

2017- 2018



Annual Report

AFTRS

Australian Film Television
and Radio School



The text in this Annual Report is released subject to a Creative Commons BY-NC-ND licence, except for the text of the independent auditor's report. This means, in summary, that you may reproduce, transmit and otherwise use AFTRS' text, so long as you do not do so for commercial purposes and do not change it. You must also attribute the text you use as extracted from the Australian Film Television and Radio School's Annual Report.

For more details about this licence, see http://creativecommons.org/licenses/by-nc-nd/3.0/deed.en_GB. This licence is in addition to any fair dealing or other rights you may have under the *Copyright Act 1968*. You are not permitted to reproduce, transmit or otherwise use any still photographs included in this Annual Report, without first obtaining AFTRS' written permission.

The report is available at the AFTRS website: <http://www.aftrs.edu.au>

Letter from the Chair

25 September 2018

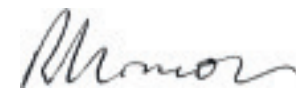
Senator The Hon. Mitch Fifield
Minister for Communications and the Arts
Parliament House Canberra ACT 2600

Dear Minister,

It is with great pleasure that I present the Annual Report for the Australian Film, Television and Radio School (AFTRS) for the financial year ended 30 June 2018.

The Annual Report 2017–18 has been prepared pursuant to section 46 of the *Public Governance, Performance and Accountability Act 2013*. The report was adopted by resolution of the Council of AFTRS on 24 September 2018.

Yours faithfully,



Mr Russel Howcroft
Chair of Council
Australian Film, Television and Radio School

Contents

01	Chair's Introduction	7
02	CEO's Perspective	11
03	Vision, Principles and Purpose	14
04	Strategic Direction	16
05	Award Course Program	18
	Diploma Program	20
	Bachelor of Arts Screen: Production	21
	Graduate Certificates	22
	Radio	23
	Masters Program	24
	Teaching and Learning	25
	Student Services	26
	Applications, Enrolments and Completions	29
	Academic Governance	32
	Educational Compliance	33
	Graduation 2017	34
	Graduation 2018	34
	Student Radio Achievements	35
	Student Film Achievements	36

06	AFTRS Open	38	11	Corporate Governance	67
	Industry Short Courses	40		Council	68
	Industry Program	41		Finance, Audit and Risk Management Committee	71
	Outreach	41		Academic Board	74
	Talent Camp	42		Executive Team	76
	Media Lab	43		Organisation Chart	77
	Schools and Youth Programs	43		Portfolio Budget Statements and Key Performance Criteria	78
	Corporate Partnerships	44		Statement of Preparation	79
				Annual Performance Statement: AFTRS 2017–18	80
07	Indigenous Unit	45	12	Statutory Reports	101
08	Collaboration and Engagement	48		Equal Employment Opportunity (EEO – Workplace Diversity)	102
	ABC iView	49		Workplace Culture and Communication	102
	ARTS8 Community of Practice	50		Staffing, Establishment and Appointments	103
	Australians in Film	50		Staff Training and Development	105
	David Lynch Exclusive Australian Q&A	51		Industrial Relations	106
	Digital Hub and Broadcaster	51		Work Health and Safety	106
	<i>The Other Art Fair</i>	51		Freedom of Information	108
	<i>Top Tips</i>	52		Privacy	109
	<i>What's Your Flava? Web Series</i>	52		Ministerial Directions and Government Policies	109
	Virgin Australia In-Flight Entertainment	53		Judicial Decisions and Reviews by Outside Bodies	109
	Public Programs	54		Fraud Control	110
	Teaching Staff and Guest Lecturers: Industry Practitioners	58		Indemnities and Insurance Premiums for Officers	110
	Industry Guilds, Associations, Festivals and Conferences	58		Environmental Management	110
	Industry Use of AFTRS' Facilities	58	13	Appendices	112
09	Applied Innovation Research	59		1. Enabling Legislation	112
	Precipice	61		2. Financial Resource Summary	113
	Biometrics	62		3. 2017 AFTRS Graduates	117
	CSIRO Data61 Data Ideation workshop	62		4. Public Programs	121
10	School Resources/Technology and Infrastructure	63		5. Industry Guilds and Associations, Festivals, Conferences and Partnerships	124
	Jerzy Toeplitz Library	65		6. Industry Use of AFTRS' Facilities	126
	Production Operations	65		7. Industry Practitioners at AFTRS	130
	Technical Systems Provision	66		8. Student Film Achievements	132
	Facilities	66		9. Financial Statements	134
				Index	161
				Public Governance, Performance and Accountability Rule 2014	168

Chair's Introduction

2017–18 has been an exciting year to take on the Chair of AFTRS Council. We have clarified AFTRS' strategic direction and how we will prepare our graduates, and the broader industry, with skills for a changing media environment.

The screen and broadcast industries are no longer confined to radio, feature film and television. We are in an age of video and audio everywhere, where 82% of internet traffic is expected to be in video in the next few years. From art to brands to schools to government, media production skills are fast becoming the essential communication tools of the new era.

As the national education, research and training institution for the screen and broadcast industries, AFTRS will play a key role in all this change. We will empower the next generation with creative storytelling, problem solving and production skills.

AFTRS is working proactively to find and nurture new talent into pathways for screen practice. We are finding new ways to reach schools, communities and creative hubs across Australia. And we are inspiring new storytellers, from diverse backgrounds, to find their voice.

In April 2018, AFTRS launched Media Lab, providing free online resources for teachers from Kindergarten through to Year 12. Media Lab brings creativity and storytelling practices into classrooms across the country. It inspires young Australians to create media forms like mini-documentaries and stop-motion animation about subject areas as diverse as science and history. We hope Media Lab's creative educational approach will engage the next great storytellers and attract them to study at AFTRS.

Early 2018 also saw the first national Talent Camp, an opportunity to find and develop new talent from across Australia, whatever their background and whatever their story. Talent Camp was established in 2017 with 100 emerging media practitioners, from diverse and under-represented communities, participating in AFTRS-led development camps in every state and territory. From this pool, 15 talented practitioners were selected for a week at AFTRS in May 2018 to further develop their skills and networks, including access to senior industry practitioners and decision-makers.

We are focused on excellence in the School.

We are a world-class education and training institution, offering well-resourced, practical experience in production. Our students and graduates have high-level internship and placement opportunities with over 50 companies and productions each year. We draw on applied industry knowledge and experience and the latest pedagogy in creative education. We use this to develop the talents of our students, build industry awareness and equip them for the future of screen work.

AFTRS also has a remit to support the broader community of Australian creative practitioners. We do this through practical, skills-based industry training, innovation research insights, public talks and thought leadership events. Our new Industry Certificate training is informed by Industry Advisory Panels made up of senior industry leaders and employers. They inform course development with insights about the skills they need today and are likely to need in the future. Our latest Industry Skills survey told us that our sector wants better support in business skills and engagement with new technology. We have acted on this with new course offerings and targeted interventions.

The School has explored a new terrain of technology and storytelling through platforms such as biometric audience engagement, binaural podcasting and VR storytelling. We have continued to share insights around these new frontiers of screen and audio practice with the industry.

We are a world-class education and training institution, offering well-resourced, practical experience in production.

We continue to host important conversations about creative work and business development in the current landscape. Late 2017 saw the first AFTRS RE:FRAME event, an inspiring new platform for exploring the opportunities of future creative media practice, informed by some of the industry's most cutting-edge thinkers and practitioners.


We hosted industry-facing conversation series on current issues around creative practice. These included TV Talks, Black Talks and a public-facing festival of rare cinema and restored prints called Cinema Reborn.

Our commitment to nurturing the creativity of our practitioners, businesses and approaches is embedded in all this activity. Creativity is key. It is the limitless resource we have yet to harness in our population. And it is vital in making great work and equipping us for the future.

I thank my fellow Council members for the energy they bring to this commitment. I would like to thank departing Council members Kate Dundas and Darren Dale for bringing their great experience and knowledge to the fore in Council discussions, and for their ongoing support of the School. Also retiring from her formal appointment to Council in 2017–18 was Professor Robyn Ewing, although she continues to contribute her considerable expertise as Chair of Academic Board, and remains a regular attendee at Council meetings in this capacity. I welcome Annabelle Herd, Carole Campbell and Peter Tonagh to Council, who all bring invaluable knowledge and strategic insights from senior levels of industry.

I would also like to thank the AFTRS Executive team, led by CEO Neil Peplow, for their resourcefulness and tremendous enthusiasm in managing a high-impact, public-facing program alongside the business as usual of running one of the world's most respected film, TV and radio schools.

Yours sincerely,



Mr Russel Howcroft
Chair of Council
Australian Film Television and Radio School

CEO's Perspective

AFTRS today is more relevant than ever.

We play a vital role in our cultural landscape, inspiring the next generation of talent and developing the skills of our creative community of storytellers. And we have an important role in assisting screen and broadcast practitioners to navigate change in an era of extraordinary disruption.

AFTRS is all about talent. We find and inspire new voices through our outreach programs and build media literacy and production skills in the next generation of storytellers. These storytellers will be aware of audiences, their own voice and the broadening media landscape they are entering. Our industry training and resources and pioneering approaches are vital and will ensure that Australian stories continue to enrich our lives and help build an understanding of the diverse country we live in for years to come.

In 2017–18, AFTRS developed a stronger focus on the results we want to achieve for our students, audiences and the Australian screen industry. We play a central role in developing a thriving local industry that engages audiences with powerful storytelling.

Our courses are focused on excellence. We have consolidated our offerings, so we can continue to deliver world-class education, training and practice led research.

We now offer clear pathways through the School and beyond. Students participate in extensive internships and learning-on-the-job opportunities. These ensure our graduates are ready to work and lead in organisations engaged in storytelling through image and sound regardless of platform, formats and form. Our students' practice-led education is illustrated by the fact we have produced 32 hours of production across 303 productions, graduated 395 students, and completed 67 internships over the last year.

02

Our recent graduates are already leading companies that pioneer new forms of storytelling and screen business.

Our students have had success in across a range of formats, from hugely popular webisode series to selection for Cannes. Our most recent cohort, for example, has included Eryk Lenartowicz, (Master of Screen Arts 2017) whose short film *Dots* was selected for the Cannes Cinéfondation section out of the 2,426 submissions from international film schools across the world; Kerinne Jenkins (Master of Screen Arts 2017) whose film *Cattle* was selected for Melbourne International Film Festival and the Cinema des Antipodes screenings in France that run alongside the official Cannes Film Festival; and Ellie Parnell (Graduate Diploma in Radio 2017) who was a finalist award winner at New York Festivals' World Radio Awards for her documentary *Weird Ways to Watch Movies*.

Our recent graduates are already leading companies that pioneer new forms of storytelling and screen business, including virtual reality storytelling, engaging drama projects and new forms of audience research.

AFTRS developed further connections across industry over the past year. We ran partnerships in talent development with state agencies, experimental innovation with emerging creative companies, pop ups with YouTube, and signed MOUs with both the National Film and Sound Archive and Western Sydney University. Up to May of 2018 I continued to Chair the Screen Diversity and Inclusion Network (SDIN). With 22 member organisations, including all Australian broadcasters, federal and state funding agencies, guilds and business organisations the SDIN supports more inclusive and representative approaches to Australian screen practice and content.

These relationships helped us create opportunities for our students and industry and enabled us to reach new talent and communities. We believe in collaboration and partnership. And we know we can achieve more if we approach learning and development with a spirit of generosity.

In this spirit, AFTRS launched Media Lab in April 2018, a resource to help K-12 teachers across Australia use media production skills training to supercharge their students' engagement with learning across the whole curriculum. Media Lab was piloted in 2017 with a great response from students and teachers and was soft launched online on 10 April 2018 at medialab.aftrs.edu.au. Despite the limited content, uptake has been strong with 2,674 unique visits to the site in three months and 9,055 page views.

In 2017-18, AFTRS delivered targeted and practice-based applied research to support innovation in the sector and generate new insights. These included *Precipice* – binaural production techniques for podcast that led to a Virgin commission – and Biometrics – applications of new measurement tools for audience engagement that have supported the development of two hugely successful Australian TV series.

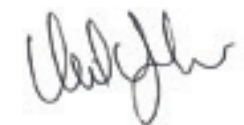
We actively contributed to industry conversations through events at the School with a focus on future skills, business development, Indigenous storytelling and screen best practice. Events also included policy debates via submissions to Government on media reform, excellence in education and the digital economy.

AFTRS continued to embed our values of valuing diversity and supporting inclusion within the school and across the sector. In early 2018, AFTRS launched a Charter that commits the entire school to supporting participation by creating an inclusive and supportive environment in which diversity is understood to be a vital element of creative practice.

Behind the scenes, AFTRS has been developing better ways to manage our relationships with our communities of interest student body and alumni through a major Customer Relationship Manager (CRM) project and new website that has streamlined our communications and digital presence.

The AFTRS team managed great things in a period of change, in which the school has had to pivot towards the future. All these outputs represent new sparks of creative exploration, new opportunities and richer talent – all vital elements to help our industry to grow and to thrive.

I am proud to present the AFTRS 2017-18 Annual Report, and tremendously excited to see what these strong foundations will enable us to achieve in coming years.



Neil Peplow
Chief Executive Officer
Australian Film Television and Radio School

Vision, Principles and Purpose



03

The Australian Film Television and Radio School leads the nation's screen and broadcast sector by fostering excellence and innovation in industry-focused education, training and research.

The School collaborates with local and global partners to deepen its connections with industry, platforms and creatives in all forms of storytelling practice and maintain Australia's reputation as a world-renowned, professional workforce in the film and video industry.

Vision Statement

To be the focal point for innovation in screen, sound, and storytelling, globally.

Values

We strive for Mastery

We believe true mastery is a lifetime endeavour. AFTRS values the pursuit of personal excellence at every stage of the creative journey.

We encourage Daring

Nothing great comes from playing safe. We value the courage to take risks, to explore boldly and continually strive for new ideas that enrich our world.

We believe in Merit

Talent, wherever it comes from, will always get a fair go. We champion Australian creativity and culture in its entirety, irrespective of age, race, gender or circumstance.

We practice Generosity

The desire to share generously — new ideas, new talents and thinking — is a fundamental condition for any culture to thrive. We believe creativity, and the stories we share, enrich the whole of society.

We work Together

We believe in the remarkable possibilities that arise when unique perspectives come together. We work together to create a whole that's bigger than ourselves.

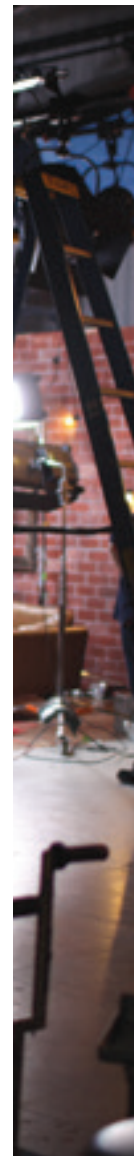
Our Purpose

To find and empower Australian talent, to shape and share their stories with the world by delivering future-focused, industry-relevant education, research and training.

Support the development of a professional screen arts and broadcast culture in Australia including through the provision of specialist industry-focused education, training and research.

– Portfolio Budget Statement Outcome, 2017–18

Strategic Direction



04

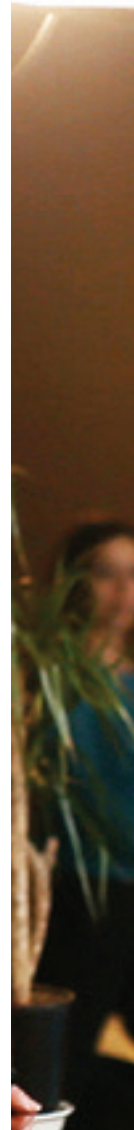
AFTRS' strategic direction focuses on realising its purpose and defining its unique value in the industry and education sectors.

In line with the 2017–21 Corporate Plan, AFTRS activities are centred around the following objectives:

- 1 To find Australian talent – AFTRS will continue to focus on outreach and a new, proactive set of strategies around inclusion and career pathways
- 2 To empower that talent – by delivering excellence in talent development and industry training
- 3 To ensure that it is future-focused – AFTRS will invest in research, innovation and development
- 4 To resource the industry – AFTRS will communicate insights, ideas and tools to the sector.

In all of these areas, AFTRS will maintain strong relationships with industry to ensure that its graduates, and the broader sector, are skilled and ready to create bold and innovative Australian content that resonates both here and internationally.

Award Course Program



The screen and broadcast industries are in the midst of a digital revolution that is transforming how we consume and produce stories.

We are in a world of multiple industries driven by individuals, small companies and large organisations all engaged in storytelling through image and sound across platforms, formats and screens. In the last year, our focus for Award Courses has been to ensure we equip graduates with the skills they need to thrive in this dynamic and challenging environment.

Our graduates need to be multi-skilled, adaptive and able to work across platforms. They also need skills in resilience, communication and complex problem-solving. To develop these skill-sets, our courses are committed to giving students the opportunity to test their developing knowledge through practical, real-world exercises and to take risks and, sometimes, to fail – a luxury they don't have when working in industry. Drawing on our unique connection to industry, over the last year, our students have participated in a great range of vocational placements, internships, mentorships and industry-partnered exercises. These experiences have given our students that vital 'on-the-job' practice that will allow them to transition from student to employable professional.

Diversity and a commitment to an inclusive learning environment has also been a priority for us this year. Work is continuing to ensure that our student cohort is representative of the Australian population. Recruitment and application initiatives mean that our Awards cohort is more diverse than ever, producing content and telling stories that have been informed by a wide range of backgrounds and experiences. Access challenges still exist in terms of affordable housing in Sydney, scholarships and the support and retention of students from a diverse background, particularly those from regional Indigenous communities. New resources have been directed to Student Centre to address these issues. We also continue to map content across our courses to ensure screenings and resources represent the widest possible range of perspectives.

05

Diploma Program

The Diploma Program offers skills training in a specific discipline or skillset. Courses are developed with input from industry and are adaptive to the changing requirements of the sector. For this reason, the Diploma Program will continue to evolve and respond to AFTRS' strategic objectives.

The program includes Introductory, Diploma (AQF level 5), and Advanced Diploma (AQF level 6) courses.

In semester 2, 2017 the Diploma Program ran the following courses:

DIPLOMAS

- Diploma in Camera
- Diploma in Editing
- Diploma in Grading
- Diploma in Production Accounting
- Diploma in Production Management

The following courses continued on from semester 1:

ADVANCED DIPLOMAS

- Advanced Diploma in Production Sound
- Advanced Diploma in Script Editing and Development
- Advanced Diploma in Radio Essentials
- Advanced Diploma in Screenwriting: Feature Film
- Advanced Diploma in Screenwriting: Series Television
- Advanced Diploma in Visual Effects

All courses in the Diploma Program are part time; either online, evening or weekend on campus classes, or a blended delivery of predominantly online study with occasional weekend on-campus workshops. Diploma and Advanced Diploma courses select students on the basis of merit.

