Concepts
Sue Maslin - Film Art Doco
Vincent Sheehan - Porchlight Films
Tom Elliot - TJE Holdings Pty Ltd
Sam Chisholm
Brett Cottle - APRA
Steve Bosiljevac - PriceWaterhouseCoopers
Megan Brownlow - PriceWaterhouseCoopers
Jonathan Chissick - Jonathan Chissick Pty Ltd
Julian Morrow - The Chaser

Radio

Sandy Aloisi - Radio News and Current Affairs Broadcaster, 2UE
Josh Anderson - Voice Over Artist
Jamie Angel - Program Director, 2Day FM
Dave Archer - Music Director, C93
Susan Atkinson - Current Affairs Producer, ABC
Kacey Baker - Director/Producer, KCB Productions
Tony Barrell - Audio Arts Broadcaster, ABC
Bill Barrington - GM, Southern Cross Syndication
Steve Biloken - Music Director, Hot 91FM
Steve Blanda - News Presenter, 2UE
Brendan Boss - Announcer/Music Director
Geoff Bowser - Audio Producer
Dan Bradley - Assistant Group PD, DMG Radio Australia
Rod Brice - Group Program Director Radio, Macquarie Southern Cross Media
Gaby Brown - Radio Announcer
Kath Brown - Strategic Issues, CRA
Dean Buchanan - Group Program Director, DMG Radio Australia
Mike Byrne - Program Director, The River, Ipswich
Greg Byrnes - Program Director, 2UE
Michael Caloudis - Copywriter
Dr Grant Cameron - Director, Grant Broadcasters
Steve Cannane - Announcer/Producer, Triple J
Angela Catterns - Announcer, Vega FM
Phil Charley - Consultant
Steve Chase - News Broadcaster
Jaime Chaux - Music Director
Seth Clancy - Program Director, Vega FM
Angela Clarke - CEO, Macquarie Radio Network
Jono Coleman - Announcer, WFSM

Nick Condon - Announcer
 Sarah Crawford - ACMA
 Phil Cullen - Radio Announcer, Programmer, News Broadcaster
 Glenn Daniel - News Director, ARN
 Guy Dobson - Head of Content, Austereo
 Jason Drummond - Announcer
 Huw Drury - NSW Regional Program Director, ABC
 Rob Duckworth - Announcer, MMM Austereo
 Anne Edwards - Manager, Digital Radio Content, SBS
 Brendan Englebrecht - Radio Announcer
 Kath Evans - Senior Agent, EM Voices
 Stephen Everett - Managing Director, Ace Radio Network
 Bruce Ferrier - Radio Producer
 Jan Forrester - Radio Industry Consultant
 Wayne Fox - Audio Producer
 Blake Gibson - Assistant Production Manager, 2UE
 Kate Glenn - Announcer
 Andy Grace - New Media/Announcer
 Jarrod Gratez - Music Director
 Kayley Harris - Radio Announcer
 Andrew Henley - Editor, Network Local Radio, ABC
 John Highfield - Radio Current Affairs Broadcaster
 Rhys Holleran - CEO, Macquarie Regional Radio Works
 Tracey Holmes - Sports Broadcaster
 Leanne Hulm - General Manager, MRRW, Shepparton
 Allan Humphries - Current Affairs Broadcaster
 Pete Jackson - News Broadcaster
 Steve James - Marketing, CRA
 Ian Judge - Audio Producer
 Mark Kennedy - Audio Producer & Voice Over Artist
 Simon Kennedy - Creative Manager, Nova 96.9
 David Kidd - Program Director Vega Sydney/Group Research Director DMG Radio Australia
 Aaron Kirby - Copywriter
 Simon Kirby - Radio Producer and Voice Over Artist
 Colin Lee - Radio Creative
 Joe Lewis - Image Producer, Nova 96.9
 Trevor Long - Station Manager, 2GB
 Peter Longman - Sports Broadcaster
 Bob Longwell - CEO ARN
 Justine Lowrance - News Broadcaster
 Alexandra Lyall - Radio Industry Consultant
 Cate Madill - Speech Pathologist/Voice Consultant
 John Maizels - Radio Engineer
 Jason Matthews - Group Program Director, SeaFM, Gold Coast
 Clinton Maynard - News Editor, 2UE
 David McDonald - General Manager, 4BC
 Carlie McFarland - Radio Announcer
 Kath McKenzie - Freelance Producer
 Scott McKinlay - News Broadcaster
 Kate McLoughlin - Announcer, 2DayFM

Barry Melville - CEO, CBAA
Jeremy Millar - Station Manager, ABC 702
Richard Monk - Program Director
Jason Morrison - News Director, 2GB
Richard Morrison - Head of Digital Radio and IT, CRA
Scott Muller - Content Director, Triple M Sydney, Austereo
Paul Murray - The Shebang, Triple M, Austereo
Rob Neil - Voice Over Artist, Announcer
Ann-Maree Nolan - Nielsen Media Research
Cathy O'Connor - Managing Director, Metropolitan Radio, DMG Radio Australia
Jen Oldershaw - Radio Announcer, Vega FM
Murray Olds - Radio Producer/Writer
Sophie Onikul - Current Affairs Producer
Chris Page - Announcer, Music Director
Richard Palmer - New Media, 2GB
Russell Powell - News Broadcaster, News Radio, ABC
Sammy Power - Breakfast Announcer, Mix 106.5
Craig Redfearn - Music Director
Joel Rhineberger - Radio Producer, ABC
Bill Riner - Music Director
David Rogerson - Radio Industry Consultant
Les Sabel - Digital Radio Consultant
Peter Saxon - Proprietor, Radioinfo
Nick Scott - Group GM South East Queensland, Macquarie Southern Cross Media
Juliet Scrine - Radio Promotions
Peter Scrine - Sales Manger, Macquarie Radio
Mark Spurway - Broadcast Transmission Advisor, ABC
Ronnie Stanton - Program Director, Hot 91FM
Russell Stendell - Head, Radio Development, ABC
Rachael Stevens - News Broadcaster
Brad Storey - Radio Producer
Brendan Taylor - Producer, UXB Productions
Mark Taylor - Group PD, Ace Radio Network
Andrew Very - Program Director
Tony Walker - Manager, Digital Radio, ABC
Peter Wall - Radio Industry Consultant
Joan Warner - CEO, Commercial Radio Australia
Graham Webb - Announcer/Programmer
David White - Voice Over Artist
Bruce Williams - Audio Engineer
John Williams - General Manager, Sunshine Coast Radio Centre
Kirsten Willoughby - Promotions and Marketing Director, KOFM and NXFM
Murray Wilton - Radio Broadcaster
John Winter - News Broadcaster

Appendix 9 List of Supporters

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

20th Century Fox	Australian Communications Media Authority (ACMA)
2AY/Star FM - Albury	Australian Directors Guild (ADG)
2CC/2CA - Canberra	Australian Film Commission (AFC)
2Day FM - Sydney	Australian Interactive Media Industry Association (AIMIA)
2GB - Sydney	Australian Radio Network
2LT - Lithgow	Australian Writers Guild (AWG)
2MG - Mudgee	Autodesk
2UE - Sydney	Bean
3SH/ Mixx FM, Swan Hill - Victoria	Big Bang Sound Design (Wayne Pashley)
4BC - Brisbane	B-Rock FM - Bathurst
4LG - Longreach	Cameraquip (Australia) Pty Ltd
ABC Adelaide	Cameron Creswell Agency
ABC Darwin	Cameron's Management
ABC Local Radio - Canberra	Carnegie Mellon University Entertainment Technology Centre
ABC Local Radio - Northern Territory	Carnival Film
ABC Local Radio - Tasmania	Central Australian Aboriginal Media Association (CAAMA)
ABC Perth	Channel Nine
ABC Radio NSW	Channel Seven
ABC Sound Department (Gavin Marsh)	Channel Ten
ABC Television	Cinevex Film Laboratories
Ace Radio Network	Commercial Radio Australia
ACM Siggraph	Community Broadcasting Association of Australia (CBAA)
Actors Centre Australia	Digidesign
Amber Technology (Julius Chan)	DMG Radio
Animal Logic	Dolby Laboratories Inc (Bruce Emery)
Arri Australia Pty Ltd	Dream Light Imaging
Atlab Australia	EFILM Australia
Atlab Sound Department (Angus Robertson)	Film Australia
Audio Loc Sound Design	Film Victoria
Audio Sound Centre	Firelight Technologies (FMOD)
Austereo Network	Flying Bark
Australasian Performing Rights Association (APRA)	Fox Studios Australia
Australia Council Literature Board	Foxtel
Australian Broadcasting Corporation	
Australian Cinematographers Society (ACS)	

Fuel
Fuel TV
Grant Broadcasting Network
Grant Page - Stunt Coordinator
Heat FM - Noosa
HLA Management
Holding Redlich
Hot FM
Hot Tomato - Gold Coast
Humour Australia, ABC - Sydney
Huzzah Sound Pty Ltd (Andrew Plain)
i98FM - Wollongong
IADIS International Association for the
Development of the Information Society
Kodak (Australasia)
Lean Forward
Lemac
Macquarie Group Foundation
Macquarie Southern Cross Media
Melbourne Radio School
Mix 106.3 / Canberra FM - Canberra
National Film & Sound Archive
New Zealand Screen Council
News Limited
Nielsen Media Research
NineMSN
Northern Territory Film Office
NX/KOFM - Newcastle
Office of Children's Guardian
Panalux
Panavision
PBL Media
People's Republic of Animation
Philm Sound (Phil Judd)
Polar Productions
Portable Content
Power FM - Ballarat
Power FM - Bega
Power FM - Geelong
Power FM - Hunter Valley
Power FM - Nowra
RCS
Reed Interactive
Resin
RGM Associates
Rick Raftos Management
Rising Sun Pictures
Rosco
Royal Agricultural Society
Satellite Music Australia
SBS
SBS Independent
SBS-TV (Sound Department, Philip
Armstrong)
Scotch College, Melbourne
Screen Australia
Screen Producers Association of Australia
(SPAA)
Screen Tasmania
Screenrights - Australian Audio Visual
Copyright Society of Australia
ScreenWest
SeaFM - Townsville
Shanahan Management
SLCN.TV
Snepo Research
Sony Australia Limited
Soundfirm
Southern Star
Star 104.5 - Central Coast
Studio 301
Sunshine Coast Radio Centre
SuperNetwork
The Edge FM - Sydney
The Project Factory
TheLaB, Sydney
Top Technicians
Trackdown Scoring Stage
Triple J, ABC - Sydney
Victorian College of the Arts - University of
Melbourne
Vicious
WOW FM - St Mary's
Zoo FM - Dubbo

Appendix 10 Financial And Resources Summary

Financial Performance

In the 2007–08 financial year AFTRS met its budget before the inclusion of a notional accounting standard adjustment for rent-free period that will be fully recovered in future years. Despite the interruptions to operations during the relocation of the School, externally generated revenue, principally from the sale of goods and services and interest, decreased only marginally by 6.3% compared to the previous year.

Financial Information

Finance

The Parliamentary Appropriation for AFTRS in 2007-08 was \$23,527,000. A further \$2,680,000 was earned by AFTRS, principally through fees for short courses and sale of AFTRS training products and from additional sponsored activities.

Auditor-General Reports

ANAO conducted no reviews of AFTRS operations in the reporting period.

Fraud Control

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

Risk Management

The School participated in Comcover's 2007-08 Risk Management Benchmarking Survey. Although the results of the survey indicated that there were some aspects of the School's risk management that required improvement, the School received an increased Benchmarking discount of 4.5% on the cost of its 2007-08 insurance premium compared to 4.4% the previous year.

Claims and Losses

There were no major losses during the year ending 30 June 2008.

The purchasing functions and procedures of AFTRS and the standard terms of accounts payment are consistent with Commonwealth Procurement Guidelines. Through the Administrative Orders, 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 AFTRS as approved by the Council.