Online Learning

AFTRS has drawn on student and lecturer feedback to redesign and improve the usability of our Learning Management System, Moodle. In the commitment to ongoing development, an internal working group meets fortnightly to discuss and apply further improvements, building on our existing expertise in this area.

Bachelor of Arts Screen: Production

The BA Screen: Production, launched in 2017, saw a full cohort of students for the first time in February 2018. Ninety students commenced Year 1 (accepted from 196 applications), 71 students progressed into Year 2 and 80 progressed into Year 3.

The BA Screen: Production aims to meet the industry need for high-quality graduates who are adaptable generalists, able to create content across a range of forms and formats and with the knowledge and skills to build a sustainable career. These 241 students will, in years to come, inject the screen industries with skills, innovation and a forward-thinking approach to screen storytelling.

Engagement with industry is continuing, with collaborations with CJZ, Jungle, ABC Arts and I Heart Radio. These provide challenging, real-world experiences for students that closely replicate industry environments. One of these productions, the reality dating show *What's Your Flava?* has now received over 280,000 views online, with promotional support from the school.

The focus on structure, consistency and rationalisation is now paying off as the course enters its second year. The new BA Production Bible provides a comprehensive planning and process document for delivering a practical production course. The BA Screen: Production has also been supported by an increase in administrative and academic support resources.

Underpinning all our work this year is the excellent screen content produced by our BA students. This year has seen over 150 pieces of content produced across the three years of the course, including short films, episodes, proof of concepts, podcasts and music videos.

Graduate Certificates

The AFTRS Graduate Certificate Program offers postgraduate courses for emerging practitioners to build on their skills within their chosen career, and professionals transitioning from other areas into the screen industries. These part-time courses at the AFTRS campus are run on evenings and/or weekends to allow students to continue their employment.

In this period, the Graduate Certificates were offered in seven disciplines. All courses ran over two semesters with a discipline-specific focus constituting 75% of the delivery. The remaining 25% was a shared cross-disciplinary subject designed to provide students with the opportunity to collaborate with peers and build networks. Students made 30-second *Social Impact* projects as well as *One Minute Wonders*.

Seven discipline-specific Graduate Certificates ran over the period:

Graduate Certificate Screen: Cinematography enables students to explore the visual storytelling principles of cinematography and apply this across different story forms, including drama and documentary.

Graduate Certificate Screen: Creative Producing teaches students both creativity and commerce. By developing a strategic mindset, they understand the complexities of intellectual property and finance to connect stories with audiences.

Graduate Certificate Screen: Directing provides insight into storytelling structures, cinematic principles and performance. This experiential course with practical exercise components culminates in a short screen project. Each student produces a test scene using professional actors to include in their portfolio.

Graduate Certificate Screen: Documentary Fundamentals empowers students to express their ideas in documentary form. Students learn the creative and technical skills to develop a major project with a multi-platform strategy, and then pitch it to an industry panel.

Graduate Certificate Screen: Music explores the art and practical craft of screen composition. Students learn how music works in screen narratives; analyse and evaluate how music affects an audience, how composers work with other key personnel, and how scores are organised.

Graduate Certificate Screen: Editing equips students to meet the creative, conceptual and technical challenges of editing a variety of narrative screen productions. Students graduate with a portfolio of work – including a short-form drama, short-form documentary and their choice of long-form drama or documentary.

Graduate Certificate Screen: Screenwriting develops the creative talents and analytical skills of emerging and intermediate screenwriters. Students graduate with a first draft screenplay for a feature film or a pilot screenplay for a television series, and the skills to write across a variety of platforms.

Radio

Radio Talent Pathway

This suite of practice-based courses offers skills to those with a passion in radio through to intensive training for those who require high-level, industry-ready expertise. Entry-level students can study online from anywhere in Australia. Many students go on to study two or more courses over several years.

Introductory

Core Radio Skills is a basic introduction to the radio sector that teaches students how to write for radio and develop a voice. Students learn interview and preparation techniques to produce and present radio programs. The course runs for six weeks with a total commitment of 30 hours.

This course is 100% online, with weekly video conference sessions. It is very popular with students who aspire to a professional radio career, as well as those in a community radio sector who need further skills development and provides an entry point into the next level of qualification.

Advanced Diploma in Radio Essentials

The Advanced Diploma in Radio Essentials significantly up-skills students through a part-time on-campus experience in the radio studios. It is ideal for those who don't have an undergraduate qualification but who wish to gain entry into the Graduate Diploma in Radio and who wish to continue to work full time.

Graduate Diploma in Radio

The Graduate Diploma in Radio is the School's year-long, full-time flagship radio course and produces industry-ready professionals. This highly practical and intensive course builds a broad range of skills through four pop-up radio stations. The skills developed during this course become increasingly more complex throughout the year. The course culminates in the students building a radio station from the ground up and producing a live broadcast. Work placement is an essential component of this course, and often leads to future employment. The Graduate Diploma in Radio has a remarkable employment success rate.

2017 graduates are working as:

- Regional Breakfast Announcer/Copywriter at Magic 93.1 in Berri SA
- Metro Content and Operations Assistant at KIIS 101.1 in Melbourne VIC
- Radio Tutor/Regional Breakfast Announcer at Power FM 94.9 in Nowra NSW
- ABC 702 Content Maker in NSW
- Regional Announcer/Music Director at Power FM 94.9 in Nowra NSW
- Regional Audio Producer/Announcer at Power FM 102.5 in Bega NSW.

Masters Program

During this period, AFTRS continued its long and successful history of postgraduate study. In Semester 2, 2017, we concluded the first year of our new two-year, full-time Masters of Arts Screen in ten disciplines and the two year part-time Master of Arts Screen: Business & Leadership.

AFTRS works closely with industry to ensure our Masters courses are relevant, innovative and future-focused.

Master of Arts Screen: Business & Leadership

The Master of Arts Screen: Business & Leadership is a transformational program enabling students to succeed and thrive as creative leaders in today's fast-moving, increasingly global screen industry. Over two years of weekend intensives, students learnt the latest approaches to managing creativity and creative leadership, the financial and strategic thinking needed to engage effectively with the global screen industry, and the problems and complexities behind 'live' public policy issues.

At the end of their first year, students created and developed a career-focused, professional Business Plan. Moving into the second year, armed with the language and persuasive skills of ideas-based entrepreneurs, they have pitched, using their own distinct leadership style, fully developed projects and proposals to a range of industry leaders. And not just here: in 2018, students presented a live business challenge in Singapore to one of the largest companies in the region. In the final weekend, students brought together all the course threads – creative, research, financial, business – into one compelling package. As Screen Industry Leaders they stood up to present their story to the market – vital in this world of competing narratives.

Master of Arts Screen

The Master of Arts Screen (MA Screen) offers a unique program of professional development, training and mentorship to allow our graduates to develop into heads of department. The course is structured around intense cycles of practical, industry-focused exercises. Students test and hone skillsets in a particular discipline but also gain key skills in resilience, adaptability and creative leadership.

The MA Screen is offered in 10 disciplines: Animation, Cinematography, Directing, Documentary, Editing, Music, Producing, Production Design, Screenwriting and Sound. Due to application numbers, in 2018 we were not able to run streams in Production Design or Sound. We are focusing our recruitment efforts on these two disciplines to give them the best chance of running in 2019.

As we approach the first full run of the two-year course, we are focusing our ongoing curriculum review on the practical, industry-led collaborations that distinguish this course. New appointments in our production team are allowing us to streamline our production processes and ensure that students have the best opportunity to create work that demonstrates their craft and collaborative skills and their artistic point of view.

Teaching and Learning

This year we restructured the Education Unit to focus on developing the teaching capacity of the full-time, part-time and casual teaching staff. Two staff positions were created to support identified areas of faculty development: the Faculty Development Consultant, to focus on teaching and professional development; and an eLearning Consultant, to focus on online pedagogy and skills enhancement in addition to leading a review of the UX and policies and procedures related to the Learning Management Systems life-cycle.

The Education Unit has developed and delivered a comprehensive program of induction for new faculty, skills workshops, teacher observation, reflective practice sessions and provided one to one consultation for faculty and course leaders across a range of teaching and learning issues.

The team has delivered 110 workshops and consultancies in Semester 1, 2018, with 323 attendees of full-time, part-time and casual teaching staff.

Professional Development of Faculty

A Professional Development fund has been established with clear policy and procedures to promote the ongoing development of award course staff. There are intended to be three to four rounds a year. Applications are reviewed by a panel, and recommendations are put to the Director of Curriculum and Student Registrar for approval. To date two rounds have been completed, with four award course staff granted funding for activities and conferences to gain specific skills training in emerging new technologies. Successful candidates are required to share their knowledge with AFTRS through improvements to curriculum or in plenary sessions to peers.

The unit is also contributing to the ongoing review and development of division-specific policies, procedures and guidelines, which are intended to assist award courses staff in their navigation of matters relating to student experience and compliance.

In February 2018, the Education Unit delivered a teaching and learning training event for all teachers which explored topics including student approaches to learning, applications of curriculum alignment principles to practice, identification of strategies to improve student experience, and critical reflection on teaching practices and approaches.

In addition to chairing Division meetings and offering facilitation services for other AFTRS-wide meetings and events, the unit developed and delivered two separate away-day training sessions for Heads of Department and the BA Course Subject Leaders.

Student Services

Student Centre

The Student Centre is the central information and administrative management hub for students at AFTRS, dealing with applications, enrolment, progression and graduation. The Student Centre manages the Student Support Program, provides information and advice to prospective applicants and current students, and is responsible for the accuracy, integrity, and security of academic records, transcripts and testamurs.

AFTRS continues to improve the assessment of student applications. Planning to introduce a new CRM commenced in 2018 and will provide applicants with a more responsive portal where they can work on their application prior to closing dates.

Student Support Program

Student support at AFTRS encompasses both pastoral and learning along with other key areas of support.

The main areas of current student support managed by the Student Centre are:

- Medical condition and disability support
- Financial hardship
- Special consideration
- Counselling
- Course issues and complaints.

AFTRS is committed to diversity and inclusion. Recruiting a diverse student cohort is only the first step in the journey. Ensuring we retain students from diverse backgrounds through to completion is more complex and requires expert support in the form of a combination of pastoral and learning. This is key to allowing students to be able to disclose their own vulnerabilities, receive the support they need and progress successfully to completion.

The Student Centre provides specialised support for Aboriginal and Torres Strait Islander students and is committed to supporting them throughout their student journey. The Student Centre works closely with the Indigenous Unit in providing individual support to students.

AFTRS responded to the Australian Human Rights Commission's *National Report on Sexual Assault and Sexual Harassment at Australian Universities* by implementing a series of recommendations regarding well-being and support to students. In September 2017 AFTRS Executive responded to a report prepared by the Head of Student Services with a series of recommendations. Executive requested the new Director of Curriculum and Student Registrar to establish a taskforce on harassment to develop an implementation plan. An overall Student Support Review was established, and a number of key recommendations are in the process of being implemented including the development of a student support network – Safe Conversations Officers.

Other key initiatives included:

- The 2018 Student Handbook includes additional information on *Personal Safety, Sexual Assault and Harassment*
- Students are given a Student Safety card, which has key contact phone numbers students can use when required or when safety is compromised, is also provided. They are encouraged to keep this card with their student ID, so they have contact telephone numbers available
- Development and promotion of student critical incident process including scenario training for first responders to assist them in dealing with critical incidents.

Scholarships

AFTRS' support of students through equity and merit scholarships expanded during this period. This underpins our inclusion initiative, as outlined in the Corporate Plan.

Indigenous Scholarships

Through the Indigenous Unit, scholarships are awarded on the basis of merit or equity. The scholarships assist Aboriginal and Torres Strait Islander award course students with higher-education costs, including study resources and relocation costs.

The value of the scholarships varies depending on the course and the student's circumstances.

In 2018, AFTRS received 21 applications and awarded 18 Indigenous Scholarships.

There were three scholarships awarded from the Kenneth Myer Fellowship Trust to postgraduate students to a total value of \$50,000.

The Indigenous Unit contributed scholarship funds that provided support to:

- Three students in the Diploma and Advanced Diploma courses – total value \$17,000
- Three BA Screen: Production Year 1 students – total value \$23,000
- Three BA Screen: Production Year 2 – total value \$21,000
- Two BA Screen: Production Year 3 – total value \$17,000
- Two Graduate Diploma in Radio students to the total value \$14,000
- One Graduate Certificate Screen: Directing student received support of \$6,000
- One Master of Arts Screen: Business & Leadership student received support of \$12,500.

A student who enrolled in the Diploma in Camera was awarded a \$5,000 scholarship from D&AD RARE to assist him in relocating from Broome, WA to Sydney. The Indigenous Unit topped up the scholarship to assist him to cover his expenses.

Bachelor of Arts Screen Scholarships

Through the financial support of the Kenneth Myer Fellowship Trust, AFTRS offered 30 Equity Scholarships for BA Screen: Production students valued at \$5,000 for a one-year period. Established in 2015, this scholarship supports students from lower socio-economic backgrounds, or those who are under-represented in higher education. In 2018, 28 applications were received, and 22 scholarships were provided.

Master of Arts Screen Scholarships

Through the financial support of the Kenneth Myer Fellowship Trust, AFTRS offered Equity Scholarships for MA Screen students, valued at \$12,500 for a one-year period. The scholarship provide much-needed living allowance support to students from lower socio-economic backgrounds.

These scholarships assist disadvantaged students with higher education costs.

In 2018, the School received 16 applications and awarded 11 Equity Scholarships.

Foxtel Diversity Screenwriting Scholarship for Master of Arts Screen: Screenwriting

The Foxtel Diversity Screenwriting Scholarship was again offered and awarded in 2018. The scholarship supports students from diverse cultural, ethnic or socio-economic backgrounds, or from otherwise under-represented minority groups. The recipient receives a \$20,000 scholarship and, if possible, a professional attachment during the course.

Virgin Australia Scholarship

The Virgin Australia Scholarship was offered for the first time in 2018. The scholarship supports a student from outside of NSW for either the Master of Arts Screen or Bachelor of Arts Screen: Production who are relocating from interstate in order to take up their place in their course.

The Virgin Australia Scholarship was awarded to a student commencing their studies and provides support for them to develop their career with a \$20,000 scholarship as well as one return flight from Sydney to their hometown.

Graduate Diploma in Radio – AFTRS and SBS Bilingual Radio Scholarship

AFTRS and SBS offered a bilingual scholarship for the Graduate Diploma in Radio. The scholarship covers tuition fees and an internship at SBS Radio one-day per week throughout the year. Bilingual applicants were required to pass the SBS Radio Language Skill Test. The following language groups were qualified to apply: Arabic; Mandarin; Cantonese; Kurdish; Hindi; Korean; Indonesian; Vietnamese; Italian; Greek; Spanish and Nepali.

Thirteen applications were submitted, and one scholarship was awarded in 2018.

Graduate Diploma in Radio – AFTRS and ABC Scholarship

AFTRS and ABC Radio provide support to develop more diversity in Australian radio talent. The scholarship was adapted from an existing, long-standing bequest to AFTRS from the late ABC broadcaster Selwyn Speight. Speight was the first executive producer of the flagship Radio Current Affairs program *AM*.

The scholarship was awarded in 2018 to an applicant who was accepted into AFTRS' prestigious Graduate Diploma in Radio and is from an Indigenous or culturally and linguistically diverse background. The successful applicant also received a one-day per week internship at the ABC and will be offered a 12-month contract upon graduation, if performance measures are met.

Applications, Enrolments and Completions

The allocation of places in the Award Course Program is competitive and based on merit. Applicants must complete the published application tasks and meet the selection criteria to be considered for a place in their preferred course.

Courses offered for 2018 were at six different levels: Introductory; Diploma (Australian Qualifications Framework (AQF 5); Advanced Diploma (AQF 6); Bachelor (AQF 7); Graduate Certificate (AQF 8); Graduate Diploma (AQF 8); and Masters (AQF 9).

In addition to students enrolling in these levels for the 2018 academic year, there were continuing students in the Bachelor of Arts Screen, the Master of Arts Screen and the Master of Arts Screen: Business & Leadership.

Applications and Enrolment Data

Summary of numbers of 2017 applications and enrolments

Enrolment data is for Semester 2, 2017 and Semester 1, 2018 and are classified as 'enrolled' if they had at least one unit of study at its census date each year for the course of study (i.e. fee incurred post-census date). Ongoing is ongoing enrolments across both semesters only.

2017 Semester 2 Intake	Applications	Offers	Enrolments*
INTRODUCTORY			
Core Radio Skills	11	11	5
Sub-total	11	11	5
SUB-DEGREE			
Diploma in Camera	18	18	16
Diploma in Editing	21	21	19
Diploma in Grading	10	10	8
Diploma in Production Accounting	9	9	9
Diploma in Production Management	15	14	13
Sub-total	73	72	65
TOTAL 2017 SEMESTER 2 INTAKE	84	83	70

2018 Semester 1 Intake	Applications	Offers	Enrolments*
INTRODUCTORY			
Core Radio Skills	11	11	6
Sub-total	11	11	6
SUB-DEGREE			
Diploma in Camera	36	26	22
Diploma in Colour Grading	22	17	16
Diploma in Screen Design	15	14	10
Advanced Diploma in 3D Animation and Visual Effects	10	10	9
Advanced Diploma in Production Sound	5	5	4
Advanced Diploma in Radio Essentials	27	22	16
Advanced Diploma in Screenwriting: Feature Film	36	20	14
Advanced Diploma in Screenwriting: Series Television	33	18	15
Advanced Diploma in Script Editing and Development	20	15	11
Sub-total	204	147	117

2018 Semester 1 Intake	Applications	Offers	Enrolments*
DEGREE			
Bachelor of Arts Screen: Production – Year 1	202	89	90
Bachelor of Arts Screen: Production – Year 2	-	-	71
Bachelor of Arts Screen: Production – Year 3	-	-	80
Sub-total	202	89	241
POSTGRADUATE			
Graduate Certificate Screen: Cinematography	18	14	13
Graduate Certificate Screen: Creative Producing	12	11	6
Graduate Certificate Screen: Directing	23	14	13
Graduate Certificate Screen: Documentary	9	8	6
Graduate Certificate Screen: Editing	8	8	7
Graduate Certificate Screen: Music	8	8	7
Graduate Certificate Screen: Screenwriting	31	17	14
Graduate Diploma in Radio	25	19	13
Master of Arts Screen – Year 1	72	32	27
Master of Arts Screen – Year 2 (Continuing)	-	-	29
Master of Arts Screen: Business & Leadership – Year 1	9	12	9
Master of Arts Screen: Business & Leadership – Year 2 (Transition from 2017 GCS: Business)	-	-	8
Sub-total	215	143	152
COURSES NOT PROCEEDING			
Diploma in Digital Content: Radio	9	-	-
Diploma in Editing: Avid	14	-	-
Diploma in Production Accounting	5	-	-
Diploma in Screen Business Management	4	-	-
Diploma in Social Media: Content Creation and Distribution	8	-	-
Advanced Diploma in Editing: Reality Television	5	-	-
Advanced Diploma in Production Management	5	-	-
Sub-total	50	0	0
TOTAL	682	390	516
GRAND TOTAL	766	473	586

* Source: Based on submitted Department of Education and Training Enrolment data

Academic Governance

The quality assurance and enhancement of Award Courses at AFTRS is achieved through a process of regulation provided by an Academic Governance Framework that sets out relevant policies, procedures and guidelines and is overseen by the Academic Governance committees and individuals with delegated authorities.