All accounts received by AFTRS were processed for payment on a timely basis. 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, expressions of interest and contracting

Tenders were sought and contracts entered into for:

- ➔ Studio Lighting and Drapes
- ➔ Audio Console
- ➔ Information & Communications Technology Systems
- ➔ Furniture Fixture and Equipment
- ➔ Transition Consultancy Service
- ➔ Removal Service

Tender in 2006-07 and contracts entered into in 2007-08:

- ➔ System Integration Service for new school project

Consultancy Services

The following consultants were engaged to provide specialised assistance in specific matters related to the relocation of the School:

Accucom Systems Integration	\$10,856	Network services
Cox Richardson Architects	\$36,015	FF&E procurement evaluations
Cox Richardson Architects	\$39,510	Minor building work changes
dBlux Projections	\$34,961	Design development and supervision of the installation of theatres, projection equipments and audio & visual cabling
MoveCorp Australia	\$60,000	Transition services
Root Projects	\$23,400	Melbourne office renovation
Root Projects	\$119,681	Project management – building work
Somersby Technical Services	\$102,449	Project director – technical fit-out

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

Braithwaite Steiner Pretty	\$40,000	Executive search
In Corporate P/L	\$14,350	Organisational strategy facilitator
Langstoke P/L	\$18,675	Survey of Australian screen content production sector
Metier Recruitment P/L	\$10,037	Executive assistant recruitment
S1 Consulting & Software	\$50,390	Web design
S1 Consulting & Software	\$46,800	PEPi student s/ware development
The Lantern Group	\$22,000	Publicity services
Tom McKaskill Business	\$13,500	Sydney Investor Ready Workshop
University of Technology	\$25,000	Investigating the future of Australian Television

Property Use

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

The centre of the School's activities is in Sydney. Until May 2008, the School owned and occupied the 1988 purpose-built premises situated on a site leased from Macquarie University at North Ryde. These premises housed the training, research and administrative staff. The transaction recording the sale of the North Ryde building and specified facilities and equipment to Macquarie University was processed in June 2008 with final settlement taking place early July 2008.

In May 08 the School relocated to the Entertainment Quarter at Moore Park in a purpose-built leased building with 10,500 m² of space over four levels.

The building currently provides office space for 105 staff and 23 operational staff in engineering, staging and maintenance positions working principally in the theatres, studios and workshops.

The areas currently leased interstate are:

State	Size	Usage	Annual Rental m ² \$
QLD	175	Office, Lecture rooms	31,505
SA	210	Office, Lecture rooms, car spaces	25,800
VIC	881	Office, Lecture rooms, Computer labs, car spaces	348,021
WA	12	Office	2,760

FINANCIAL STATEMENTS



INDEPENDENT AUDITOR'S REPORT



To the Minister for the Environment, Heritage and The Arts

Scope

We have audited the accompanying financial statements of the Australian Film Television and Radio School for the year ended 30 June 2008. The financial statements comprise: a statement by Council, Chief Executive and Chief Financial Officer; Income Statement; Balance Sheet; Statement of Changes in Equity; Statement of Cash Flows; Schedules of Commitments and Contingencies; and Notes To and Forming Part of the Financial Statements.

The Responsibility of the Council for the Financial Statements

The Australian Film Television and Radio School's Council is responsible for the preparation and fair presentation of the financial statements in accordance with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, and Australian Accounting Standards including Australian Accounting Interpretations. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on our audit. Our audit has been conducted in accordance with Australian National Audit Office Auditing Standards, which incorporate Australian Auditing Standards. The Auditing Standards require us to comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Australian Film Television and Radio School's preparation and fair presentation of the financial statements to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Australian Film Television and Radio School's internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Council, as well as evaluating the overall presentation of the financial statements.

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

I believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting the audit, we have followed the independence requirements of the Australian National Audit Office, which incorporate the ethical requirements of the Australian accounting profession.

Auditor's Opinion

In my opinion, the financial statements of the Australian Film Television and Radio School:

- (a) have been prepared in accordance with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997* and Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the Australian Film Television and Radio School's financial position as at 30 June 2008 and of its financial performance and its cash flows for the year then ended.

Australian National Audit Office



P Hinchey
Senior Director
Delegate of the Auditor-General

Sydney
4 September 2008

STATEMENT BY COUNCIL, CHIEF EXECUTIVE & CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2008 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the Commonwealth Authorities and Companies Act 1997.

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

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

A large, stylized handwritten signature in black ink, which appears to be 'Peter Ivany', written across the width of the page.

Peter Ivany
Chair

29 August 2008

Sandra Levy
Director

29 August 2008

Reza Bilimoria
Chief Financial Officer

29 August 2008

INCOME STATEMENT

FOR THE YEAR ENDED 30 JUNE 2008

	NOTES	2008 \$000	2007 \$000
INCOME			
Revenue			
Revenues from government	2A	23,527	20,118
Sale of goods and rendering of services	2B	1,725	1,841
Interest	2C	626	501
Other	2D	329	263
Total Revenue		26,207	22,723
Gains			
Net gains from sale of assets	2E, 3F	4,218	(6)
TOTAL INCOME		30,425	22,717
EXPENSES			
Employee benefits	3A	15,013	14,617
Suppliers	3B	8,524	6,703
Depreciation and amortisation	3C	1,388	1,392
Write-down and impairment of assets	3D	46	2
Finance costs	3E	3	2
TOTAL EXPENSES		24,974	22,716
SURPLUS ATTRIBUTABLE TO THE AUSTRALIAN GOVERNMENT		5,451	1

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

BALANCE SHEET

		AS AT 30 JUNE 2008	
	NOTES	2008 \$000	2007 \$000
ASSETS			
Financial assets			
Cash and cash equivalents	4A	5,654	8,319
Trade and other receivables	4B	39,024	561
Total financial assets		44,678	8,880
Non-financial assets			
Infrastructure, plant and equipment	5A, B, D	8,863	2,875
Intangibles	5C	510	604
Other non-financial assets	5E	254	84
Total non-financial assets		9,627	3,563
Assets held for sale			
Land, buildings and equipment	6	-	30,778
Total assets held for sale		-	30,778
TOTAL ASSETS		54,305	43,221
LIABILITIES			
Payables			
Suppliers	7	2,395	971
Other payables	8	4,368	357
Total payables		6,763	1,328
Interest bearing liabilities			
Student bonds		80	72
Total interest bearing liabilities		80	72
Provisions			
Employees	9	2,545	2,355
Total Provisions		2,545	2,355
TOTAL LIABILITIES		9,388	3,755
NET ASSETS		44,917	39,466
EQUITY			
Contributed equity		5	5
Reserves		18,601	18,601
Retained surplus		26,311	20,860
TOTAL EQUITY		44,917	39,466
Current assets		44,932	8,964
Non-current assets		9,373	34,257
Current liabilities		9,113	3,508
Non-current liabilities		275	247

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

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2008

	Accumulated results		Asset revaluation reserve		Contributed Equity		TOTAL EQUITY	
	2008	2007	2008	2007	2008	2007	2008	2007
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Opening balance	20,860	20,859	18,601	18,601	5	5	39,466	39,465
Surplus for the period	5,451	1	-	-	-	-	5,451	1
Closing balance as at 30 June	26,311	20,860	18,601	18,601	5	5	44,917	39,466

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

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2008

	NOTES	2008 \$000	2007 \$000
OPERATING ACTIVITIES			
Cash received			
Appropriations		23,527	20,118
Goods and services		1,951	1,943
Interest		637	485
Net GST received		1,224	732
Other		323	54
Total cash received		27,662	23,332
Cash used			
Employees		15,123	14,811
Suppliers		8,158	7,076
Financing costs		3	2
Total cash used		23,284	21,889
Net cash from operating activities	10	4,378	1,443
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment		90	110
Cash used			
Purchase of plant, equipment and intangibles		(7,133)	(2,205)
Net cash (used by) investing activities		(7,043)	(2,095)
Net decrease in cash held		(2,665)	(652)
Cash at the beginning of the reporting period		8,319	8,971
Cash at the end of the reporting period		5,654	8,319

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

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2008

	2008	2007
	\$000	\$000
BY TYPE		
Commitments receivable		
GST recoverable on commitments	5,815	6,001
Total commitments receivable	5,815	6,001
Other commitments payable		
Operating leases ¹	63,572	65,517
Student production funding ²	291	291
Other commitments ³	100	208
Total other commitments payable	63,963	66,016
Net commitments by type	58,148	60,015
BY MATURITY		
GST recoverable on commitments		
One year or less	244	73
From one to five years	1,635	1,484
Over five years	3,936	4,444
Total commitments receivable	5,815	6,001
Operating lease commitments		
One year or less	2,339	400
From one to five years	17,944	16,224
Over five years	43,289	48,893
Total operating lease commitments	63,572	65,517
Other commitments		
One year or less	345	399
From one to five years	46	100
Total other commitments	391	499
Net commitments payable by maturity	58,148	60,015

NB: Commitments are GST inclusive where relevant.

- 1 Operating leases included are non-cancellable and comprise of leases for office accommodation, motor vehicles and office equipment.
- 2 Funding commitments by AFTRS on scheduled student projects in the next 12 months.
- 3 Other commitments primarily comprise of contracts for state representation, security and cleaning services.

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

SCHEDULE OF CONTINGENCIES

AS AT 30 JUNE 2008

There are no known contingencies (2007 Nil).

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2008

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NOTE	DESCRIPTION
1	Summary of significant accounting policies
2	Income
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17	Assets held in trust
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1. Summary of significant accounting policies

1.1 Basis of preparation of the financial statements

The financial statements and notes 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 continued existence of AFTRS in its present form and with its present programs is dependent on Government policy and on continuing appropriations by Parliament for AFTRS' administration and programs.

The financial statements and notes have been prepared in accordance with:

- Finance Minister's Orders (or FMOs) for reporting periods ending on or after 1 July 2007; and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial report has been prepared on an accrual basis and is in accordance with historical cost convention, except for certain assets at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

The financial report is presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an accounting standard or the FMOs, assets and liabilities are recognised in the balance sheet when and only when it is probable that future economic benefits will flow to AFTRS and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under agreements equally proportionately unperformed are not recognised unless required by an accounting standard.

Unless alternative treatment is specifically required by an accounting standard, revenues and expenses are recognised in the income statement when and only when the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

1.2 Significant accounting judgements and estimates

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period.

1.3 Statement of compliance

Adoption of new Australian accounting standard requirements.

No accounting standard has been adopted earlier than the application date as stated in the standard. The following new standard are applicable to the current reporting period:

Financial instrument disclosure

AASB 7 Financial Instruments: Disclosures is effective for reporting periods beginning on or after 1 January 2007 (the 2007-08 financial year) and amends the disclosure requirements for financial instruments. In general AASB 7 requires greater disclosure than that previously required.

Associated with the introduction of AASB 7 a number of accounting standards were amended to reference the new standard or remove the present disclosure requirements through 2005-10 Amendments to Australian Accounting Standards [AASB 132, AASB 101, AASB 114, AASB 117, AASB 133, AASB 139, AASB 1, AASB 4, AASB 1023 & AASB 1038]. These changes have no

financial impact but will effect the disclosure presented in future financial reports. The following new standards, amendments to standards or interpretations for the current financial year have no material financial impact on AFTRS.

- ➔ 2007-4 Amendments to Australian Accounting Standards arising from ED 151 and Other Amendments and Erratum: Proportionate Consolidation
- ➔ 2007-7 Amendments to Australian Accounting Standards
- ➔ UIG Interpretation 11 AASB 2 – Group and Treasury Share Transactions and 2007-1 Amendments to Australian Accounting Standards arising from AASB Interpretation 11

Future Australian Accounting Standard requirements

The following new standards, amendments to standards or interpretations have been issued by the Australian Accounting Standards Board but are effective for future reporting periods. It is estimated that the impact of adopting these pronouncements when effective will have no material financial impact on future reporting periods.

- ➔ AASB Interpretation 12 Service Concession Arrangements and 2007-2 Amendments to Australian Accounting Standards arising from AASB Interpretation 12.
- ➔ AASB 8 Operating Segments and 2007-3 Amendments to Australian Accounting Standards arising from AASB 8.
- ➔ 2007-6 Amendments to Australian Accounting Standards arising from AASB 123.
- ➔ AASB Interpretation 13 Customer Loyalty Programmes.
- ➔ AASB Interpretation 14 AASB 119 – The Limit on a Defined Benefit Asset, Minimum Funding Requirements and their Interaction.