Under the oversight of Academic Board and the Council in conjunction with Executive, the framework oversees the management of School activities including curriculum design, development, approval and review, the development of policies and procedures, the authorisation of offers for award courses, confirmation of progression and graduation, student representation and the review of research ethics proposals. Independent members of the Academic Board are also members of sub-committees to ensure consistent pedagogical guidance and oversight.

The Academic Board met five times in the 2017–18 financial year, reviewing curriculum and accreditation on behalf of the AFTRS Council. It received reports from associated subcommittees, including the Academic Standards and Quality Committee (ASQC), Admissions Committee, and the Student Representative Committee (SRC). It endorsed the graduand lists and made recommendations to the AFTRS Council on the conferral of an Honorary Degree award at the 2018 Graduation Ceremony.

During the period AFTRS undertook a review of the Award Course activities. This was performed by the Director of Curriculum and Student Registrar in consultation with the Executive and Course Leaders. Recommendations from the review supported the consolidation of the AFTRS course offering; to establish a fixed, stable platform for delivery, clarifying the School's offering to potential students and industry with a focus on excellence and high level industry skills. Following the review, the Academic Board endorsed a proposal to suspend offering Enabling (non-AQF), Diploma (AQF 5), Advanced Diploma (AQF 6) and Graduate Certificate (AQF 8) levels from 2019.

The Academic Board approved two major changes to AFTRS curriculum:

- Master of Arts Screen: the subject learning outcomes and the subject names were refined, and the credit point allocation was changed to allow for more time to be given to discipline-specific practice
- Graduate Diploma Radio: will now offer a part-time stream from 2019 onward alongside the full-time offering.

In the period 2017–18, responsibility for managing the framework was shared across the Award Course Division between Student Services and the Education Unit. During this time, the implementation of Academic Governance Framework revisions from 2016 were monitored and reported to the Academic Board. A revised Academic Governance Framework has been developed in response to the recommendations, providing greater clarity of the functions, policies and procedures that make up the academic governance of award courses, and will be implemented from FY2018–19.

During the period there were several key policy and procedure developments. These included:

- New Course Development and Approval (and associated forms)
- Course Suspension, Termination & Closure Procedure
- Subject Evaluation Guidelines
- Assessment Management Guidelines.

Educational Compliance

AFTRS continues to comply with all relevant legislation, guidelines and regulations including the *Higher Education Support Act 2011*, the *Australian Qualifications Framework* and the *Tertiary Education Quality and Standards Agency (TEQSA) Standards Framework 2015*.

The School's educational compliance and reporting functions include the regulatory reporting of enrolments and completions, FEE-HELP estimates and the annual Provider Information Request to TEQSA.

In November 2017, AFTRS staff attended TEQSA's annual conference with its key themes being students, quality and success. Staff gained valuable insights into how TEQSA views its key purpose of protecting student interests.

In early 2018, AFTRS' application was approved for registration on the Commonwealth Register of Institutions and Courses for Overseas Students (CRICOS) to be able to accept international students into its full-time Master of Arts Screen course. A pilot rollout has now commenced with a small number of places being offered to successful international applicants for the 2019 intake.

During the 2017–18 year, the Department of Education and Training announced more changes to legislation in the higher education sector.

The federal government's advisory body, the Higher Education Standards Panel, released 14 recommendations from its *Improving the Transparency of Higher Education Admissions* report. In its three-year implementation plan, it directed providers to commence making several changes to its applications and admissions information and processes with a view to standardising such information across the sector. The changes would ultimately allow applicants to make better informed choices about institutions and courses of study. AFTRS has complied with all requested changes thus far.

In June 2018, the Compliance and Project Manager also attended a series of workshops, held by the Department of Education and Training in Canberra, to understand the recent legislative changes announced and how they affect AFTRS. This information was shared with relevant staff within the organisation.

Graduation 2017

In 2017, AFTRS held two consecutive Graduation Ceremonies on Friday 13 October and Friday 20 October at Hoyts Cinemas and AFTRS Theatre in the Entertainment Quarter, Moore Park.

Highlights from the ceremonies were a special keynote address from AFTRS Alumna Abi Tabone and AFTRS Chair Russel Howcroft.

Abi Tabone is the Business and Development Executive at Midwinter Films. She has recently co-produced *The Butterfly Tree* and was successfully selected for 2017 Screen Forever's mentorship program *Ones To Watch*. With over 20 years' experience in entertainment, working in technical production, Abi's career has spanned theatre, events, television commercials, television shows and feature films. Abi holds a Masters in Screen Arts and Business, a Graduate Diploma in Producing from the AFTRS.

Graduation 2018

In 2018, AFTRS held a Graduation Ceremony on Friday 20 April at the Seymour Centre in Chippendale.

A ceremony highlight was Bridget Ikin accepting an honorary degree (Doctor of Arts). Bridget is a passionate champion of new and innovative filmmaking.

Bridget has produced award-winning films, short films, documentaries and moving image projects over many years in both Australia and New Zealand, including *An Angel at My Table*, directed by Jane Campion, *Look Both Ways*, directed by Sarah Watt, *Sherpa*, directed by Jen Peedom and *Crush*, directed by Alison Maclean.

She also collaborates with exceptional artists on multi-screen projects, including with Angelica Mesiti (recently selected as Australia's artist for the Venice Biennale 2019) and Hossein Valamanesh.

Bridget has been Head of SBS Independent, commissioning more than 400 hours of distinctive Australian television programming, and was the Associate Director – Film, of the Adelaide Festival 2002, Peter Sellars. During 2005-06, she was a feature film Evaluation Manager at the Film Finance Corporation (FFC, now Screen Australia). She has also been a long-serving board member of the South Australian Film Corporation.

AFTRS and the Delegation of the European Union to Australia re-established the EU Film Award 2018, which was awarded to graduate of the Bachelor of Arts Screen: Production, Imogen McCluskey. Presented by Nick Pedley on behalf of the Ambassador of the Delegation of the European Union to Australia, the award gives Imogen the opportunity to attend the screening of her film, *Gem*, at a European film festival this year.

Mariam Belle received the Southern Cross Austereo (SCA) Fellowship, a prize that included a paid internship, leading to full-time employment.

For the full list of AFTRS 2017 and 2018 Graduates, please see Appendix 3.

Student Radio Achievements

AFTRS Alumna and former lecturer – 2SER General Manager Melanie Withnall (Graduate Diploma in Commercial Radio Broadcasting – 2003) accepted Silver and Bronze awards on behalf of 2SER FM, Real Radio, at the 2018 prestigious New York Festivals International Radio Program Awards.

AFTRS Alumna Ellie Parnell (Graduate Diploma in Radio – 2017) was also a finalist award winner at New York Festivals' World Radio Awards for her documentary *Weird Ways to Watch Movies*.

AFTRS Alumnus and current guest lecturer – SCA Podcast One Producer, Alex Mitchell (Graduate Diploma in Radio Broadcasting – 2012) won Australia's Podcast Award in the category of Technology and Science for *The Next Billion Seconds*.

AFTRS' Radio Alumni were once again successful at the prestigious Australian Commercial Radio Awards for 2017. They include:

- Tim Blackwell
Best On-Air Team, Metro FM
Graduate Diploma in Commercial Radio Broadcasting, 2001
- Kent Small
Best Entertainment/ Music Presenter
Graduate Diploma in Commercial Radio Broadcasting, 2003
- Stephen Cenatiempo
Best Talk Presenter
Graduate Diploma in Radio Broadcasting, 2010
- Mathew Heap
Best Show Producer Entertainment/Music
Graduate Diploma in Commercial Radio Broadcasting, 2012
- Adam Williscroft
Best Digital Radio Format, 'Buddha Radio'
Commercial Radio Programming, 1990
- Joe Groth
Best Music Special – Country
Graduate Diploma in Commercial Radio Broadcasting, 2012.

Student Film Achievements

AFTRS enters films into domestic and international film festivals to support the work of students. This year 24 films were selected for 41 festivals worldwide. A total of 57 screenings resulted in five awards.

One of the highlights this year was AFTRS' return to the prestigious Cannes Film Festival. *Dots* (Eryk Lenartowicz, Master of Screen Arts 2017) was selected for the Cinéfondation section from 2,426 submissions from film schools across the world with 14 countries on four continents represented in the final program of only 17 films. *Dots* was the only Australian film in this section.

For the full list of AFTRS Student Film Achievements, please see Appendix 8.

AFTRS student films were again presented at the annual Cinema des Antipodes screenings in France. The special designated non-competitive program of Australian and New Zealand films runs alongside the official Cannes Film Festival, with a dedicated AFTRS showcase inside The Palais des Festivals et des Congrès. This year the following films were selected:

- *Cattle* (Kerinne Jenkins, Master of Screen Arts 2017)
- *Leg It* (Rachel Mackey, Bachelor of Arts Screen 2016)
- *Milk* (Mairi Cameron, Master of Arts, Film and Television – Directing, 1998)
- *Peel* (Jane Campion, Diploma in Directing 1983)
- *The Dam* (Brendon McDonall, Master of Screen Arts 2014).

AFTRS partners with The Asia Society in New York to present Australian Short Film Today with screenings in New York, London, Paris and more. This year the following three films were selected to screen:

- *The Dam* (Brendon McDonall, Master of Screen Arts 2014) – won Audience Award, London
- *Peel* (Jane Campion, Diploma in Directing 1983)
- *At Midnight* (Amber McBride, Graduate Diploma in Documentary 2014)
- *The Heart Thief* (Ella Rubeli, Graduate Diploma in Documentary 2014).



Dots, 2017 | 23'10

Director

Eryk Lenartowicz

Writer

Eryk Lenartowicz

Producer

Rebecca Janek

Cinematographer

Ramy Daniel

Sound Designer

Alex Cake

Sound Mixer

Alex Cake

Editor

Joshua Webber

Composer

Damien Lane

Production Designers

Thom Muir, Yvette Underwood

Costume Designers

Thom Muir, Yvette Underwood

Music Score

The Funky Fungus

Production Company

Australian Film Television and Radio School

Cast

Andrew: Alan Dukes

Marge: Lucy Bell

The Stranger: Eryk Lenartowicz

Vincent: Edan Lacey

Paul: Terrence Antoniak

Lady: Heather Mitchell

Barbara: Anita Hegh

Doctor: Tony Bonner

Billy: John Harding

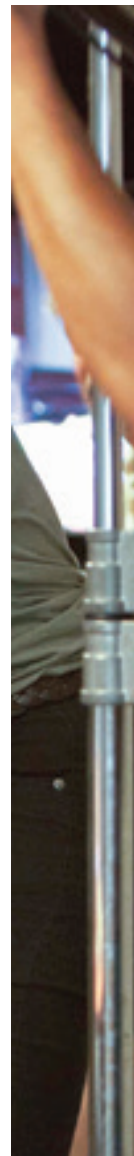
Mechanic: Nick Masters

Man in White #1: Steve Maresca

Synopsis

People start dying after the arrival of a mysterious stranger in a small Australian town. Despite this, the local police officer is too preoccupied by his dream Mercedes to pay attention to the deaths surrounding him.

AFTRS Open



These courses focus on finding talent, supporting talent and developing talent as set out in the School's strategic plan.

Taught by industry professionals, the courses and initiatives vary in duration, level and content. They reflect current media industry practices, are practical and simulate professional environments.

AFTRS Open courses and initiatives are continuously monitored to ensure quality and relevance.

In 2017–18, AFTRS Open ran 340 short courses for 5,289 participants (additionally the Indigenous Unit ran 18 courses for 84 participants). This included courses for media industry professionals, individuals aspiring to a media career, emerging talent, international media practitioners and a number of corporate and government clients.

In addition to providing quality learning and forging new partnerships, AFTRS Open also generates non-government income to help support the School's strategic plan.

Many of AFTRS' short course programs are delivered in partnership with industry guilds, local and international companies and agencies, including: Screen Australia, Screen Producers Australia (SPA), Shanghai Media Group, and the screen agencies in each Australian state.

AFTRS Open covers three main areas:

- 1 Industry Skills Training including Short Courses and Industry Certificates
- 2 Outreach Initiatives and Workshops to attract a diversity of storytellers
- 3 Corporate Partnerships to generate revenue through corporate training, international programs and sponsorships.

06

Industry Short Courses

The Industry Program delivers quality short courses to emerging and established media practitioners. This long-running program is well regarded for being up-to-date with industry practice and trends.

In 2017–18, the Industry Program ran a total of 161 courses for 2,406 participants (including International courses).

Highlights included:

- Pitching Classes with Marion Farrelly and Alison Black
- Writing for Hollywood: masterclass with John Collee
- Directing Classes with Daina Reid and David Caesar
- Summer School program
- A range of specialist classes including Social Impact Documentary and Dialogue Writing.

In response to industry feedback, AFTRS developed new courses in Podcasting, Social Media Video, and Multiplatform Story and Design.

The year-long, blended-learning Radio Program and Content Directors course held an inspiring two-day residential workshop where senior staff from radio networks ARN, ABC, NOVA and Power FM shared their knowledge and experience.

Partnering with SPA, AFTRS delivered Open Program masterclasses and business essentials workshops in Sydney, Melbourne, Hobart, Brisbane and Perth. We worked with the relevant state screen agencies to train participants in sought-after business skills.

We also partnered with Film Victoria to deliver the *Make It!* event in Melbourne – a conference for early career screen creators featuring over 80 industry practitioners sharing skills and knowledge and networking opportunities.

AFTRS Open has enjoyed working with international organisations to deliver customised training programs, including:

- A one-year course aimed at mid-career producers for the New Zealand Film Commission – The A to Z of Producing in New Zealand with key lecturer, Sue Maslin
- A four-week intensive with the Shanghai Media Group, training 25 Chinese industry practitioners in Sydney
- A one week intensive for the Shanghai Media Group held in Shanghai.

AFTRS Open also delivered 20 online courses to 245 students in Podcasting, Directing, Screenwriting, including Writing for Television, and Mobile Content Creation.

Our highly successful summer school attracted aspiring students and industry professionals looking to update their skills. The one- to two-week courses ran during the academic holidays using the School's technical facilities. Courses included Intensives in Screenwriting, Presenting, Editing, Camera, Prop Making, Filmmaking and Radio.

Industry Program

This year we began developing a new range of Industry Certificates informed by input from Industry Advisory Panels. Four Industry Advisory Panels were established to ensure AFTRS' Industry Training is relevant and meeting skills gaps for both employers and individual students. AFTRS' Industry Advisory Panels comprise high-profile individuals and representatives of media industry employers. They are divided into four areas: Production and Content, Craft, Radio and Podcasting, and Business Innovation.

The panels will formally meet twice a year and provide ongoing informal input. Their role is to provide ideas and advice and to validate AFTRS' Industry Certificates. Some of the Industry Certificates being offered in 2018 are Digital Producer, Production Management: TV Unscripted, Colour Grading (Resolve), TV Assistant Editor and Camera Assisting.

The first meetings of the four Industry Advisory Panels were held from 29 May to 13 June 2018. These two-hour meetings were recorded, and their insights subsequently used to inform the School's offering and curriculum design.

For list of panel members, please see Appendix 7.

Outreach

AFTRS' Outreach programs will ensure that the next generation of storytellers are drawn from the broader Australian society. Individual Outreach programs are crafted in consultation with the targeted community group. They aim to equip emerging creatives with key screen and media skills. Core Outreach projects include Community Workshops, Talent Camp and Media Lab.

AFTRS Outreach increases screen literacy and inspires creativity across a broad cross-section of the community. The programs are also a vehicle for positive social change.

Community Workshops

In 2017–18, AFTRS partnered with five community cultural organisations to create tailor-made workshops attracting 133 participants. These included:

- Partnership with Information and Cultural Exchange (ICE) on Produce Perfect, a series of masterclasses for emerging screen producers in western Sydney. Several projects were then selected for mentorships with ABC and SBS
- Radio Drama workshop for young creatives in partnership with Sydney Story Factory and UNSW ASPIRE
- Career Taster Day for Year 9 and 10 students in regional NSW (Dubbo)
- Writing a Short Film workshop at ScreenWave International Film Festival (Coffs Harbour)
- Modern Cinematography workshop in partnership with Screenworks (Byron Bay).

AFTRS again partnered with Bus Stop Films where approximately 50 filmmakers with intellectual disabilities attend weekly workshops and fortnightly screenings at the AFTRS campus as part of a year-long program. The student's complete drama and documentary productions as part of their studies.

Talent Camp

Talent Camp is a national project, in partnership with Screen Australia and all state screen agencies, that supports the skills and career development of emerging creatives from diverse backgrounds.

Talent Camp specifically targets emerging creative talent from under-represented communities with reference to First Nations people, cultural and linguistic diversity (CALD), disability, sexual orientation, gender identity, geographic disadvantage and socio-economic status.

Initiated and managed by AFTRS, Talent Camp was launched in June 2017 with 300 applications received nationally. Up to 15 applicants were selected to participate in each of the seven state-based intensive Talent Camp workshops, totalling 100 participants nationally. The Workshops, held over five consecutive days from September to November 2017, included story development, creative producing and career pathways.

Working with state screen agencies post-workshop, Talent Campers were offered a range of opportunities, where available, including internships, placements, further skills development and production funding.

In early 2018, all Talent Campers were invited to apply for the National Talent Camp, with 15 participants selected (two from each state) for the five-day program held at AFTRS in May. The intensive program included masterclasses and one-on-one script development mentoring with industry leaders. On the final day, participants were introduced to some development executives to forge production opportunities.

In the upcoming year, three National Talent Camp scripts will be selected for production along with mentoring and cash support.

Talent Camp draws on the recommended Practitioner Initiatives outlined in AFTRS' *Inclusive Pathways Framework for Screen Storytelling Talent*.

Media Lab

AFTRS Media Lab was launched online nationally in April 2018.

Media Lab extends the reach of AFTRS' education and training into primary and secondary schools and positions AFTRS as a leader in Media Arts education. Media Arts is now a stand-alone Australian curriculum subject for students from K to 12. AFTRS' Media Lab offers a range of free resources to teachers and students, regardless of location and socio-economic profile, levelling the playing field for future generations.

Teachers can now access complete lesson plans for five media subject areas: filmmaking, documentary, stop motion animation, podcasting and screenwriting. Teachers can choose to follow the program as designed or mix and match content to suit their students' interests. The resource also features Australian screen examples, instructional videos, ethical dilemmas and case studies. The resource has been eagerly received by educators.