Other

The following standard has been issued but is not applicable to the operations of AFTRS.

- ➔ AASB 1049 Financial Reporting of General Government Sectors by Governments. The FMOs does not apply to this reporting or the consolidated financial statements of the Australian Government.

1.4 Revenue

Revenue from the sale of goods is recognised when:

- ➔ The risks and rewards of ownership have been transferred to the buyer;
- ➔ The seller retains no managerial involvement nor effective control over the goods;
- ➔ The revenue and transaction costs incurred can be reliably measured; and
- ➔ It is probable that the economic benefits associated with the transaction will flow to AFTRS.

Revenue from rendering of services is recognised proportionately over the lives of the contracts.

Revenue is recognised when:

- ➔ The amount of revenue can be reliably measured; and
- ➔ The probable economic benefits with the transaction will flow to AFTRS.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any provision for bad and doubtful debts. Collectability of debts is reviewed at balance date. Provisions are made when collectability of the debt is no longer probable.

Interest revenue is recognised using the effective interest method as set out in AASB 139 Financial Instruments: Recognition and Measurement.

Revenues from Government

Amounts appropriated for Departmental outputs for the year (adjusted for any formal additions and reductions) are recognised as revenue.

Sale of Assets

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

1.5 Employee benefits

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

Liabilities for 'short-term employee benefits' (as defined in AASB 119) and termination benefits due within twelve months are measured at their nominal amounts.

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

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

Leave

The liability for employee benefits includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave to be taken in future years by employees of AFTRS is estimated to be less than the annual entitlement for sick leave.

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

The liability for long service leave has been determined internally as at 30 June 2008. The estimate of the present value of the liability takes into account attrition rates and pay increases.

Separation and Redundancy

Provision is made for separation and redundancy benefit payments. AFTRS recognises a provision for termination when it has developed a detailed formal plan for the terminations and where appropriate, has informed those employees affected that it will carry out the terminations.

Superannuation

Most staff of AFTRS are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap). Staff who are not members of these schemes are covered by productivity benefit or superannuation guarantee arrangements.

The CSS and PSS are defined benefit schemes. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported by the Department of Finance and Deregulation as an administered item.

AFTRS makes employer contributions to the Australian Government at rates determined by an actuary to be sufficient to meet the cost to the Government of the superannuation entitlements. AFTRS accounts for the contributions as if they were contributions to defined plans.

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

1.6 Leases

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of leased non-current assets. In operating leases, the lessor effectively retains substantially all such risks and benefits. AFTRS has no finance leases.

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

1.7 Borrowing costs

All borrowing costs are expensed as incurred.

1.8 Cash

Cash means notes and coins held and any short-term deposits held with a bank with maturity of 4 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

1.9 Trade and other receivables

Trade receivables and other receivables are those with fixed or determinable payments and not quoted in an active market, with maturities of less than 12 months after the balance sheet date.

1.10 Impairment of financial assets

Financial assets are assessed for impairment at each balance date. No impairments are reported.

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

1.11 Payables

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

1.12 Interest bearing borrowings

Interest is payable on security bonds from full-time students.

1.13 Contingent liabilities

Contingent liabilities are not recognised in the balance sheet but are reported in the relevant schedules and notes. They may arise from uncertainty as to the existence of a liability, or represent an existing liability in respect of which settlement is not probable or the amount cannot be reliably measured. They are recognised when the settlement probability is greater than remote.

1.14 Acquisition of assets

Assets are recorded at cost on acquisition. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

1.15 Plant & equipment

Asset recognition threshold

Purchases of plant and equipment are recognised initially at cost in the balance sheet, except for items costing less than \$2,000 which are expensed in the year of acquisition (other than where they are parts of a group which has to be acquired as such and exceeds that amount in total).

Revaluations

Plant and equipment are carried at fair value, measured at depreciated replacement cost, revalued with sufficient frequency by internal staff with appropriate technical knowledge such that the carrying amount of each asset is not materially different, at reporting date, from its fair value. Valuations undertaken in each year are as at 30 June.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised through profit and loss. Revaluation decrements for a class of assets are recognised directly through profit and loss except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

Motor vehicles are all valued at cost.

Depreciation and amortisation

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

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

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

	2008	2007
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	3 to 7 years	3 to 7 years
Intangibles	3 to 5 years	3 to 5 years

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 3C.

Impairment

All assets were assessed for impairment at 30 June 2008. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is its depreciated replacement cost.

1.16 Intangibles

These comprise of externally developed software for internal use and are carried at cost. Modification costs are included where appropriate. Software is amortised on a straight-line basis over its anticipated useful life of 3 to 5 years (2007: 3 to 5 years). All software assets were assessed for indications of impairment as at 30 June 2008.

1.17 Assets held for sale

AFTRS has entered into an agreement to sell its North Ryde premises to Macquarie University which was completed in June 2008.

1.18 Taxation

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

Revenues, expenses and assets are recognized net of GST.

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

1.19 Foreign currency

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

1.20 Comparative figures

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

1.21 Rounding

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

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

2. INCOME

	2008	2007
	\$000	\$000
2A. Revenues from Government		
Appropriations for outputs	23,527	20,118
2B. Sale of goods and rendering of services		
Sale of goods		
Related entities	10	11
External entities	125	200
	135	211
Rendering of services		
Related entities	116	69
External entities	1,474	1,561
	1,590	1,630
Total sale of goods and rendering of services	1,725	1,841
2C. Interest		
Interest on deposits	626	501
2D. Other revenues		
Sponsorship and bequests	329	263
2E. Gains on sale of assets held for sale		
Land & buildings		
Proceeds from sale	33,200	-
Carrying value of assets sold	(30,563)	-
Plant & equipment		
Proceeds from sale	1,800	-
Carrying value of assets sold	(215)	-
Net gain from sale of assets	4,222	-