The Media Lab initiative also offers professional development workshops for teachers, available both online and at our Sydney campus.

AFTRS plans to further develop the Media Lab resource through strategic partnerships and ongoing consultation with educators.

Schools and Youth Programs

The Schools and Youth Programs provide short course training for primary and secondary schools teachers and students during school holidays. In 2017–18, AFTRS offered 73 courses for over 1,300 teachers and students.

There was a reduction in the number of school workshops offered at AFTRS during this time as we transitioned to the online and more broadly accessible Media Lab program. In this final year of the Schools Program, six schools travelled to AFTRS with 547 students participating in both short and intensive media workshops.

In 2017–18, the popular school holiday program was reshaped to provide a greater emphasis on courses for teenagers who are more likely to consider tertiary study. The most popular workshops include our intensive film productions, stop motion and digital animation. HSC Video is also very popular with a number of students choosing to apply for AFTRS BA Screen: Production.

The Schools Advisory Committee continues to provide expert advice on Media Lab and school holiday and youth programs to ensure educational value and suitability. The committee draws on a broad range of experience from primary and secondary schools, the public, independent and Catholic sectors. As at June 2017, the Committee members were Matt Clausen, Margot Bowen and David Chapman, with Dr Miranda Jefferson retiring as Chair in May 2018.

Corporate Partnerships

In 2017–18, AFTRS Open completed a program review which resulted in the development of a business strategy to position AFTRS Open for future growth in corporate, government and international training partnerships.

AFTRS' expertise in storytelling, audience engagement and communication continue to be a core focus to this strategy providing organisations with an opportunity to learn industry best-practice media literacy skills.

Revenue from corporate and international training partnerships support AFTRS' core activities and adds value to AFTRS and the media industry more broadly by: profiling AFTRS' Brand, extending AFTRS' networks, attracting additional revenue sources i.e. scholarships, leveraging outreach and providing partners for AFTRS' new initiatives and innovation programs.

Clients in 2017–18 included media companies, government departments, listed companies and not-for-profit organisations. AFTRS runs ongoing training for the customer service staff of major transportation companies. This continues to deliver great results, assisting cultural change for a range of organisations and benefiting the broader community.

Indigenous Unit



AFTRS represents the Nation's voice and has a social responsibility to encourage diverse voices, inclusive of the Aboriginal and Torres Strait Islander peoples who are the world's longest living culture. AFTRS' Indigenous Unit is embedded within the strategic plan and supports the continued awareness and growth of Indigenous media practitioners and best practice. The Indigenous Unit in partnership with industry and community, develops and promotes craft-based programs and creates pathways for incoming students.

These pathways have seen continued growth within the Indigenous student cohort. In 2017–18, 26 Indigenous students were enrolled in our award courses.

Indigenous student journey: Promoting excellence

With a focus on the Indigenous students' journey at the School, we have an Educational Mentor to inspire a passion for learning and an Indigenous Identified position in the Student Centre to support learning. Continued Indigenous cultural awareness training is offered to all staff and the Unit uses its specialist knowledge to support all AFTRS' departments.

The Elder in Residence, Uncle Bruce Pascoe, continues his role developing our cultural awareness and First Nations knowledge.

In its second year, the Koori Club provides a community for all Indigenous undergraduate and postgraduate students. It recently offered personal development sessions on Building Resilience. This assisted students facing challenges while studying and prepared them with the skills required to achieve at a high-level.

Some Koori Club gatherings included: Screen Australia's Indigenous Department 25-year anniversary celebration at Sydney Film Festival (SFF), Sydney Theatre Company (STC) community performance of *Blackie Blackie Brown*, National Aboriginal and Islander Skills Development Association Dance College (NAISDA) Graduation performance and Bangarra's community performance of *Dark Emu*, to name a few.

Student Accessibility/Outreach

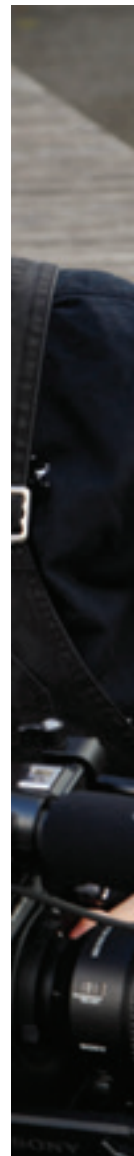
In 2017–18, AFTRS offered 18 Indigenous Scholarships and 14 Indigenous subsidies for Open short courses. Through tailored initiatives, the School delivered workshops across the nation to remote, regional and urban Indigenous participants.

In response to Screen Australia's Gender Matters, we began the pilot initiative *Drawing out Story* – an introduction into filmmaking for Remote Aboriginal Women (RAW). And after identifying a clear skills gap within the story room another initiative was delivered nationally called *Shut Up and Write* – targeting Indigenous Screen storytellers for the television story room. These initiatives are delivered to enable Indigenous people to further their craft skills to tell their own stories in key creative positions.

Collaboration: Indigenous Screen perspectives and practice

In collaboration with leading industry practitioners, the unit has created best practice resources in the Indigenous Screen space. We continue to provide insights into this space for other agencies and institutions. The AFTRS curriculum continues to focus on encouraging diverse representations on screen, including authentic Indigenous representation in all content creation.

Collaboration and Engagement



08

AFTRS recognises that a healthy screen sector requires a constant influx of ideas, new partnerships and unexpected outcomes.

AFTRS recognises that a healthy screen sector requires a constant influx of ideas, new partnerships and unexpected outcomes. Our values emphasise the importance of working together in a spirit of generosity to support creative practice and the health of the industry.

The school continues to build capacity and relationships in the screen and broadcast industries through collaboration and engagement activities.

We work with diverse creative practitioners, agencies, commercial companies, guilds, broadcasters and other educational institutions in creating new work and sharing platforms for the distribution of content.

For example, we have developed new forms of creative work with the ARTS8 Community of Practice. We also partnered with our national broadcaster the ABC, *The Other Art Fair*, Australians in Film and Virgin Australia and to create new platforms for student work.

ABC iview

After launching a partnership with ABC iview in 2017, AFTRS has continued to present new programs throughout the year featuring student and alumni films. This year we partnered with the online platform to present programs for National Children's Week, NAIDOC Week, Mardi Gras, a Comedy Special and more.

To date, these programs have accumulated more than a quarter of a million playbacks, providing a great avenue for our newest storytellers.





ARTS8 Community of Practice

In June 2018, AFTRS ran a collaborative workshop launching the third Collaborative Project for ARTS8, on the theme of flight. The workshop was held at the National Institute of Circus Arts in Melbourne.

ARTS8 is the Australian Roundtable for Arts Training Excellence and comprises the eight national elite performing arts training organisations: the Australian Ballet School (ABS), the Australian National Academy of Music (ANAM), Australian Youth Orchestra (AYO), Flying Fruit Fly Circus (FFFC), National Aboriginal and Islander Skills Development Association Dance College (NAISDA), National Institute of Circus Arts (NICA), National Institute of Dramatic Arts (NIDA) and AFTRS.

From each training college, one staff member and two students contributed to the project. BA Screen: Production students Rebecca Sawyer (BA Year 1) and Mimi Rosenbaum (BA Year 2) were selected as participants. Additionally, AFTRS selected two students, Simon Croker (BA Year 3) and Nathaniel Kelly (BA Year 3), to shoot the “behind the scenes” documentary, post on Instagram and record the final performance.

Australians in Film

Our partnership continues with Los Angeles-based Australians In Film (AIF), a not-for-profit organisation supporting and promoting Australian screen talent and culture in the United States.

Each year AIF presents AFTRS alumni and student films to the broader industry, curating their short films to Australian feature film screenings in Los Angeles. Once a year, AIF also present a dedicated AFTRS showcase at the Chaplin Theatre at the historic Raleigh Studios. This is another opportunity for students and alumni to have their work seen by US industry.

In 2016, AIF launched Charlie's, a dedicated work and networking space within Raleigh Studios for the Australian filmmaking community in Los Angeles. AFTRS is one of the co-funders of this space (along with Screen NSW, Screen Queensland and Film Victoria), which means our alumni can use the creative workspace to conduct business, collaborate and network when in the United States.

David Lynch Exclusive Australian Q&A

Revolutionary filmmaker David Lynch joined us via Skype from Paris for a Q&A with AFTRS students. Over the course of this hour-long conversation, David generously answered questions about everything from *Twin Peaks* to his current influences. The video recording was posted on the AFTRS YouTube channel and attracted over 200,000 views worldwide, reinforcing the School's position as an international player.

Digital Hub and Broadcaster

Thanks to the quality of the content, the School's connection to industry and strategic marketing campaigns, AFTRS has become a digital hub for local screen and broadcast practitioners. The AFTRS YouTube channel has clocked 1.5 million views with 2.9 million minutes viewed in total. Some of the most popular streams are: *Top Tips* series, masterclasses, student films and the student-made web series *What's Your Flava?*

The Other Art Fair

This year again AFTRS partnered with Sydney's *The Other Art Fair* to present student and alumni films in the form of a VR lounge and our own Red Room Cinema – an intimate theatre where patrons could relax and enjoy a movie among the hustle of the fair. *The Other Art Fair* attracts over 10,000 art lovers across two events at Sydney's Technology Park, another opportunity to promote student and alumni work, and the School.



Top Tips

A collection of short videos packed with invaluable advice from local and international industry practitioners directed at emerging creatives. Guests have included David Wenham, Gurinder Chadha, Miranda Harcourt, Rowan Woods and Charlie Clouser. The series has attracted over 450,000 views so far and has been used as a learning and teaching resource by Screen Australia, the state screen bodies, a range of industry guilds, as well as other secondary and tertiary education institutions.

What's Your Flava? Web Series

This slow-cooked, speed-dating show was created by a team of Bachelor of Arts Screen: Production students in their second year. Throughout the series, we follow eight young bisexuals as they look for love, friends or something a little spicier. They clash, laugh and flirt their way through three courses – the whole time gaining a unique insight into what it is like to grow up and experience romance as a young bisexual person. The series built up a loyal fan base of highly engaged young adults almost immediately. To date, the six episodes have been viewed more than 300,000 times.

Virgin Australia In-Flight Entertainment

Since 2016, AFTRS has partnered with Virgin Australia to showcase student and alumni films to in-flight audiences on domestic and international flights. This year's programs included World Refugee Day, International Women's Day, Academy Awards® 2018 – Oscar® Nominated Student Films and a Halloween Special.

This year we also launched the Virgin Australia Scholarship. This \$20,000 annual scholarship is on offer for three years from the beginning of the 2018 academic year. The scholarship assists one student a year with course fees and living expenses and is open to applicants outside of NSW to encourage talent from all corners of the country to apply. Virgin also supports the successful applicant with a return flight to Sydney.

“We are excited to be partnering with the AFTRS to foster new talent and develop future filmmakers. Virgin Australia is proud to support the local communities that we work in and it's inspiring to see the wonderful work of AFTRS students recognised as part of our on-board In-Flight Entertainment.”

Tash Tobias, Virgin Australia General Manager In-flight Experience

Public Programs

In 2017–18 AFTRS held more than 50 events and public programs, with more than 5,200 attendees and almost 12,000 people watching the live stream on the AFTRS website and Facebook page:

Number of events/public programs: 52

Number of attendees: 5,250+

Number of live stream views: 11,485

AACTA Awards Meet the Nominees

AFTRS presented Meet the Nominee events with AACTA on 3 and 5 December 2017.

Australian Academy of Cinema and Television Arts (AACTA) Awards nominees shared their insights into the 2017 nominated productions and the latest industry trends.

Eight events were held across different disciplines, as well as in conversation sessions focused on film production in India and China. More than 400 people attended the sessions over the two days and included special guests.

For full list of special guests, please see Appendix 4.

Cli-Fi: Big Ideas for the Small Screen

'Cli-fi', or climate-fiction, is developing as a small screen genre.

Cli-Fi: Big Ideas for the Small Screen was a one-day forum bringing together prominent national and international climate scientists to address Australian screenwriters and showrunners. The event presented independent TV writers and creatives with facts and forecasts from leading scientists and thinkers in the climate change space, to encourage the creation of TV drama series and telemovie proposals.

For full list of guest speakers, please see Appendix 4.

Masterclass with Assistant Professor Alrick Brown

In conjunction with the Office of Public Affairs for the Consulate General of the United States of America, AFTRS hosted a masterclass with Alrick Brown, Assistant Professor of Undergraduate Film and Television at NYU.

In Celebration of Black History Month, Alrick presented a lecture on the history of African American cinema – the African American image in cinema and general filmmaking from script to screen.

Alrick is an award-winning writer and director, who found his medium, film, after visiting the slave castle of Elmina, in Ghana, during a two-year tour with the Peace Corps in Cote d'Ivoire. A highly sought public speaker, Alrick's work draws on deep social insights and a commitment to social, political and economic justice through the craft of storytelling.

RE:FRAME

Recognising and exploiting the opportunities that emerge in these turbulent times is essential for the survival of content production in Australia.

AFTRS launched RE:FRAME in November 2017, a training initiative for the media industries focused on growing their innovation, business and potential.

The event showcased creative and technology thought leaders and media practitioners who are leading with new approaches, business models and thinking in navigating the never-ending disruption impacting the screen and broadcast industries.

For full list of special guests, please see Appendix 4.

Safer Workplace Strategies Forum

This half-day forum, live streamed nationally by Foxtel, featured a panel of experts who spoke on bullying, harassment and assault within the context of the film and television industry. The Panel looked at a practical toolkit which encompasses safety, workplace rights and responsibilities and best practice.

For full list of guest speakers, please see Appendix 4.

Screen Diversity and Inclusion Network Launch

The Screen Diversity and Inclusion Network (SDIN) seeks to improve the diversity of talent, backgrounds and influences that are shaping Australian screen content, and reflected by it.

Established as an initiative of AFTRS CEO Neil Peplow, who was the inaugural Chair, the SDIN is made up of broadcasters, screen agencies, business associations, guilds, and education and training organisations committed to improving the diversity of the Australian screen industries. In 2017, the SDIN held launch events in Sydney, Melbourne and Fremantle in West Australia as well as an industry breakfast at the Screen Forever conference.

The launches featured a showcase of creative talent from under-represented groups and some of the great organisations working with them, as well as profiling some new opportunities, initiatives and partnerships across the industry. Speakers included senior representatives from SDIN member organisations alongside representatives from CuriousWorks, Information and Cultural Exchange (ICE), Accessible Arts, Urban Theatre Projects, Diversity Arts Australia, Open Channel, Multicultural Arts Victoria, Arts Access, Footscray Community Arts Centre and DADAA.

The SDIN Screen Forever Breakfast featured special guest Deborah Williams, CEO of the UK's Creative Diversity Network. Deborah shared her insights and experience with the Australian SDIN network, including the development of an industry-wide diversity measurement system Project Diamond.

Screen Forever Conference

Neil Peplow CEO of AFTRS chaired the 2017 Screen Forever Advisory Board and delivered the opening address.

AFTRS Applied Innovation and Research division and Screen Audience Research Australia (SARA) presented *Reading the Audience's Mind: The Art and Science of Biometrics*. Biometrics is a technology that enables us to measure physiological and emotional responses to stimuli in real time.

Moderated by Sebastian Chan, Chief Experience Officer ACMI, the panellists Neil Peplow, Penelope Thomas and Tom Lobban discussed the benefits and impact this revolutionary technology will have on screen business, with a focus on methodologies best practice, several pilot studies and accompanying visuals.

As part of the SDIN, AFTRS produced and presented *Conscious Competence: good practice in inclusive screen work*. This session focused on how to practically apply inclusivity in screen productions to ensure under-represented groups are part of the creative mix and why it is important for the sustainability of the industry.

Moderated by Gary Paramanathan (Engagement Coordinator, AFTRS), panellists included Deborah Williams (Executive Director, Creative Diversity Network), Cátia Malaquias (Director, Attitude Foundation), Sally Riley (Head of Scripted Production, ABC) and Pearl Tan (Founder and Director, Pearly Productions).

Speed Networking

AFTRS' popular Speed Networking event made a return again in 2018, as part of Vivid Ideas 2018. Following in the footsteps of previous events run by Metro Screen, this session provided an important opportunity for individuals – including emerging practitioners – in the screen and broadcast sector to meet and network, and potentially form teams with the aim of producing collaborative work.

TV Talks

TV Talks continues to be a popular networking forum for television professionals to discuss and debate industry-related issues.

In 2017–18, AFTRS hosted nine sessions attended by 750 practitioners from across industry. Topics included top women to watch.

For a full list of guests, please see Appendix 4.

Teaching Staff and Guest Lecturers: Industry Practitioners

AFTRS remains closely connected to the industry by employing screen and broadcast practitioners as teachers and lecturers. Teaching staff members use their professional experience, networks and connections to ensure the currency of their courses, and their ability to guide student development and the School's activities. AFTRS' reputation for excellence also attracts leading industry practitioners as guest lecturers in award courses and AFTRS Open short courses.

For full details of Industry Practitioners, please see Appendix 7.

Industry Guilds, Associations, Festivals and Conferences

AFTRS supports a range of cultural and screen activities within and beyond the walls of the school, maintaining close relationships with screen and broadcasting guilds, societies and associations, as well as arts and cultural festivals and organisations.

For full details of festivals and AFTRS-supported events, please see Appendix 5.

Industry Use of AFTRS' Facilities

As part of its ongoing connection with industry, AFTRS encourages the use of its facilities for non-commercial activities, such as networking events, auditions, rehearsals, conferences, screenings and meetings.

In 2017–18, different industry groups used AFTRS' facilities on 114 occasions. The groups included alumni, production companies, industry guilds and associations such as the Australian Directors Guild, Australian Screen Editors Guild, Australian Cinematographers Society, Australian Writers' Guild, SBS, NITV, Ozdox, AFI/AACTA and the ABC.

For a full list of industry use of AFTRS facilities, please see Appendix 6.

Applied Innovation Research



09

The *Australian Film, Television and Radio School Act 1973* Section 5 1 (b), requires AFTRS 'to conduct and encourage research in connection with the production of programs'.

As part of AFTRS' vision to be the reference point for innovation in screen, sound, and story-making, globally, AFTRS supports the creativity and capacities of students, industry practitioners and partners through applied research projects.

AFTRS Applied Innovation Research projects experiment and innovate around technology, storytelling and the audience experience to benefit screen practice, new business models and creative education.

AFTRS Corporate Plan includes a commitment to run applied industry innovation projects, to explore new applications of technology and creative practice and resource the industry with the latest insights, access and innovative ideas.

These insights generate applied knowledge and empower AFTRS students, staff and the broader screen and broadcast industries to be future-focused in their approaches to creative practice. We want our expertise to support a thriving industry, in which audiences are engaged with great Australian content, however it is delivered.

In conducting research and experimentation around technology and storytelling, AFTRS seeks to:

- Achieve practical outcomes for the screen arts and broadcast industries
- Enrich, and be enriched by, the AFTRS teaching program
- Draw on and build partnerships and industry expertise
- Communicate findings to the screen industry and beyond.