3. OPERATING EXPENSES

	2008 \$000	2007 \$000
3A. Employee expenses		
Wages and salaries	11,740	11,596
Superannuation	1,680	1,583
Leave and other benefits	1,501	1,335
Separation and redundancy	92	103
Total employee expenses	15,013	14,617
3B. Suppliers		
Supply of goods & services- external entities	6,789	5,812
Rendering of services - related entities	127	170
Operating lease rentals - external entities	1,239	334
Workers compensation premiums - related entities	216	215
Other insurance premiums - related entities	153	172
Total supplier expenses	8,524	6,703
3C. Depreciation and amortisation		
Depreciation of plant and equipment	1,220	1,293
Amortisation of intangibles - computer software	168	99
Total depreciation and amortisation	1,388	1,392
The aggregate amounts of depreciation expensed during the reporting period for each class of depreciable assets are as follows :		
Equipment	1,184	1,253
Motor vehicles	36	40
Intangibles	168	99
Total depreciation and amortisation	1,388	1,392
3D. Writedown of assets		
Fixed assets written off	46	2
3E. Finance costs		
Interest paid on student bonds	3	2
3F. Loss from asset sales		
Equipment		
Proceeds from disposal	11	2
Carrying value of assets sold	(1)	(1)
Gain from disposal of equipment	(10)	(1)
Motor vehicles		
Proceeds from disposal	77	99
Carrying value of assets sold	(91)	(106)
Loss from disposal of motor vehicles	14	7
Total proceeds from disposal	88	101
Total carrying value of assets sold	(92)	(107)
Total net loss from disposals of assets	4	6

4. FINANCIAL ASSETS

	2008	2007
	\$000	\$000
4A. Cash		
Cash at bank	5,644	8,309
Cash on hand	10	10
Total cash	5,654	8,319
4B. Receivables		
Goods and services	117	188
Less : Provision for doubtful debts	(10)	(10)
	107	178
Student debtors	363	224
Interest receivable	47	57
GST receivable	-	89
Other receivable	38,507	13
Total receivables (net)	39,024	561

All receivables are current assets.

Receivables for Goods & Services

All receivables are with entities external to AFTRS. Credit terms are generally net 30 days (2007: 30 days).

Interest Receivable

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

Receivables (gross) are aged as follows :

Current	38,966	543
Overdue by :		
Less than 30 days	33	5
30 to 60 days	1	2
61 to 90 days	34	21
	68	28
Total receivables (gross)	39,034	571

Allowance for doubtful debts is aged as follows :

Overdue by :		
more than 90 days	(10)	(10)
Total allowance for doubtful debts	(10)	(10)

There had been no movements in doubtful debts allowances during the reporting period.

5. NON-FINANCIAL ASSETS

	2008	2007
	\$000	\$000
5A. Equipment		
At 2006-07 valuation (fair value)	14,092	12,704
Accumulated depreciation	(8,299)	(11,144)
	5,793	1,560
At cost	3,624	1,315
Accumulated depreciation	(756)	(207)
	2,868	1,108
Total equipment	8,661	2,668
5B. Motor vehicles		
At cost	371	369
Accumulated depreciation	(169)	(162)
Total motor vehicles	202	207
Total plant & equipment	8,863	2,875

An internal valuation of equipment was carried out on 1 July 2007 with the assistance of internal technical staff. The Council of AFTRS reviewed the valuation and approved its adoption. Revaluations were based on fair value.

5C. Intangibles

Computer software purchased

At cost	948	1,651
Accumulated amortisation	(438)	(1,047)
Total computer software	510	604

5D. Analysis of Plant, Equipment, & Intangibles

	Equipment	Motor vehicles	Intangibles (Software purchased)	TOTAL
	\$000	\$000	\$000	\$000
Reconciliation of the opening and closing balances of plant, equipment & intangibles (2007-08)				
As at 1 July 2007				
Gross book value	14,019	369	1,651	16,039
Accumulated depreciation / amortisation	(11,351)	(162)	(1,047)	(12,560)
Net book value 1 July 2007	2,668	207	604	3,479
Additions by purchase	7,223	122	74	7,419
Depreciation / amortisation expense	(1,183)	(36)	(168)	(1,387)
Disposals				
Other disposals	(47)	(91)	-	(138)
Net movements during the year	5,993	(5)	(94)	5,894
Net book value 30 June 2008	8,661	202	510	9,373
Net book value as of 30 June 2008 represented by				
Gross book value	17,716	371	948	19,035
Accumulated depreciation / amortisation	(9,055)	(169)	(438)	(9,662)
	8,661	202	510	9,373
Reconciliation of the opening and closing balances of plant, equipment & intangibles (2006-07)				
As at 1 July 2006				
Gross book value	15,533	406	1,148	17,087
Accumulated depreciation / amortisation	(12,705)	(177)	(1,015)	(13,897)
Net book value 1 July 2006	2,828	229	133	3,190
Additions by purchase	1,315	123	570	2,008
Reclassified as assets held for sale	(215)	-	-	(215)
Depreciation / amortisation expense	(1,253)	(40)	(99)	(1,392)
Disposals				
Other disposals	(7)	(105)	-	(112)
Net movements during the year	(160)	(22)	471	289
Net book value 30 June 2007	2,668	207	604	3,479
Net book value as of 30 June 2007 represented by				
Gross book value	14,019	369	1,651	16,039
Accumulated depreciation / amortisation	(11,351)	(162)	(1,047)	(12,560)
	2,668	207	604	3,479

	2008	2007
	\$000	\$000
5E. Other non-financial assets		
Prepayments	254	84

6. ASSETS HELD FOR SALE

Land & buildings	-	30,563
Equipment	-	215
	<u>-</u>	<u>30,778</u>

AFTRS has sold its premises in North Ryde to Macquarie University. In accordance with AASB5 such assets were disclosed as assets held for sale and were stated at the lower of carrying amount or fair value at the time of recognition. Also included in this category were certain plant and equipment identified as part of the sale. Depreciation on such items ceased on 30 June 2004 and 31 December 2006 respectively. The values disclosed above reflect their book values on those dates.

7. SUPPLIERS

Trade creditors	2,057	754
Accrued trade payables	338	217
	<u>2,395</u>	<u>971</u>

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

8. OTHER PAYABLES

Deferred income	548	327
Accruals and sundry payables	25	30
Lease incentive	585	-
GST payable	3,210	-
	<u>4,368</u>	<u>357</u>

All other payables are current.

9. PROVISIONS

Annual leave	930	985
Long service leave	1,226	1,132
Accrued salaries & wages & superannuation	389	238
Aggregate employee benefit liability and related on costs	2,545	2,355
	<u>2,270</u>	<u>2,108</u>
Current	2,270	2,108
Non-current	275	247
	<u>2,545</u>	<u>2,355</u>

The classification of current includes amounts for which there is not an unconditional right to defer settlement by one year, hence in the case of employee provisions the above classification does not represent the amount expected to be settled within one year of reporting date.

10. CASH FLOW RECONCILIATION

	2008 \$000	2007 \$000
Reconciliation of cash per Balance Sheet to Cash Flow Statement		
Cash at year end per statement of cash flows	5,654	8,319
Balance sheet items comprising above cash:		
Financial assets - cash	5,654	8,319
Reconciliation of operating result to net cash from operating activities:		
Operating surplus excluding surrendering of lease	1,229	1
Depreciation & amortisation	1,388	1,392
Write-down of assets	46	2
Loss on disposal of assets	4	6
Lease incentive liability accrued	585	-
(Increase) / decrease in receivables	44	49
(Increase) / decrease in other assets	(170)	(37)
Increase / (decrease) in employee provisions	190	104
Increase / (decrease) in supplier payables	379	(64)
Increase / (decrease) in other payables	683	(10)
Net cash from operating activities	4,378	1,443

11. CONTINGENT LIABILITIES AND ASSETS

There are no contingent liabilities nor assets to report.

12. REMUNERATION OF COUNCIL MEMBERS

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

	No.	No.
\$Nil - \$14,999	2	1
\$15,000 - \$29,999	3	6
\$30,000 - \$44,999	2	-
\$210,000 - \$224,999	1	-
\$240,000 - \$254,999	-	1
Total number of AFTRS council members	8	8
	\$	\$
Aggregate amount of superannuation payments in connection with the retirement of council members	33,266	165,041
Other remuneration received or due and receivable by the AFTRS Council	310,519	208,098
Total remuneration received or due and receivable by the AFTRS Council	343,785	373,139
Separation and redundancy/termination benefit payments included above.	-	38,817

The Council of AFTRS consists of the Director of the School as well as staff and student representatives and persons independent of the School. The Director, staff and student representatives receive no additional remuneration for these duties. The total remuneration of the councillors is shown above.

13. REMUNERATION OF OFFICERS

The number of officers who received or were to receive total remuneration of \$130,000 or more:

	2008	2007
\$130,000 - \$144,999	2	1
\$145,000 - \$159,999	2	-
\$160,000 - \$174,999	2	1
\$175,000 - \$189,999	-	2
\$190,000 - \$204,999	-	1
	6	5
	\$	\$
The aggregate amount of remuneration of officers shown above	920,661	871,788

The officer remuneration includes all officers concerned with or taking part in the management of AFTRS during the year except that of the Director. Details relating to the Director have been incorporated in Note 12 Remuneration of Council Members. The above amounts include superannuation contributions.

14. REMUNERATION OF AUDITORS

Remuneration (net of GST) to the Auditor General for auditing financial statements for the reporting periods

\$	\$
42,000	41,000

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

15. FINANCIAL INSTRUMENTS

(a) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Fixed Interest Rate Maturing in 1 Year or Less		Non interest bearing		TOTAL		Weighted Average Effective Interest Rate	
		2008 \$000	2007 \$000	2008 \$000	2007 \$000	2008 \$000	2007 \$000	2008 \$000	2007 \$000	2008 %	2007 %
Financial Assets											
Cash at bank	4A	1,894	3,309	3,750	5,000	-	-	5,644	8,309	6.41	5.32
Cash on hand	4A	-	-	-	-	10	10	10	10	n/a	n/a
Receivables for goods and services	4B	-	-	-	-	107	178	107	178	n/a	n/a
Other receivables	4B	-	-	-	-	38,917	383	38,917	383	n/a	n/a
Carrying amount of financial assets		1,894	3,309	3,750	5,000	39,034	571	44,678	8,880		
Total Assets								54,305	43,221		
Financial Liabilities											
Trade creditors	7	-	-	-	-	2,395	971	2,395	971	n/a	n/a
Student bonds		80	72	-	-	-	-	80	72	3.5	3.5
Other payables	8	-	-	-	-	4,368	357	4,368	357	n/a	n/a
Carrying amount of financial liabilities		80	72	-	-	6,763	1,328	6,843	1,400		
Total Liabilities								9,388	3,755		

(b) Net fair values of financial assets & liabilities*Financial assets*

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

Financial liabilities

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

(c) Net income from financial assets/liabilities

		2008	2007
Interest income from bank deposits	2C	626	501
Interest expense on student bonds	3E	3	2
Net Income from financial assets and liabilities		623	499

(d) Fee income and expense

There was no fee income or expense arising from financial instruments in the year ending 30 June 2008.

(e) Credit risk exposures

AFTRS has no past due nor impaired financial assets. Exposure to credit risk is minimal as the majority of financial assets are receivable from property sale (payment since received) and bank deposits where potential of default is unlikely. Other receivables consist of student fees and trade receivable with adequate provision for foreseeable uncollectibility. The maximum exposure to such minor assets is their total values (2008: is \$517,000; 2007: \$561,000).

(f) Liquidity risk

AFTRS' liabilities are mostly trade payables and provisions for employees benefits. The exposure to liquidity risk is based on the probability that AFTRS will encounter difficulty in meeting its financial obligations which is highly unlikely due to appropriations funding, internal policies and procedures in place to ensure there are appropriate resources to meet its financial obligations.

(g) Market risk exposures

Market risks include those from interest rate, currency and other price risk which might cause the fair value of future cash flows to fluctuate, because of changes in market prices. AFTRS' exposures to currency and other price risk are minimal. Basic bank deposits held are subject to the usual interest rate risk associated with short term investments with floating rates.