In 2017–18, these projects have included:

- *Precipice*: binaural production techniques for podcast that has led to a commission with Virgin Australia
- Biometrics: applications of new measurement tools for audience engagement that was used on two hugely successful Australian TV series
- CSIRO Data61: exploratory workshop on developing new audience engagement analysis tools based on publicly available social media feeds.

Precipice

In 2016, the Applied Industry Research Unit at AFTRS commenced work on the School's second creative innovation project (the first being *VR Noir*, a virtual reality narrative showcased at Vivid Sydney 2016). The idea was to explore binaural recording technology and create the pilot episode of a non-narrated fictional podcast composition by experimenting with binaural recording methods and audio narrative sound mixing techniques and composition. To do this, the unit designed a research strategy for a team of School and industry collaborators to apply an iterative methodology and test established filmmaking practices for dimensional audio storytelling.

The purpose of the *Precipice* project was to:

- 1 Establish a fictional realm for the exploration of a non-narrated 3D audio narrative
- 2 Research and test the boundaries of binaural recording methods and compositional sound mixing
- 3 Create a 20-minute, highly textured, non-narrated, 3D narrative composition for earbud-headphone podcasting
- 4 Share project outcomes with the public, industry and education sector.

Precipice was developed in collaboration with lecturers and students from across disciplines within the school and the outcomes were profiled to all AFTRS students and staff.

Precipice has attracted sponsorship support for subsequent episodes from Virgin Australia who plan to launch all three episodes as part of their in-flight entertainment in 2018. It was profiled at the March 2018 RadioDays European conference in Vienna.

Biometrics

Biometrics is a technology that enables researchers to measure physiological and emotional responses to stimuli in real time using biosensors. Danish Broadcaster DR have used it successfully to inform television series *The Bridge*, *The Killing* and *Borgen*. In 2015, AFTRS set out to provide the same powerful source of information for the Australian screen and media industry. AFTRS Applied Industry Research Unit worked with iMotions to establish a Biometrics Lab and test its use in a variety of ways across screen and broadcast practices.

More recently AFTRS partnered with Screen Audience Research Australia (SARA) and conducted industry-commissioned projects on the pilot episodes of two national television dramas. This collaboration helped to refine the way biometrics could be used for audience engagement in meaningful ways. The team developed a mixed methodological approach that can be embedded into the editorial process of measurable media content, combining qualitative and quantitative methods, and using biometrics data as a diagnostic tool.

The purpose of the Biometrics project was to:

- 1 Test quantitative biometric measurement of audience engagement against qualitative audience self-reportage for predicting the short term and long-term effects of film
- 2 Gather and analyse biometric response data and self-reportage data from a representative sample group viewing two short films
- 3 Evaluate which metrics are most suitable for the drama genre
- 4 Identify correlations between emotional responses and recall rates.

The study approach and findings were shared with industry at major conferences including Screen Forever and Mumbrella 360.

CSIRO Data61 Data Ideation workshop

AFTRS and CSIRO's Data61 ran an ideation workshop on how Data61's tools in social media feed aggregation and linguistics-based sentiment analysis could provide new insights into audience engagement. The workshop included research, audience and digital engagement experts from AFTRS, Data61, Screen Australia, SevenWest Media, the Australia Council, The Design Embassy and the ABC.

The workshop sought to explore and reveal:

- 1 An understanding of the current landscape
- 2 The various stakeholders and user needs
- 3 An identification of the application of content to develop possible use cases.

The workshop report is being used to explore feasibility around a major collaborative research project to commence in 2018–19.

School Resources /Technology and Infrastructure



AFTRS School Resources and Finances & Technology divisions establish, maintain, monitor and enhance processes, systems and infrastructure that ensure the efficient and effective operations of critical service areas within the School. The Divisions seek to ensure a programmatic and long-term planning approach to the use of resources, equipment, technology and finances to ensure that these strengths and capacities achieve AFTRS' goals and objectives.

Jerzy Toeplitz Library

We transformed The Jerzy Toeplitz Library this year to increase engagement with its users. This process started with a review of the Library including the space, staff roles, policies and procedures, services and marketing.

The Library space was overhauled, policies were reviewed and updated to meet the current needs of all library patrons and new services established, such as Curated Collections (e.g. NAIDOC Week, The Spirit of '68 and The Female Gaze), staff picks and Weekly Information Power Sessions, new marketing policies were put in place for Facebook and Instagram which included the merger of the AFTRS Library Facebook page with the AFTRS Facebook page.

The Library continues its aim of supporting AFTRS both culturally and pedagogically, hosting a number of events over the last 12 months, including a talk with Uncle Bruce Pascoe, AFTRS' Elder in Residence, a special Halloween screening, the January Town Hall Meeting, and an Oscar® Screenings Event. The Library also providing academic support by:

- Offering a range of services including Research Skills courses to students upon request
- Providing access to historical and current resources including films, television series, books, journals, databases, streaming services and scripts both onsite and via the internet
- Undertaking major research projects at the request of AFTRS staff and students.

Finally, the Library reviewed its subscriptions and databases to better tailor the Library's online presence to the needs of AFTRS staff and students. New agreements with streaming services such as Kanopy and Exile Shorts mean that the Library's online streaming collection is growing exponentially, giving students unprecedented access to online film and television resources. The Library is also trialling several other streaming services to continue to grow this collection. Furthermore, the Library is looking at other relevant subscription-based resources, such as Media Week to better support the needs of the AFTRS curriculum.

Production Operations

Production Operations now covers technical course support, a state-of-the-art technical store with video post, props and staging, grips, lighting store, a technical support counter, a grips and props truck plus three vehicles.

In 2017–18, Production Operations has supported an unprecedented number of productions and courses. This was the first year where there were three BA courses, two MSA courses, Graduate Certificate, Graduate Diploma and Advanced Diploma courses running at the same time. Technical Course Support provided essential support to 249 BA Year 1, 2 and 3 courses and projects, 21 MSA courses and projects, and 120 Graduate Certificate and Diploma courses and projects. This support included responding to 159 course-related practice requests and delivering more than 90 induction and permission classes for students in camera, sound, lighting, grip and editing equipment and facilities.

The Production Operations department supports all productions and course exercises as part of the award courses and many AFTRS Open courses along with other projects.

Technical Systems Provision

A major focus of 2017–18 has been the implementation of the SalesForce Customer Relationship Management system which is replacing legacy systems and integrating the management of student data moving forward.

The school also implemented a new production storage system, ensuring the school can continue to support post-production activity and protect IP in the future. The new system has improved online editing capabilities and reduced production overheads for class preparation.

AFTRS radio studio facilities were also upgraded to the latest automation software suites. This ensures the radio studios continue to provide the latest technology ensuring students can learn what is in use in the industry today and can experience the latest innovation.

This year also saw the expansion of camera equipment available to the MA and BA program with additional Sony FS5 and ARRI Amira cameras purchased. The school also invested in production kits, enabling the BA students to extend their skills with the FS5 cameras. The school also invested in low value assets, including further sound and lighting equipment, dollies, sound recorders, radio mics and easyrigs.

To improve planning processes the Capital Equipment process has also been reviewed and a 10-year capital equipment plan developed. This has allowed the school to better understand future requirements and reduce the risk of unforeseen major infrastructure replacements.

Facilities

AFTRS continues to maintain and improve its state-of-the-art purpose-built facilities to ensure students are at the leading edge.

Major improvements completed in 2017–18 included:

- Creation of two new teaching spaces dedicated to the MA program
- Creation of one new large teaching space for the general school
- Improvements to the MA lecture space including improved sound proofing
- Fit out of the MA student space to create a collaborative and enjoyable study area
- Fire Safety
- New props office.

The School has developed an Accessibility Plan, which focuses on improved access to our building for all users with automatic doors, accessible and unisex bathrooms and improved signage.

Corporate Governance



11

Council

Under the *Australian Film, Television and Radio School Act 1973* (the AFTRS Act), the School is governed by a Council responsible to the Federal Parliament through the Minister for Communications and Arts, Senator The Hon. Mitch Fifield.

AFTRS is also governed by the provisions of the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act). Under the AFTRS Act, AFTRS is a corporate Commonwealth entity, Council is the accountable authority and council members are officials.

Responsibilities and Duties

The Council is responsible for strategic direction, organisational development, succession planning and resource allocation, including budget control and risk. The Council ensures appropriate policies on key issues are in place, and, with the support of the Finance, Audit and Risk Management Committee, ensures that any risks facing AFTRS are identified, assessed and properly managed. The Council is responsible for preparing and giving the annual report to the Minister for Communications and the Arts in accordance with section 46 of the PGPA Act.

Composition

There are nine members of the Council, specified under the AFTRS Act:

- Three members appointed by the Governor-General
- Three members appointed from convocation by the Council
- The Chief Executive Officer, ex-officio
- A staff member elected by staff each year
- A student member elected by students each year.

Members represent the interests of the School and the screen arts and broadcasting sector, contributing expertise in a range of areas, including education, policy, film and television production, commercial activities and management.

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

Members appointed by the Governor-General, and those appointed from convocation, hold office for a term of up to three years.

The staff member holds office for one year and ceases to be a council member if they leave the School. The student member holds office for one year and can no longer be a member once they cease to be a student of the School.

The maximum appointment period for an elected member is two terms. Casual vacancies for elected positions may be filled with the approval of the Minister until the current term for that position expires.

Council members are non-executive directors apart from the Chief Executive Officer who is an executive director. The CEO manages the affairs of the School and oversees daily operations and activities according to general policy approved by the Council.

On appointment, council members are provided access to the corporate governance handbook setting out their responsibilities and duties.

Council Members

As at 30 June 2018, council members were:

APPOINTED BY THE GOVERNOR-GENERAL

- Mr Russel Howcroft
PwC Australia, Chief Creative Officer
Council Chair
Term: 1 July 2017 – 30 June 2020
- Ms Annabelle Herd
Network Ten, Chief Operating Officer
Term: 14 December 2017 – 13 December 2020
- Mr Peter Tonagh
Bus Stop Films, Chair
Term: 29 May 2018 – 28 May 2021

EX OFFICIO

- Mr Neil Peplow
AFTRS Chief Executive Officer

APPOINTED FROM CONVOCATION

- Ms Katrina Sedgwick
Australian Centre for the Moving Image (ACMI), Director and Chief Executive Officer
Term: 14 February 2017 – 13 February 2020
- Ms Carole Campbell
Sydney Film Festival, Non-Executive Director; FlexiGroup Limited (FXL), Non-Executive Director
Term: 5 April 2018 – 4 April 2021
- Vacant
Convocation member position

STAFF-ELECTED MEMBER

- Ms Pearl Tan
AFTRS Senior Lecturer, Directing
Term: 28 February 2018 – 27 February 2019

STUDENT-ELECTED MEMBER

- Mr Adam Boys
Enrolled third-year Bachelor of Arts
Screen: Production
Second and final term: 6 April 2017 – 18 November 2018

IMMEDIATE PAST MEMBERS (2017-18)

- Ms Kate Dundas
Sydney Opera House, Executive Director of Performing Arts
Appointment by convocation
Final term: 28 November 2017 – 27 November 2020. Resigning as a member of Council on 10 April 2018
- Professor Robyn Ewing
AM BEd (Hons), PhD Sydney, Chair Professor, Teacher Education and the Arts, The University of Sydney
Appointment by the Governor-General
Final term: 10 March 2016 – 9 March 2018
- Mr Darren Dale
Blackfella Films, Film Producer
Council Deputy-Chair
Appointment by convocation
Final term: 5 April 2015 – 4 April 2018

AFTRS Council Members' Attendance July 2017 – June 2018

	#251 8 Sept 2017	#252 20 Oct 2017	#253 8 Dec 2017	Strategy Day 2 Marc 2018	#254 22 Mar 2018	#255 4 May 2018
Governor General Appointment Chair Russel Howcroft	●	●	○	●	●	●
Member Convocation Deputy Chair Darren Dale	⊗	○	○	○	⊗	◐
Governor General Appointment Professor Robyn Ewing	⊗	○	●	●	◐	◐
Member Convocation Kate Dundas	●	○	●	○	●	◐
Member Convocation Katrina Sedgwick	○	○	●	●	●	⊗
Governor General Appointment Annabelle Herd	◐	◐	◐	●	●	●
Governor General Appointment Peter Tonagh	◐	◐	◐	◐	◐	◐
Member Convocation Carole Campbell	◐	◐	◐	◐	◐	●
Ex Officio Neil Peplow	●	●	●	●	●	●
Staff Elected Member David Balfour	●	●	●	◐	◐	◐
Staff Elected Member Pearl Tan	◐	◐	◐	●	●	●
Student Elected Member Adam Boys	●	●	●	●	●	●

Key

● Present	◐ Meeting prior to appointment
○ Present via telephone	◐ Meeting post-end of term
◐ Present as invitee	⊗ Absent

Finance, Audit and Risk Management Committee

The Council of AFTRS established the Finance, Audit and Risk Management (FARM) Committee in compliance with section 45 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and section 17 of the Public Governance, Performance and Accountability Rule 2014.

The main objective of the FARM Committee is to assist Council to perform the following functions for AFTRS:

- Review the appropriateness of Council's:
 - Financial reporting;
 - Performance reporting;
 - System of risk oversight; and
 - System of internal control;
- Provide a forum for communication between the Council, senior management and the internal and external auditors;
- Consider other matters, as referred to the FARM Committee by Council.

The Committee held five (5) meetings in 2017–18.

Duties and Responsibilities

The FARM Committee may consider any matters relating to AFTRS' financial affairs and risk management.

The FARM Committee duties include:

Financial reporting

- a) to examine the Annual Report before submission to Council, focusing particularly on:
 - Any changes in accounting policies and practices;
 - Areas where significant judgement is required, such as provisions or contingent liabilities;
 - Significant adjustments resulting from the audit;
 - Compliance with accounting standards;
 - Compliance with Government and legal requirements; and
 - Reports prepared by management for release to the stakeholders;
- b) to provide any other advice to the accountable authority about the accountable authority's obligations under the PGPA Act and other relevant legislation;

Performance reporting

- c) to satisfy itself that AFTRS has an appropriate performance reporting framework linked to its objectives and outcomes;

System of risk oversight

- d) to review the process for identifying major risks to which AFTRS may be exposed;
- e) to review all significant transactions that do not form part of AFTRS' normal business;
- f) to review any current and pending litigation which could pose significant financial risk to AFTRS;
- g) to consider significant cases of employee and student conflict, misconduct or fraud; to evaluate AFTRS' exposure to fraud;
- h) to consider the internal audit program and ensure the internal audit function is adequately resourced and has appropriate standing within AFTRS;
- i) to promote co-ordination between management and internal and external auditors;
- j) to review any significant matters reported by the internal auditors and ensure management's response is adequate;
- k) to ensure the internal auditors are independent of the activities they audit;
- l) to discuss with the external auditor the audit's nature and scope before it commences;
- m) to discuss issues and/or reservations arising from the interim and final audits;
- n) to consider the external auditor's management letter and management's response;
- o) to request and review special audits or investigations as may be necessary;

System of internal control

- p) to verify that the internal control systems are adequate and functioning effectively;
- q) to discuss and review with management its philosophy with respect to business ethics, corporate conduct, the AFTRS Code of Conduct and values;
- r) to review with management or the internal auditors or both the philosophy with respect to controlling the AFTRS' assets and information systems, the staffing of the key functions and the plans for enhancement of operations; and
- s) to consider compliance with any regulatory or statutory requirements.

Composition

The FARM Committee consists of up to five members but no less than three members, who have appropriate qualifications, knowledge, skills or experience to assist the Committee to perform its functions.

The FARM Committee may include Council members (excluding the Chair of Council and the CEO as the ex officio Council member), AFTRS' officers and employees (excluding the CEO and CFO) and independent members as may be determined by Council from time to time. The majority of the FARM Committee members must not be AFTRS' employees.

FARM Committee Members

As at 30 June 2018, FARM Committee members were:

COUNCIL MEMBERS OF FARM COMMITTEE

- Ms Carole Campbell
Sydney Film Festival, Non-Executive Director; FlexGroup Limited (FXL), Non-Executive Director
FARM Committee Chair
Council member of FARM Committee
Term: 1 July 2016 – 30 June 2019
- Ms Katrina Sedgwick
Australian Centre for the Moving Image (ACMI), Director and Chief Executive Officer
Council member of FARM Committee
Term: 5 April 2018 – 13 February 2020

IMMEDIATE PAST MEMBERS (2017–18)

- Ms Kate Dundas
Sydney Opera House, Executive Director of Performing Arts
FARM Committee Chair (14 February 2017 – 7 December 2017)
Council member of FARM Committee
Final term: 28 November 2017 – 27 November 2020, resigning as a member of FARM 7 March 2018
- Mr Darren Dale
Blackfella Films, Film Producer
Council member of FARM Committee
Final term: 5 April 2015 – 4 April 2018.

INDEPENDENT MEMBER OF FARM COMMITTEE

- Mr Paul Apps CPA
MIIA (Aust.) Audit and Control Advisor, International Monetary Fund; former Head of Audit, Reserve Bank of Australia
Independent member of FARM Committee
Term: 23 November 2016 – 22 November 2019

The Chief Executive Officer, Director of Finance & Technology, Head of Financial Services and Head of Strategy and Governance have a standing invitation to attend FARM Committee meetings as observers. The internal and external auditors are also in attendance.

FARM Members' Attendance July 2017 – June 2018

	31 Aug 2017	1 Dec 2017	22 Feb 2018	13 Apr 2018	22 June 2018
Council Member of FARM FARM Committee Chair Carole Campbell	⊗	●	●	●	●
Council Member of FARM Kate Dundas	●	●	○	◐	◐
Council Member of FARM Darren Dale	○	⊗	○	◐	◐
Council Member of FARM Katrina Sedgwick	◐	◐	◐	○	○
Independent Member Paul Apps	●	●	●	●	●

Key

● Present	◐ Meeting prior to appointment
○ Present via telephone	◑ Meeting post-end of term
◐ Present as invitee	⊗ Absent
● Present as Chair of FARM Committee	

Academic Board

The Academic Board is a subcommittee of the Council.

The Academic Board met six times in 2017–18.

The functions of the Academic Board are:

- to oversee the quality assurance of teaching, learning and research activities of the School.
- to approve new curricula.
- to approve major changes to courses of study.
- to ensure curricula is designed to meet the standards of the higher education sector.
- to review policies, procedures and guidelines related to the admission, enrolment, assessment and progress of students in approved courses of study.
- to make recommendations directly to the Chief Executive Officer and/or to the Council as appropriate relating to academic matters and student support.
- to report on any issues referred by the Council or the Chief Executive Officer.
- to make recommendations to Council regarding the conferring of degrees, or any other award.