16. APPROPRIATIONS

	2008 \$000	2007 \$000
AFTRS received the following appropriations during the year out of the Consolidated Revenue Fund (CRF) for ordinary annual services:		
Balance carried forward from previous year	-	-
Approval as per Appropriation Act No. 1 (Departmental outputs)	23,636	20,118
Appropriation reduction (Appropriation Act section 9)	(109)	-
Appropriations available for payments	23,527	20,118
Payments received from CRF	23,527	20,118
Balance carried forward to next year	-	-

When received, the appropriations are legally the money of AFTRS.

17. ASSETS HELD IN TRUST

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

The trust is administered by Merlyn Asset Management Pty Ltd at the discretion of the AFTRS Council.

Trust funds managed by the AFTRS

Fund opening balance	1,494	1,241
Distribution received	122	185
Interest	3	1
Increase / (decrease) in value of investment	(228)	101
Management fees	-	(1)
Scholarships	(42)	(33)
Closing balance after accrued sponsorship	1,349	1,494
Add back sponsorship accrued but not paid	-	30
Fund closing balance	1,349	1,524

Represented by :

Cash management fund	12	20
Equities fund	1,337	1,504
Total funds managed by Merlyn Asset Management Pty Ltd	1,349	1,524

18. REPORTING OF OUTCOMES

18A. Outcomes of AFTRS

The AFTRS is structured to meet one outcome:

- ➔ enhanced cultural identity through:
 - ➔ advanced education and training in program making for the Australian broadcast media industries and;
 - ➔ training industry professionals to have appropriate industry skills for making film, television and radio programs for the Australian and international community which articulate the Australian cultural identity.
 - ➔ student productions

The 3 outputs identified with this outcome are detailed in note 18C.

18B. Net cost of outcome delivery

	OUTCOME 1	
	2008	2007
	\$000	\$000
Expenses	24,974	22,716
Costs recovered from provision of goods and services to the non government sector	1,725	1,841
Other external revenues		
Interest	626	501
Other	329	263
Total other external revenues	955	764
Net cost	22,294	20,111

18C. Revenues and expenses by outcome and output groups

OUTCOME 1

	Output 1		Output 2		Output 3		TOTAL	
	2008 \$000	2007 \$000	2008 \$000	2007 \$000	2008 \$000	2007 \$000	2008 \$000	2007 \$000
Operating expenses								
Employee benefits	11,634	11,226	2,012	2,254	1,367	1,137	15,013	14,617
Suppliers	6,984	5,029	1,036	1,291	504	383	8,524	6,703
Depreciation and amortisation	849	1,001	420	278	119	113	1,388	1,392
Finance costs	3	2	-	-	-	-	3	2
Write-down and impairment of assets	46	2	-	-	-	-	46	2
Total operating expenses	19,516	17,260	3,468	3,823	1,990	1,633	24,974	22,716
Funded by :								
Revenues from government	17,396	14,632	4,108	3,856	2,023	1,630	23,527	20,118
Sale of goods and rendering services	398	581	1,250	1,136	77	124	1,725	1,841
Interest	626	501	-	-	-	-	626	501
Other	329	263	-	-	-	-	329	263
Total operating revenues	18,749	15,977	5,358	4,992	2,100	1,754	26,207	22,723

GLOSSARY AND INDEX

Glossary

AARNET	Academic and Research Network
ABC	Australian Broadcasting Corporation
ACMA	Australian Communications and Media Authority
ACRAs	Australian Commercial Radio Awards
ACS	Australian Cinematographers Society
AFC	Australian Film Commission
AFI	Australian Film Industry
AFTRS	Australian Film Television and Radio School
AGSC	Australian Guild of Screen Composers
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
AIDC	Australian International Documentary Conference
AIMIA	Australian Interactive Media Industry Association
ANAO	Australian National Audit Office
APRA	Australasian Performing Rights Association
ASDA	Australian Screen Directors Association
ASTRA	Australian Subscription Television and Radio Association
ATO	Australian Tax Office
ATOM	Australian Teachers of Media
ATSI	Aboriginal and Torres Strait Islander
AUQA	Australian Universities Quality Agency
AWG	Australian Writers Guild
BBC	British Broadcasting Corporation
CCI	Creative Industries and Innovation
CeNTIE	Centre for Networking Technologies for the Information Economy
CPI	Consumer Price Index
CRICOS	The Commonwealth Register of Institutions and Courses for Overseas Students
CRSS	Centre for Research and Screen Studies
CSB	Centre for Screen Business
CSIRO	Commonwealth Scientific and Industrial Research Organisation
DDR	digital disk recorders
DEEWR	Department of Education, Employment and Workplace Relations
DEWHA	Department of Environment, Water, Heritage and the Arts
DI	Digital Intermediate
DOP	Director of Photography
DVD	digital video disk
EEO	Equal Employment Opportunity

EMP	Environmental Management Plan
FATANT	Film and Television Association of the Northern Territory
FFC	Film Finance Corporation
FICCI	Federation of Indian Chambers of Commerce and Industry
FIFA	Federation of International Football Associations
HD	high definition
HDD	hard disk drives
HR	Human Resources
ICT	Information Communication Technology
IDFA	International Documentary Film Association
ILL	Inter-Library Loan
IPI	Indigenous Program Initiative
IT	Information Technology
LAMP	Laboratory of Advanced Media Production
MITC	Media Industry Technologist Certification
MTV	Music Television
NAIDOC	National Aborigines and Islanders Day Observance Committee
NESB	non-English speaking background
NIDA	National Institute of Dramatic Art
NITV	National Indigenous Television
NSWFTO	New South Wales Film and Television Office
OH&S	Occupational Health and Safety
PBL	Publishing and Broadcasting Limited
PEPi	Student Management System
PEO	Professional Excellence Office
PWD	people with a disability
Q&A	Question and Answer
QUT	Queensland University of Technology
RDS	Remote Desktop Service
SBS	Special Broadcasting Service
SMPTE	Society of Motion Picture and Television Engineers
SPAA	Screen Producers Association of Australia
TAFE	Technical and Further Education
UNSW	University of New South Wales
UWA	University of Western Australia
VCA	Victorian College of the Arts

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