Composition

The Academic Board consists of up to eight members but not less than four, two of whom need to be independent members. It includes the Independent chair, a higher education specialist with a PhD at professorial level; two or more Independent members with higher education expertise; the CEO, the staff-elected member of teaching staff, and the student-elected member of Council.

Academic Board Members

As at 30 June 2017, Academic Board members were:

INDEPENDENT MEMBERS OF ACADEMIC BOARD

- Professor Robyn Ewing
AM BEd (Hons), PhD Sydney,
Chair Professor, Teacher Education
and the Arts, University of Sydney
Academic Board Chair
Final term: 10 March 2018 – 9 March 2019
- Mr Graham Forsyth
BA (Hons) Sydney Senior
Lecturer, UNSW Art and Design
Independent member of
Academic Board
*Final term: 25 October 2015 –
7 December 2018*
- Dr Graham Hendry
BA (Hons), PhD UOW, GradDip Ed
Studies (Higher Ed) Sydney Senior
Lecturer, Institute for Teaching and
Learning, University of Sydney
Independent member of
Academic Board
*Final term: 25 October 2015 –
7 December 2018*

OTHER MEMBERS OF ACADEMIC BOARD

- Mr Neil Peplow
Chief Executive Officer, AFTRS
- Mr Duncan McLean
Lecturer Screen Studies, AFTRS
AFTRS staff-elected teaching staff
member of Academic Board
Term: 19 February 2018 – 18 February 2019
- Mr Adam Boys
Enrolled third-year Bachelor
of Arts Screen
AFTRS Student-elected member
of Council
*Final Term: 6 April 2017 –
18 November 2018.*

The Director of Curriculum and Student Registrar, Head of Teaching and Learning, Head of Faculty and Head of Programs have a standing invitation to attend Academic Board meetings.

Executive Team

The Chief Executive Officer manages the affairs of the School and oversees daily operations and activities according to general policy approved by the Council. The CEO leads the Executive team, which is made up of key heads of department in the CEO office and divisional directors, who manage the key strategic and operational activities and report to the CEO:

Chief Executive Officer
Mr Neil Peplow

As at 30 June 2018, Executive Team were:

- | | |
|--|--|
| · Director of Curriculum and Student Registrar – Award Course Division
<u>Dr Ian Lang</u> | · Director of Marketing
<u>Ms Kirsten Downie</u> |
| · Director of Partnerships and Development – AFTRS Open Division
<u>Ms Liz Hughes</u> | · Director of People and Performance
<u>Ms Louise Hope</u> |
| · Director of School Resources
<u>Ms Bernadette Walker</u> | · Head of Indigenous Unit
<u>Ms Kyas Sherriff</u> |
| · Director of Finance and Technology
<u>Mr Shomal Parekh</u> | · Head of Strategy and Governance
<u>Dr Georgie McClean</u> |

Organisation Chart



Portfolio Budget Statements and Key Performance Criteria

Outcome 1

Support the development of a professional screen arts and broadcast culture in Australia including through the provision of specialist industry-focused education, training, and research.

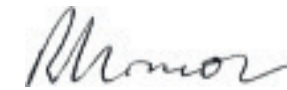
Contributions to Outcome 1

Program 1.1: Delivery of specialist education to meet the diverse creative needs of students and the skill requirements of industry by means of award courses, activities and events and through its Open Program.

Deliverables	2017-18 Budget Target	2017-18 AFTRS Actuals
Open Program and Indigenous Unit courses and/or workshops offered	250	358
Forums and training events for industry practitioners	40	52
Cultural and industry events held	100	166
Open Program and Indigenous Unit enrolments	5,000	5373
Higher educational levels offered	6	6
New student applications received	750	766
New and ongoing student enrolments	530	586
Eligible completions	90%	92%

Statement of Preparation

AFTRS Council, as the accountable authority of the Australian Film Television and Radio School (AFTRS), present the 2017-18 Annual Performance Statement of AFTRS, as required under paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). This Annual Performance Statement, based on properly maintained records, accurately reflects the performance of the entity, and complies with subsection 39(2) of the PGPA Act.



Mr Russel Howcroft
Chair of Council
Australian Film Television and Radio School

Annual Performance Statement: AFTRS 2017–18

Introductory Statement

The Annual Performance Statement meets the requirements of paragraph 39 (1) (a) of the PGPA Act for the 2017–18 financial year and accurately represents AFTRS performance in accordance with subsection 39 (2) of the PGPA Act.

Entity Purpose

AFTRS' purpose is to provide high quality education and training at a range of levels to advance the skills and knowledge of talented individuals and meet the evolving needs of Australia's screen and broadcast industries. AFTRS educates and inspires the storytellers of the future and encourages innovative engagement with technology to disseminate those stories to audiences.

AFTRS meets the education and training needs of industry, delivers activities and programs for schools and Indigenous Australians, and partners with cultural and commercial institutions in joint initiatives making a unique contribution through its creative expertise and educational capacity.

AFTRS collaborates with industry to deliver relevant education and training opportunities, and shares its facilities, services and resources with industry organisations, associations and enterprises to support a diversity of developmental initiatives, activities and events.

AFTRS conducts industry research, holds forums, and disseminates ideas to stimulate conversation about the converging screen and broadcast industries.

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Outreach, 1.1	<u>1.1.1</u> Revised Schools program launched to encourage broader reach	Media Lab improved student pathways replacing schools program
Corporate Plan 2017–18, Outreach, 1.2	<u>1.2.1</u> Launch phase 2 of Media Lab, an online education resource for primary and secondary teachers and their students	<ul style="list-style-type: none"> Media Lab launched in April 2018 Media Lab attracted 2674 unique visits to the website as at 30 June 2018
Corporate Plan 2017–18, Outreach, 1.2	<u>1.2.2</u> AFTRS professional development teachers program rolled out	<ul style="list-style-type: none"> Additional accredited courses created both on campus and online supporting teaching staff Course received positive feedback
Corporate Plan 2017–18, Outreach, 1.3	<u>1.3.1</u> Deliver Talent Camp: program of education delivered in partnership with Screen Australia and State Screen Agencies to external community arts and cultural partners	Talent Camp successfully piloted as the first partnership between AFTRS, Screen Australia and all state screen agencies
Corporate Plan 2017–18, Outreach, 1.3	<u>1.3.2</u> Additional revenue secured for programs through partnerships	82% of Talent Camp cash costs secured through Screen Australia and state screen agencies
Corporate Plan 2017–18, Outreach, 1.3	<u>1.3.3</u> Training delivered in partnership with external arts and cultural organisations	Training partner organisations include ICE, Screenworks, Screenwave International Festival and UNSW ASPIRE
Corporate Plan 2017–18, Outreach, 1.4	<u>1.4.1</u> Range of potential organisations that could engage in partnerships researched and identified	AFTRS has developed a national shortlist of 20 arts and community cultural organisations as future partners
Corporate Plan 2017–18, Outreach, 1.4	<u>1.4.2</u> Facilitate workshops for Bus Stop Films in 2017	AFTRS provided support to Bus Stop Films for a weekly program of workshops
Corporate Plan 2017–18, Outreach, 1.4	<u>1.4.3</u> Support Bus Stop online curriculum launch	AFTRS provided expertise to support Bus Stop Films' online curriculum launch
Corporate Plan 2017–18, Outreach, 1.4	<u>1.4.4</u> Investigate possibilities of Bus Stop curriculum in Media Lab to ensure national reach	Use of Bus Stop Films curriculum in Media Lab content has been investigated however is currently incompatible with the Media Lab offer as a free resource

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Outreach, 1.5	1.5.1 Encourage Australia-wide public engagement through introductory courses	<ul style="list-style-type: none"> · Online introductory courses have a national audience, are available regularly throughout the year and are open to all adults, with no selection criteria · 18 online introductory courses were offered with 231 participants
Corporate Plan 2017–18, Outreach, 1.6	1.6.1 Research and cost a travelling media/broadcast training program and raise funding to launch in 2018–19 financial year	<ul style="list-style-type: none"> · A Regional Bus program was modelled, budgeted and pitched to potential partners · Project will not proceed in FY2018–19 unless funding offered
Portfolio Budget Statement KPI for Outreach		
PBS 2017–18, Performance criteria for Outcome 1. Outreach p. 123	250 Open Program and Indigenous courses and/or workshops	358 Open Program, Indigenous courses and/or workshops were held
PBS 2017–18, Performance criteria for Outcome 1. Outreach p. 123	100 cultural and industry events held	166 cultural and industry events held
PBS 2017–18, Performance criteria for Outcome 1. Outreach p. 123	5000 Open Program and Indigenous Unit enrolments	5373 Open Program and Indigenous Unit enrolments
Corporate Plan 2017–18, Talent Development, 2.1	2.1.1 Curriculum review and new course processes designed and implemented	<ul style="list-style-type: none"> · Course Approval, Major Change, and Course Suspension Termination & Closure Procedures and Guidelines have been developed and approved · Curriculum Review Procedure and Guidelines developed
Corporate Plan 2017–18, Talent Development, 2.1	2.1.2 All award courses reviewed, and improvements implemented against benchmarking, best practice, and industry need	<ul style="list-style-type: none"> · Comprehensive review of Awards Courses led against best practice and industry feedback · Award Courses benchmarked against higher education (HE) providers using academic quality measures and student feedback and graduate outcomes

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Talent Development, 2.1	2.1.3 Implement integration of AFTRS Library information literacy into courses as appropriate	<ul style="list-style-type: none"> · AFTRS new student orientation revised to include Library. BA and MA curriculum reviewed to include digital literacy skills across the curriculum · Review of Learning @ AFTRS materials completed in-line with refined curriculum
Corporate Plan 2017–18, Talent Development, 2.1	2.1.4 Continued review and improvement of Academic governance, policies and processes	Revised Academic Governance Framework developed. Approval process has carried over into FY2018–19
Corporate Plan 2017–18, Talent Development, 2.1	2.1.5 Support services for students reviewed and recommendations implemented	<ul style="list-style-type: none"> · A review of Student Support including Academic and Pastoral care completed · Learning Support Officer position identified and recruited · Safe Conversations officer program developed and implemented
Corporate Plan 2017–18, Talent Development, 2.1	2.1.6 New student feedback process and reporting implemented	<ul style="list-style-type: none"> · Student survey instrument refined, and reports developed to include historical trends · Student Curriculum partners organised for BA
Corporate Plan 2017–18, Talent Development, 2.2	2.2.1 2017 student application process reviewed, and recommendations implemented	<ul style="list-style-type: none"> · Application process refined and included: <ul style="list-style-type: none"> – Trial of blind assessing feasibility – Weighting of BA applications for Aboriginal and Torres Strait Islander applicants · Ongoing review of existing applications processes for CRM development and implementation · Development of international student processes for rollout in 2019
Corporate Plan 2017–18, Talent Development, 2.2	2.2.2 Student support enhanced to take into consideration the needs of a more diverse intake	The student support review included identifying learning support needs as well as implementing Safe Conversation Officer network
Corporate Plan 2017–18, Talent Development, 2.3	2.3.1 Review award and short courses to create clear student pathways into and through the School	<ul style="list-style-type: none"> · Open business case articulated for all non-accredited course offerings across the school to demonstrate pathways · Award Course review undertaken of all Award Courses, against best practice, industry feedback and corporate plan

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Talent Development, 2.3	<u>2.3.2</u> Course offering reviewed against corporate plan outcomes	<ul style="list-style-type: none"> · Implementation of Pathways project to streamline pathways into and through the school · Graduate Certificate and Diploma and Advanced Diploma courses approved to be retired 2019 with a focus on the consolidation of MA and BA
Corporate Plan 2017–18, Talent Development, 2.3	<u>2.3.3</u> Internship scheme developed and implemented	<ul style="list-style-type: none"> · Internships Manager appointed · New Student Placement and Internship policy and Guidelines approved · Internship and placements offered with industry partners including Foxtel, Disney, Discovery and ABC
Corporate Plan 2017–18, Talent Development, 2.3	<u>2.3.4</u> Research TAFE film, TV and broadcast courses to identify new pathways into the School through recognition of prior learning	<ul style="list-style-type: none"> · Pathways project included scoping of new pathways into the school including TAFES and partnerships with tertiary institutions through the sharing of AFTRS IP · RLP reviewed and decision taken not to proceed
Corporate Plan 2017–18, Talent Development, 2.3	<u>2.3.5</u> Outreach program mapped to provide pathways into talent related award courses	5% of Talent Camp participants progressed to enrol in the AFTRS BA, Advanced Diploma and Graduate Certificate programs
Corporate Plan 2017–18, Talent Development, 2.3	<u>2.3.6</u> Clear articulation of emerging practitioner's journey through study, internships and career options	All courses include professional development subjects and vocational guidance and for work readiness
Corporate Plan 2017–18, Talent Development, 2.3	<u>2.3.7</u> Relevant university graduates identified and targeted for application to Masters' courses	Post-Graduate Roadshow saw Heads of Discipline travel to Melbourne, Brisbane, Adelaide and Perth to lead practical recruitment events targeted at interstate applicants and university graduates
Corporate Plan 2017–18, Talent Development, 2.4	<u>2.4.1</u> International opportunities researched and developed for students	This project will continue into FY2018–19 to scope out international opportunities for our students, including placements and exchanges
Corporate Plan 2017–18, Talent Development, 2.4	<u>2.4.2</u> Apply for CRICOS registration to allow enrolment of international students	The CRICOS application was successful and formal registration onto CRICOS register occurred in early 2018 for MA Screen course

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Talent Development, 2.4	<u>2.4.3</u> Review and implement academic policy and process changes to support CRICOS application	Review of relevant policies, procedures and handbook completed for 2019 intake
Corporate Plan 2017–18, Talent Development, 2.5	<u>2.5.1</u> Structured teaching qualification in creative practice developed as an award course	<ul style="list-style-type: none"> · Benchmarking and review of HE teaching qualification completed · Development scheduled for 2019
Corporate Plan 2017–18, Talent Development, 2.5	<u>2.5.2</u> Induction processes for academic staff reviewed and benchmarked against comparable institutions	Revised induction program for full-time and casual staff developed following benchmarking and consultation with stakeholders
Corporate Plan 2017–18, Talent Development, 2.5	<u>2.5.3</u> Cultural awareness program developed and delivered to all teaching staff	<p>Cultural awareness is now covered at three points:</p> <ul style="list-style-type: none"> · It is built into the induction day for all teachers · Supported by an e-learning program · Embedded through teacher professional development sessions.
Corporate Plan 2017–18, Talent Development, 2.5	<u>2.5.4</u> Ongoing teacher training induction program reviewed, improved and delivered for new teaching staff	<ul style="list-style-type: none"> · Professional development program developed and delivered for all Award teaching staff · Induction was reviewed by the HR and Teaching & Learning Teams · Ongoing review and continuous improvement of teaching induction
Corporate Plan 2017–18, Talent Development, 2.6	<u>2.6.1</u> Through collaboration with relevant partners, talent development schemes are delivered to support emerging talent (Talent Camp and <i>Make It!</i> are the primary initiatives in 2017–18)	<ul style="list-style-type: none"> · Talent Camp attracted 99 participants with a 92% satisfaction rate · <i>Make It!</i> was a two-day event which consisted of in talks, panels and networking events and shared specialist career advice

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Talent Development, 2.7	<u>2.7.1</u> AFTRS multi-channel strategy reviewed for distribution of student productions	<ul style="list-style-type: none"> · Student Content Group established to plan and provide content showcasing student work across AFTRS channels · Distribution of BA student web series <i>What's Your Flava?</i> · Targeted campaign and mentoring of students to reach audiences (460,000+ views on YouTube) and cross promoted across all AFTRS social channels · New streams developed featuring students behind the scenes and in Takeovers · Student films featured as 'Staff Picks' on AFTRS YouTube
Corporate Plan 2017–18, Talent Development, 2.7	<u>2.7.2</u> Audience engagement in all course curriculum assessed and enhanced	<ul style="list-style-type: none"> · Open: all short courses deliver curriculum that is focussed on storytelling and audience engagement · Award Course: audience engagement is built into Award Course learning outcomes and assessments

Portfolio Budget Statement KPI for Talent Development

PBS 2017–18, Performance criteria for Outcome 1. Talent p. 123	6 higher educational levels offered	6 higher education levels were offered in the reporting period
PBS 2017–18, Performance criteria for Outcome 1. Talent p. 123	750 new student applications received	766 new student application were received
PBS 2017–18, Performance criteria for Outcome 1. Talent p. 123	530 new and ongoing student enrolments	586 new and ongoing student enrolments
PBS 2017–18, Performance criteria for Outcome 1. Talent p. 123	90 percent eligible completions	92 percent of eligible completions

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Industry Training, 3.1	<u>3.1.1</u> Education and training mapped against industry need and offered to industry practitioners across a range of delivery mechanisms	<ul style="list-style-type: none"> · Industry courses with duration of two days and longer are offered regularly throughout the year. In 2017–18, 142 such courses were offered · In 2017–18, 21 industry courses offered were 100% online · Summer School courses have been scheduled during the Industry's 'down time'
Corporate Plan 2017–18, Industry Training, 3.1	<u>3.1.2</u> Industry involvement in the development and delivery of training embedded into course review and development processes	<ul style="list-style-type: none"> · Four Industry Advisory Panels with 41 members in total formed through EOI, and initial feedback meetings conducted · All courses receive detailed feedback from participants, and this information informs curriculum development · All course lecturers are current industry practitioners and employers · An additional RE:FRAME Industry Panel was formed to anticipate future industry training and skills needs
Corporate Plan 2017–18, Industry Training, 3.1	<u>3.1.3</u> New courses assessed against ongoing industry needs	<ul style="list-style-type: none"> · New curriculum for Industry Certificates sent to Industry Advisory Panels for feedback · Feedback incorporated into final course plans
Corporate Plan 2017–18, Industry Training, 3.1	<u>3.1.4</u> Relevant Courses offered in partnership with screen agencies, SROs, industry guilds and other cultural and commercial organisations	The School has partnered with all state agencies to deliver Talent Camp, partnered with many organisations to deliver training such as Screen Producers Australia (SPA), ICE Parramatta, Screenworks, Screenwave International Film Festival and ASPIRE (UNSW) and provided tailored courses to various commercial and Government organisations during the period
Corporate Plan 2017–18, Industry Training, 3.2	<u>3.2.1</u> Research into assessment of Net Benefit and Stakeholder Support	This has been informed by the set up and output of the Industry Advisory Panels, including industry employers, providing insight into expectations of the industry around skills. Industry Occupational Standards phase is planned for FY2018–19

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Industry Training, 3.3	<u>3.3.1</u> Future Skills summit delivered in 2018	RE:FRAME Industry event held addressing Industry change and anticipating future skills needs and shape of media industry
Corporate Plan 2017–18, Industry Training, 3.4	<u>3.4.1</u> Calendar of partnership events at Sydney campus and interstate developed and implemented	<ul style="list-style-type: none"> · Calendar developed; includes a program of events presented with guilds, and Industry bodies · National roadshow for post graduate studies developed in FY2017–18 and scheduled for rollout Q1 FY2018–19

Portfolio Budget Statement KPI for Industry Training

PBS 2017–18, Performance criteria for Outcome 1. Industry p. 123	40 forums and training events held for industry practitioners	52 forums and training events were held for industry practitioners
Corporate Plan 2017–18, Research & Innovation, 4.1	<u>4.1.1</u> Partnerships sought to explore and research new technology and innovative practice across the industry	<ul style="list-style-type: none"> · Strong partnerships continue to provide solid industry alignment and dissemination opportunities for AFTRS applied innovation projects · The Biometrics project was delivered in partnership with SARA · Data61 project has been explored with input from Screen Australia, Australia Council, SevenWest Media and the ABC · Curriculum has been developed around innovation practices and a course has been beta tested · Scoping for a business accelerator has been undertaken
Corporate Plan 2017–18, Research & Innovation, 4.1	<u>4.1.2</u> Research/innovation framework and strategy developed and implemented	<ul style="list-style-type: none"> · AFTRS has consulted across partner agencies and external stakeholders in the development of a Research Plan · Plan scheduled to be finalised in FY2018–19
Corporate Plan 2017–18, Research & Innovation, 4.1	<u>4.1.3</u> Additional funding and partnerships sought to support research program	<ul style="list-style-type: none"> · AFTRS has actively engaged with corporate partners to foster interest in supporting research · <i>Precipice</i> podcasting project has attracted a new sponsorship from Virgin Australia · Innovation and Applied research have been part of conversations with government around additional support

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Research & Innovation, 4.1	<u>4.1.4</u> Biometric audience research commenced	Initial pilot of biometrics applications for audience engagement study has been completed
Corporate Plan 2017–18, Research & Innovation, 4.1	<u>4.1.5</u> Indigenous innovation project scoped	<ul style="list-style-type: none"> · Preliminary outline between Strategy and Indigenous Unit has been undertaken · Due to budgetary constraints finalisation of scope has been postponed to FY2018–19 to align with opportunities
Corporate Plan 2017–18, Research & Innovation, 4.1	<u>4.1.6</u> Ethics Committee established	Ethics statement drafted to refer projects on a case-by-case basis for ethics clearance
Corporate Plan 2017–18, Research & Innovation, 4.2	<u>4.2.1</u> School to develop on-line knowledge base that aggregates and publishes relevant research	Applied Innovation Research page included in Website developed for launch in July 2018
Corporate Plan 2017–18, Research & Innovation, 4.2	<u>4.2.2</u> Communications strategy developed to promote outcomes	<ul style="list-style-type: none"> · Innovation and Research page developed on AFTRS website · Biometrics panel included in Screen Forever, November 2017, Mumbrella360 Conference; in June 2018. Plan developed to distribute AFTRS White Papers starting in Q1 FY2018–19
Corporate Plan 2017–18, Research & Innovation, 4.3	<u>4.3.1</u> Specific practice-based creative education research projects identified and supported	<ul style="list-style-type: none"> · Professional Development Fund for Award Course staff created and implemented · Two rounds held, and support given to conference attendance and professional training
Corporate Plan 2017–18, Inclusion, 5.1	<u>5.1.1</u> Staff and student diversity measurements defined, and targets set. Staff Census completed	<ul style="list-style-type: none"> · Open commenced measurement of diversity information for short courses to inform benchmarking over the next year for future targets · Across the School staff and student diversity targets have been set and are now being tracked and reported on monthly to Executive and quarterly to FARM · The staff census was completed in February 2018 with 98% completion of data from staff

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Inclusion, 5.1	<u>5.1.2</u> Diversity plan and policies delivered and implemented to achieve defined targets	<ul style="list-style-type: none"> · In 2017 the Diversity Plan was implemented with 100% on plan achievement and 50% on diversity target achieved · A new 2018–19 Diversity Plan was subsequently developed and also rolled out
Corporate Plan 2017–18, Inclusion, 5.1	<u>5.1.3</u> Support for Indigenous students reviewed and enhanced	<ul style="list-style-type: none"> · The newly appointed Educational Mentor undertook research delivering Indigenous Unit Education Support Framework Recommendations, promoting excellence · Successful recruitment of Indigenous identified position for Learning Support Officer for Indigenous students
Corporate Plan 2017–18, Inclusion, 5.1	<u>5.1.4</u> Annual staff and student cultural awareness training conducted	Cultural Awareness Training rolled out to all staff with 71% completion as at end of reporting period
Corporate Plan 2017–18, Inclusion, 5.1	<u>5.1.5</u> On-set etiquette policy and procedures for student productions implemented	<ul style="list-style-type: none"> · Development and implementation of AFTRS Charter that pledged commitment to a safe and inclusive creative space for all to work and learn in · The Charter is supported by resilience and cultural competency training for all students, compulsory-training for students in producing, production managing and assisting directing roles and the launch of Safe Conversation Officers network
Corporate Plan 2017–18, Inclusion, 5.1	<u>5.1.6</u> Participate in “Stepping Into” program by hosting one corporate intern with a disability	Due to budget constraints, this has been scheduled for delivery in FY2018–19
Corporate Plan 2017–18, Inclusion, 5.1	<u>5.1.7</u> Participate in Nanga Mai program by hosting Indigenous student corporate intern	<ul style="list-style-type: none"> · On review, this program did not align with the Indigenous strategy for FY2017–18. The School therefore did not proceed with the program · AFTRS partnered with the ABC providing two Indigenous internships

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Inclusion, 5.1	<u>5.1.8</u> Marketing strategy to encourage diversity implemented and tracked	<ul style="list-style-type: none"> · Diversity targets for student applications set · Direct marketing strategy underway to CALD organisations and other diverse groups · Communication plan for Talent Camp rolled out nationally · Post Graduate roadshow to capital cities; working with state screen agencies and local community screen and arts groups
Corporate Plan 2017–18, Inclusion, 5.2	<u>5.2.1</u> Strategies to support talented students to afford attendance, regardless of financial circumstances or background explored through scholarships and sponsorships	<ul style="list-style-type: none"> · The following scholarships were offered: <ul style="list-style-type: none"> – BA Equity x 30 – MA Equity x 18 – Virgin Australia x 1 – Foxtel Scholarship x 1 – Indigenous Scholarships: provided to Indigenous applicants either on merit or equity 15+ · Storytelling scholarship developed as part of new AFTRS brand and recruitment campaign ‘Storytellers Wanted’ · Development on Alumni strategy and strategic framework for fundraising initiated
Corporate Plan 2017–18, Inclusion, 5.3	<u>5.3.1</u> Additional support for students from diverse backgrounds to facilitate success of industry placements	<ul style="list-style-type: none"> · Additional support for diverse students has been outlined in the new Internship Policy · Solid relationships have been established with Disability Australia to facilitate paid mentorships, attachments and internship programs
Corporate Plan 2017–18, Inclusion, 5.3	<u>5.3.2</u> Implement diversity specific outcomes from Student Services Support Review as may be applicable	Development of support strategies with a Student Support Framework is underway and ongoing
Corporate Plan 2017–18, Inclusion, 5.3	<u>5.3.3</u> Mentorship schemes researched to support people from diverse backgrounds	<ul style="list-style-type: none"> · Indigenous Unit appointed an Educational Mentor, providing indigenous students with direct educational support · Mentorship is now included into programs such as Talent Camp

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Inclusion, 5.4	<u>5.4.1</u> Elder in Residence program established	Uncle Bruce Pascoe continues to be AFTRS Elder in Residence supporting a program of yarning circles, smoking ceremonies, presentations, Q&A and regular meetings with the Koori Club students
Corporate Plan 2017–18, Inclusion, 5.4	<u>5.4.2</u> Culturally appropriate strategies for creating pathways to the School for Indigenous people developed	<ul style="list-style-type: none"> · Presence at school careers expos and cultural events i.e. Yabun, Koori Radio Koori Mail · Aboriginal Education Officers toured the School from High Schools
Corporate Plan 2017–18, Inclusion, 5.4	<u>5.4.3</u> Indigenous Scholarships supported and expanded	18 Indigenous Scholarships were offered in 2018; an increase of four scholarships to last year
Corporate Plan 2017–18, Inclusion, 5.4	<u>5.4.4</u> Indigenous Talent Labs, courses, Black Talks and events ongoing	<ul style="list-style-type: none"> · AFTRS delivered or hosted many events throughout 2017–18 that encompassed inclusivity <ul style="list-style-type: none"> – <i>Talent Camp</i>, a screen industry inclusivity project, had 18 Indigenous participants. – Black Talks event; <i>Sweet Country</i> <ul style="list-style-type: none"> – In conversation with Indigenous Screenwriters · AFTRS attended Converge and ran a careers stall at Indigenous Remote Communications Association Media Conference (IRCA) in Brisbane · AFTRS ran two workshops for Indigenous broadcast practice; <i>Shut Up and Write</i> and the National Screen Writing Initiative
Corporate Plan 2017–18, Inclusion, 5.4	<u>5.4.5</u> Increased awareness of AFTRS education and training activities throughout Indigenous community ongoing	<ul style="list-style-type: none"> · The School has relationships and communicates through Koori Radio and Koori Mail · The School has a presence at Indigenous facing events such as attendance at Yabun and Australian International Documentary Conference and participates at other events with a wide audience such as Screen Producers Australia (SPA) Conference · Encouraging the awareness of AFTRS in secondary schools, AFTRS hosted tours for Aboriginal Education Officers from high schools

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Inclusion, 5.4	<u>5.4.6</u> Communication and marketing strategy established for reaching the Indigenous community	A number of initiatives to promote AFTRS to Australian Indigenous students implemented
Corporate Plan 2017–18, Inclusion, 5.4	<u>5.4.7</u> Number of Indigenous students in Award course program meets target	AFTRS exceeded the target set for 2017–18 and is focusing on Indigenous student retention
Corporate Plan 2017–18, Inclusion, 5.4	<u>5.4.8</u> Strategies implemented to support Indigenous students through Award course program	Strategies focusing on support for Indigenous students include Koori Club, Elder in Residence, the appointment of Educational Mentor for Indigenous Students and the appointment of an Indigenous Support Officer in Student Centre
Corporate Plan 2017–18, Inclusion, 5.4	<u>5.4.9</u> Research and overview of successful Indigenous targeted Media training initiatives nationally	AFTRS has partnered with the NRL to establish a tailored program for excellence and leadership, covering social media, presentation and confidence
Corporate Plan 2017–18, Inclusion, 5.5	<u>5.5.1</u> Indigenous industry practitioners supported in training	<ul style="list-style-type: none"> · AFTRS has partnered with the Barangaroo Delivery Authority to deliver training on TV Presenting Skills · Attendance at IRCA and the delivery of workshops such as <i>Shut Up and Write</i> and National Screen Writing initiative
Corporate Plan 2017–18, Inclusion, 5.5	<u>5.5.2</u> Indigenous policy supported and implemented	Adherence to the policy is embedded into each Division's KPI's
Corporate Plan 2017–18, Inclusion, 5.5	<u>5.5.3</u> Industry Partnerships developed with key stakeholder organisations to deliver events and training	<ul style="list-style-type: none"> · Talent Camp in partnership with State Agencies included 18 Indigenous participants out of 97 total participants · Partnerships with Carriageworks, <i>Solidground</i> Initiative, Artology and ABC Indigenous screen writing initiative – Remote Aboriginal Women (RAW)
Corporate Plan 2017–18, Inclusion, 5.5	<u>5.5.4</u> Embedding Indigenous perspectives across the school	<ul style="list-style-type: none"> · Supported by the Indigenous Unit, the Awards division has embarked on an audit and review of its indigenous content · Strong focus toward content creation is planned for FY2018–19

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Inclusion, 5.5	<u>5.5.5</u> Creating a culturally safe environment for Aboriginal and Torres Strait Islander Peoples	<ul style="list-style-type: none"> · Cultural awareness training has been rolled out across the School · Long term access to equipment for Aboriginal and Torres Strait Islander Students implemented · Support Black Talks and other Indigenous initiatives for students and staff · The Indigenous Unit have delivered resilience training for Koori Club Students
Corporate Plan 2017–18, Operations, 6.1	<u>6.1.1</u> Business development plan is advanced and approved annually	<ul style="list-style-type: none"> · Business Development Plan has been developed and approved · Focus within Corporate activity has been understanding the AFTRS business development landscape, building pipeline, forming new business relationships, marketing courses, refreshing programs, exploring new markets and conducting research and analysis to test AFTRS' training value proposition and inform business development activity in the future
Corporate Plan 2017–18, Operations, 6.1	<u>6.1.2</u> New revenue opportunities scoped, developed and implemented	<ul style="list-style-type: none"> · Market research conducted to test AFTRS course offering to secure strategic training partnerships, at scale
Corporate Plan 2017–18, Operations, 6.1	<u>6.1.3</u> Pricing structure annual review completed	<ul style="list-style-type: none"> · All short course prices assessed and changed where appropriate · Prices standardised for different level offerings. New Industry Certificate benchmarking complete informing pricing
Corporate Plan 2017–18, Operations, 6.1	<u>6.1.4</u> Additional income streams generate revenue according to agreed targets	Division contributed 8.74% of an annual turnover of \$2,783,167
Corporate Plan 2017–18, Operations, 6.1	<u>6.1.5</u> International revenue generating opportunities explored and secured	<ul style="list-style-type: none"> · AFTRS delivered three International programs: two for Shanghai Media Group and one for NZFC · International relationships established across the region

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Operations, 6.2	<u>6.2.1</u> Review of property needs against future business needs, and property plan developed	<ul style="list-style-type: none"> · Major improvements completed in 2017–18 included: <ul style="list-style-type: none"> – Creation of two new teaching spaces dedicated to the MA program – Creation of one new large teaching space for the general school – Improvements to the MA lecture space including improved sound proofing – Fit out of the MA student space to create a collaborative and enjoyable study area – Fire Safety – New props office · The School has also developed an Accessibility Plan, which focuses on improved access to our building for all users with additions such as automatic doors, new accessible and unisex bathrooms
Corporate Plan 2017–18, Operations, 6.3	<u>6.3.1</u> Investigation of financial modelling to support long term sustainability with consideration to Property strategy	<ul style="list-style-type: none"> · Long range award course revenue model and PBS (4 years) have been completed · 5-year Capex plan completed
Corporate Plan 2017–18, Operations, 6.4	<u>6.4.1</u> Policies and procedures updated and implemented to ensure effective and efficient allocation of school resources and budget	<ul style="list-style-type: none"> · Policies and Procedures highlighted in Technology Plan for regular review and update · Capex Budget Reviewed and enhanced
Corporate Plan 2017–18, Operations, 6.4	<u>6.4.2</u> Establish financial planning methodology to provide relevant financial information	<ul style="list-style-type: none"> · Annual budgeting and quarterly forecasting cycle in effect · Monthly reviews with business units to highlight any financial risks or opportunities
Corporate Plan 2017–18, Operations, 6.4	<u>6.4.3</u> Implement ongoing review of School costs to find efficiencies	New Financial planning methodology implemented and Monthly reviews with business units has provided insight into potential efficiencies

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Operations, 6.4	<u>6.4.4</u> Improved timetabling processes to increase teaching space utilisation and mitigate building requirements	<ul style="list-style-type: none"> · Implementation of improved timetabling processes saw timely delivery of School's timetable · System established in semester 1 2018 to track timetable changes
Corporate Plan 2017–18, Operations, 6.4	<u>6.4.5</u> Environmental management strategy reviewed and updated	<ul style="list-style-type: none"> · The Environmental Management Plan and environmental initiatives are updated annually · No-cost initiatives were introduced during 2017–18
Corporate Plan 2017–18, Operations, 6.4	<u>6.4.6</u> Building management strategy and plan reviewed and updated	The Facilities Maintenance Framework and Maintenance Plan (2018) set out the specific maintenance programs to ensure the building is maintained to a high standard
Corporate Plan 2017–18, Operations, 6.5	<u>6.5.1</u> Academic Governance Framework reviewed	<ul style="list-style-type: none"> · Academic Governance Framework review completed · New Academic Governance Framework developed
Corporate Plan 2017–18, Operations, 6.5	<u>6.5.2</u> Academic policies and processes and School practice reviewed against TEQSA standards	<ul style="list-style-type: none"> · Academic Governance Framework, Curriculum Policy and New Course Approval Procedures reviewed to align with TEQSA · Scoping of procedures benchmarking against TEQSA standards complete · Action plan for 2018–19 developed
Corporate Plan 2017–18, Operations, 6.6	<u>6.6.1</u> Continue development of technology and facilities plan	<ul style="list-style-type: none"> · CAPEX plan developed annually with funding for building and technology upgrades · Finance-Technology Plan developed for 2017–18 to 2019–20. Plan includes major areas of activity over three years
Corporate Plan 2017–18, Operations, 6.6	<u>6.6.2</u> Business continuity and offsite service recovery employed	<ul style="list-style-type: none"> · Offsite Disaster Recovery implemented and tested · Ongoing verification and validation of Disaster Recovery System embedded in the Technology processes
Corporate Plan 2017–18, Operations, 6.6	<u>6.6.3</u> Continue to roll out cloud-based storage solutions	<ul style="list-style-type: none"> · Cloud Store implemented for content distribution of large assets · OneDrive being rolled out on a trial basis

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Operations, 6.6	<u>6.6.4</u> Production storage system replaced	<ul style="list-style-type: none"> · Implemented Isilon for the School's production storage · Migration will be completed in Q1 FY2018–19
Corporate Plan 2017–18, Operations, 6.6	<u>6.6.5</u> Corporate and production systems review, updates and upgrades to meet needs and current work practises	Items identified in the FY2018 plan have been reviewed and upgraded including; Zeta, Office 365, Staff Recruitment Automation, Jira Process Automation and Moodle upgrades
Corporate Plan 2017–18, Operations, 6.6	<u>6.6.6</u> Capital Expenditure policy and processes developed and implemented	<ul style="list-style-type: none"> · 5-year Capex Plan implemented · Capex Budget Process reviewed and enhanced
Corporate Plan 2017–18, Operations, 6.7	<u>6.7.1</u> Work culture plan implemented	<ul style="list-style-type: none"> · Values: incorporated into performance agreements and communications · Staff Survey: completed · Leadership: 360 feedback rolled out; leadership development program tested · Diversity and Inclusion: respectful culture training delivered resulting in a 17% increase in staff's view (staff survey) on School's diversity progress, Diversity Awareness and Capability Training rolled out
Corporate Plan 2017–18, Operations, 6.7	<u>6.7.2</u> Internal communication plan developed and implemented	Communications Plan has been developed and implemented. It has been designed as a live document allowing for iterative improvements
Corporate Plan 2017–18, Operations, 6.7	<u>6.7.3</u> Performance review system designed and implemented	New system developed and rolled out
Corporate Plan 2017–18, Operations, 6.7	<u>6.7.4</u> Engagement Survey delivered, and action plans implemented	<ul style="list-style-type: none"> · Engagement survey delivered in July 2017 · Pulse delivered in February 2018 with an exceptional response rate of 80%
Corporate Plan 2017–18, Operations, 6.7	<u>6.7.5</u> Reward and Recognition framework developed and implemented	Due to the soft launch of the Performance Review system, this has been rescheduled for FY2018–19

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Operations, 6.7	<u>6.7.6</u> AFTRS values embedded in culture, systems, policy and process	<ul style="list-style-type: none"> · Values embedded into Performance Conversations process, Town Hall and communications · Policies were reviewed during the period to ensure consistency with values
Corporate Plan 2017–18, Operations, 6.7	<u>6.7.7</u> Staff professional development calendar rolled out	Professional Development Calendar developed and rolled out in collaboration with Teaching and Learning team
Corporate Plan 2017–18, Operations, 6.7	<u>6.7.8</u> Online induction rolled out for new staff	This rollout was postponed to September 2018 due to new AFTRS branding being developed
Corporate Plan 2017–18, Operations, 6.8	<u>6.8.1</u> Business Risk Assessment reviewed quarterly	The regular review of the Business Risk Assessment by the Executive and their divisions has been embedded into monthly practice and quarterly reporting to the Finance Audit and Risk Committee
Corporate Plan 2017–18, Communications, 7.1	<u>7.1.1</u> Development and implementation of marketing strategy and recruitment plan	<ul style="list-style-type: none"> · Marketing Strategy and Recruitment Plan developed and being implemented · New channels and initiatives include Post Graduate Roadshow (Melbourne, Adelaide, Brisbane, and Busselton in WA and Liverpool in South West Sydney), and the redeveloped AFTRS website with enhanced focus on courses and prospective students
Corporate Plan 2017–18, Communications, 7.1	<u>7.1.2</u> Phase 1 rollout of new website	<ul style="list-style-type: none"> · Research, design, planning and testing for new website completed in FY2017–18 · New website developed and ready for 3 July 2018 Launch
Corporate Plan 2017–18, Communications, 7.1	<u>7.1.3</u> Brand positioning and architecture signed off	<ul style="list-style-type: none"> · Comprehensive review of brand positioning and architecture undertaken across whole organisation including students, staff and alumni · New visual identity developed to align with revitalised brand positioning

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Communications, 7.1	<u>7.1.4</u> CRM and Student Management systems implementation	<ul style="list-style-type: none"> · Two phases of CRM project scoped and implemented · Phase one: improving communications; live in February 2018, three disparate systems integrated in to one database, building understanding of customers/ students interests and deliver communications based on interests · Phase two: improving customer experience, application to enrolments; intuitive process and ability to save as you go. AFTRS now has the capacity to track and re-engage with applicants to build a sales pipeline, and a streamlined assessment process · The Student Management System to replace Peppi, the current system, is set to be scoped in FY2018–19
Corporate Plan 2017–18, Communications, 7.1	<u>7.1.5</u> Marketing materials and tools developed and implemented to support generation of new revenue streams	<ul style="list-style-type: none"> · A suite of marketing materials has been developed with AFTRS new brand identity supporting new brand and course architecture · This will be further supported in FY2018–19
Corporate Plan 2017–18, Communications, 7.2	<u>7.2.1</u> Social video multi-channel network strategy reviewed to promote AFTRS and showcase student work (relates to 2.7.1)	See result for 2.7.1
Corporate Plan 2017–18, Communications, 7.2	<u>7.2.2</u> Distribution plan for live events and associated online assets implemented	A Distribution Plan has been implemented for key events including live streaming on Facebook, cross promoting via all AFTRS channels and with industry partners, live tweeting and pre and post promotion of events

Criterion Source	Performance Criterion	Result Against Performance Criterion
Corporate Plan 2017–18, Communications, 7.3	7.3.1 Distribution strategy for student work at festivals implemented	<ul style="list-style-type: none"> · The Distribution Strategy for Student Work continues to be rolled out · Processes have been formalised with viewing committee for MA projects and updated Distribution Policy and Procedures approved · Significant success was achieved with selection of MA student work at Cannes CineFondation, MIFF and SFF
Corporate Plan 2017–18, Communications, 7.3	7.3.2 Partnerships maintained and enhanced	The School continues to leverage and grow existing content partnerships (e.g. AFTRS channel on ABC iview, AFTRS on Virgin Australia – domestic and international flights) and develop new partnerships (e.g. Exile Shorts a short film e-resource for educational institutes, other partners on the platform include BFI and USC)

Analysis of Performance against Purpose

In 2017–18, the performance targets set in the 2017–18 Corporate Plan, both qualitative and quantitative, were principally completed, in some cases exceeding targets set. Some performance measures were reviewed and deferred, or deferred in part, or carried over into 2018–19 due to prioritisation of other performance measures or budgetary constraints. The performance outcomes in all cases were aligned to the School's Purpose to provide high-quality education, training and research.

The School's strategic direction has been redefined through an enhanced external focus, the development of partnerships, and broader engagement with the national and international screen and broadcast industry. The redefined strategic focus is detailed in AFTRS four-year Corporate Plan for the period 2018–19 to 2021–22.

Statutory Reports



12

Equal Employment Opportunity (EEO – Workplace Diversity)

The Diversity Taskforce was established in 2017 to increase the diversity of our staff and students. This group now has over 30 members from across the School and focuses on encouraging, supporting and celebrating diversity within the School. We established several sub-committees this year to outline student and staff diversity targets, as well as develop a training plan to increase staff knowledge and confidence on diversity related topics.

AFTRS continues to seek staff input through new employee and staff exit surveys. In this financial year, we set up an anonymous whistleblowing form, which did not receive any reports during this period. In addition, special email addresses are advertised for Authorised Officers who may receive complaints under the *Public Interest Disclosure Act 2013*. We have promoted this channel on the staff intranet and our website. Two anonymous Protected Interest Disclosure reports were made directly to AFTRS Authorised Officers.

Both matters were formally investigated and found to be lacking in substance. Both outcomes were reported back to the Commonwealth Ombudsman.

The School received no complaints of discrimination from employees during this financial year.

Workplace Culture and Communication

In 2017–18, the People & Performance team have focused on the implementation of the work culture strategy, which included:

- Implementing a performance review program with over 80% completion in the initial stage;
- Further work with teams on unpacking the values to ensure we are a values-led organisation;
- Design and delivery of an Orientation program including the rollout of a new starter “buddy” program;
- Leadership development through 360 feedback and coaching;
- Rollout of the AFTRS Staff Engagement Survey and follow up “Pulse” survey to help assess staff engagement and satisfaction;
- Increased focus on professional and career learning and development, including an increased offer of relevant internally facilitated training.

The team also developed a new HR dashboard for the Council and Executive team to help to easily identify and address issues.

In the context of a busy year for the School, including two new delivery years of the MA and BA, wellbeing strategies continued including working in collaboration with the Head of Faculty to complete a review of academic staff workloads; regular meetings to monitor workload; extra staff allocated where most needed; and the provision of additional personal and professional support workshops.

Staffing, Establishment and Appointments

The Head of Corporate Strategy and Head of Indigenous Unit joined the executive team this year, to ensure that both teams have the appropriate level of focus as well as executive and management support. This is a net increase of two executive positions from the previous financial year. Women make up 70% of the Executive Team.

As at 30 June 2018, there were 152 staff at AFTRS, 37 of whom worked part time (an increase of 22 from last year). Staff from non-English speaking backgrounds occupied 30 positions at all levels across the School (an increase of seven/36% from last year), three were occupied by people identifying as having a disability, and four members of staff identifying as an Aboriginal and/or Torres Strait Islander (an increase of one from last year).

Overall, representation of women at AFTRS has decreased slightly from 56% to 52% percent of staff.

The percentage of leadership positions held by women has decreased from 54% in the previous year to 49% this reporting period. Women in lecturer roles has remained consistent at 50%, and the number of women occupying technical roles has increased to three staff (16%).

AFTRS’ staff members are selected on merit. Of the 102 appointments AFTRS made during the year (note: includes casual and temporary teachers), 51 were women, 20 were from a non-English speaking background, and six were from an Aboriginal and/or Torres Strait Islander background. All equity-related policies are available on the intranet.

The AFTRS Corporate Plan commits the School to ensuring that AFTRS reflects Australian society by supporting diversity across the Schools’ activities. AFTRS will continue to put measures in place to ensure that its processes and culture facilitate this commitment and will track progress against its diversity objectives.

Comparison Tables 2017–18 and 2016–17: Staffing Information

2017-18	Male	Female	X	Total	NESB
Senior Management*	3	6		9	1
Management/ Heads of Department	15	11		26	5
Teaching	19	19		38	6
Teaching/Training Support	4	14		18	4
Administration	10	23	1	34	7
Technical	15	3		18	6
Production	3	1		4	
Support	3			3	1
Education		2		2	
Total	72	79	1	152	30

2016-17	Male	Female	X	Total	NESB
Senior Management*	2	5		6	
Management/ Heads of Department	12	14		26	6
Teaching	4	4		8	1
Teaching/Training Support	3	15		18	4
Administration	7	26		33	7
Technical	18	2		20	7
Production	4	1		5	
Support	3			3	1
Education	1	3		4	1
Total	54	69	-	124	27

* Includes 1 PEO

Staff are employed at AFTRS under the *Australian Film, Television and Radio School Act 1973*. The majority of staff are covered by the AFTRS Enterprise Agreement 2017, with four staff on Individual Flexibility Arrangements or Individual Variable Remuneration. SES equivalent staff are employed on a contract basis. The holder of the Principal Executive Office is covered by a performance appraisal scheme, which allows for an annual performance-related payment.

Representation of EEO Target Groups within Salary Bands

Salary Band 2017-18	NESB	ATSI	PWD	Women
To \$45,619				
\$45,620 – \$59,934	1		1	3
\$59,935 – \$63,814	1			5
\$63,815 – \$85,245	3	2		17
\$85,246 – \$97,064	7			12
\$97,065 – \$119,295	13	1	1	25
Over \$119,295	5	1	1	17
Total	30	4	3	79

2016-17	NESB	ATSI	PWD	Women
To \$45,619			1	
\$45,620 – \$59,934	1			5
\$59,935 – \$63,814	2	1		17

2016-17	NESB	ATSI	PWD	Women
\$63,815 – \$85,245	11			15
\$85,246 – \$97,064	6			12
\$97,065 – \$119,295	2	1	1	6
Over \$119,295	5		1	14
Total	27	2	3	69

The table above shows the representation of the four EEO target groups (Non English-Speaking Background (NESB), Aboriginal and/or Torres Strait Islanders (ATSI), People with a Disability (PWD) and Women) of the AFTRS staff. This year we also started collecting LGBTQI status information. The data is drawn from information provided voluntarily each February.

Work and Private Commitments

AFTRS has a flexible policy to accommodate private commitments by offering 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. AFTRS also allows individual flexibility based on genuine agreement.

Staff Training and Development

We have changed the way we report training activity this year. In line with government expectations, we no longer count staff salaries during training as part of the total training cost. This provides transparency on our training expenditure.

Professional Development Type	# Attended	# Attendees	Total Cost
Internal Workshops	157	661	\$25,368.33
External Workshops	50	375	\$67,792.41
Conferences	21	52	\$67,514.66
Total	221	1,088	\$160,675.40
Average expenditure per staff member			\$1,057.07

With the rollout of the Performance Conversations and Professional Development Planning Program, expenditure on training and development has increased by 50% from 2016-17.

The number of internal workshops delivered has also increased by 50%. This is due to a significant increase in learning and development support from the People and Performance team and the Teaching and Learning team to improve staff capability and engagement overall.

Fifteen days of study leave were approved for three members of the academic staff, to finalise PhD submissions.

Industrial Relations

AFTRS continued to refine and improve the way we involve staff in decision-making processes. We have staff elected members on the governing Council, Academic Board and the Staff Consultative Committee. Staff representatives have input through a range of committees including the Health and Safety Committee and Diversity Taskforce. Staff input is also provided through regular departmental and divisional meetings and, when seeking input about change, anonymous methods of providing comments have been made available.

Information is available to staff primarily through email, noticeboards, the intranet and website, staff newsletters and 'all School' meetings.

The Modern Award and Agreement Making

Minimum staff terms and conditions of employment are currently established by the Australian Government Industry Award 2016, which contains provisions specific to the School. This took effect in August 2016 replacing the AFTRS Award 2000.

In October 2017 the AFTRS Enterprise Agreement 2017 was voted on by staff with 97% of staff in favour, and it was formally approved by the Fair Work Commission in March 2018.

Work Health and Safety

AFTRS continues to identify and promote best practice work, health and safety (WHS) management and is committed to the reduction of workplace-related accidents, illnesses and injuries. AFTRS is committed to the implementation of, and adherence to, all relevant government WHS policy and legislation.

During 2017–18, several policies and procedures were developed or reviewed, including the following:

- Workplace Bullying and Harassment Policy
- Workplace Bullying and Harassment Procedure
- Injury Management and Rehabilitation Policy
- Injury Management and Rehabilitation Procedure.

An ongoing program of review continued including: risk assessment processes; ergonomic assessments; identification and review of high-risk activities; emergency evacuation drills; handling of hazardous chemicals; and workplace inspections. Measures were taken to address identified risks as required.

The School is a member of the Cultural Institutions Health and Safety network, the Commonwealth Safety Managers Forum, and the Comcare Health and Safety Forum.

WHS Consultation

The Health and Safety Committee, the key consultative body for WHS issues, held regular meetings during the reporting period. Staff are represented on the Committee by Health and Safety Representatives from each division (work group) within the School. All Health and Safety Representatives have undergone training and two members of the Executive team attend Committee meetings and report directly back to the Executive team on health and safety related issues.

Staff have access to the minutes and action tracker via the intranet and the representatives share outcomes with their teams after each meeting. Staff are also regularly consulted on health and safety-related issues by their managers or specialist staff.

Staff are encouraged to communicate WHS concerns, either directly to the Committee or through their representatives, and are welcome to attend meetings. The Senior First Aid Officer group meets prior to each Health and Safety Committee meeting and report to the larger meeting.

Training undertaken included:

- APS Indigenous Forum
- Leadership Development Program
- Learning and Teaching Workshops for Academic Staff
- Induction/Orientation – Staff/Contractors
- HR Induction Workshop – Casual Tutors
- Teaching at AFTRS Workshop – Casual Tutors
- Due Diligence for Officers
- Comcare: Health and Safety Representatives Forum
- Comcare: Best Practice Forum
- Emergency Warden Training
- Provide First Aid Training and Recertification
- Ergonomic Workplace Assessment
- Comcare: *Safety, Rehabilitation and Compensation Act 1988* – SRC Act In A Day
- Rehabilitation Delegate's Guide to Case Management
- Various Licenses/Tickets – e.g. White Card training
- Production Safety (new students)
- AFTRS Intranet Staff Training
- Aurion Query Tool; Aurion Transition Timing; Aurion Coordinator Training
- Staff Wellness Program: Mindfulness (Staff and Students)
- Stress management
- Work Health and Safety Committee Training
- Food Handling and Safety
- Accessible Arts
- Mental Health First Aid
- Future of Workplace wellness.

WHS Personnel

As part of AFTRS' commitment to health and safety, the School currently has the following trained personnel:

- 13 Health and Safety Representatives
- 18 Senior First Aid Officers
- 18 Emergency Wardens
- 3 Rehabilitation Case Managers.

Incident Reports

During 2017–18, there were 13 incidents reported. None were reportable according to legislation and all are closed. We commenced work on a streamlined incident reporting process and well as early identification of issues through the WHS Committee.

There were no lost time injuries and no new compensation claims lodged during 2017–18. We have two ongoing claims relating to back pain. Absences were minimal, and both staff have a case manager assigned to ensure ongoing monitoring.

Freedom of Information

AFTRS is subject to the *Freedom of Information Act 1982* (FOI Act) and, under Part II of the FOI Act, is required to publish a broad range of information to the public as part of the Information Publication Scheme (IPS). AFTRS displays a plan on its website that shows what information it publishes in accordance with the IPS requirements. This information includes details of AFTRS' structure, functions, appointments, annual reports, consultation arrangements, and FOI officer.

AFTRS also publishes information resulting from FOI access requests, information to which AFTRS routinely gives access in response to FOI access requests, and information routinely provided to Parliament. AFTRS' website provides details of the information published in accordance with the IPS requirements at <https://www.aftrs.edu.au/governance/freedom-of-information>.

Formal requests may also be made for information about AFTRS and its operations under the FOI Act. These requests are referred to AFTRS' FOI officer. AFTRS received four FOI requests during the reporting period.

Privacy

AFTRS collects five broad categories of personal information: personal records; contractor records; student records; volunteer records; and mailing lists.

AFTRS continued to comply with its obligations under the *Privacy Act 1988* in relation to the collection, use, disclosure, quality, security, access to and correction of, personal information. AFTRS also continued to take relevant Privacy Commissioner Guidelines into account in dealing with personal information.

No complaints under the *Privacy Act 1988* were received by AFTRS during the reporting period.

Ministerial Directions and Government Policies

Ministerial directions may be issued under certain provisions of the School's enabling Act or under other Commonwealth legislation. No ministerial directions that applied to the School were issued under the enabling or other Commonwealth legislation during the reporting period.

No government policy orders under section 22 of the PGPA Act applied to the School during the reporting period.

Judicial Decisions and Reviews by Outside Bodies

There were no judicial decisions or decisions of administrative tribunals that have had, or may have, a significant effect on the operations of AFTRS. No reports about AFTRS were made by the Auditor-General (other than a report on the financial statements), a Parliamentary Committee, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

Fraud Control

During the reporting period AFTRS maintained its Fraud Control Policy and two-year Fraud Control Plan. The Policy and Plan reflected the fraud risk assessment prepared by AFTRS.

Consistent with review requirements, in 2018 AFTRS underwent a review of both Policy and Plan and has put in place a 2018–20 Fraud Control Plan which has been approved by the Finance, Audit and Risk Management Committee.

AFTRS progressively undertook actions to enhance its fraud control measures, including continuing online training for staff, and these actions were reported to meetings of the Finance, Audit and Risk Management (FARM) Committee.

The Chief Executive Officer is satisfied that AFTRS has appropriate fraud prevention, detection, investigation, reporting, and data collection procedures and processes that meet AFTRS' specific needs, and that he has taken all reasonable measures to minimise the incidence of fraud at AFTRS.

Indemnities and Insurance Premiums for Officers

Professional Indemnity insurance and Directors and Officers Liability insurance for the year ending 30 June 2018 was provided by Comcover. The premium for liability insurance was \$52,479.

Environmental Management

AFTRS continues to identify aspects of its operations that impact on the environment. The School is committed to developing a continual improvement process to control its environmental impacts in relation to energy, water and waste management through the Environmental Management Plan.

The AFTRS program of environmental activities aims for:

- Recording energy use to identify energy efficiency opportunities
- Low-landfill output due to recycling programs and reuse of materials
- Lower water usage through preventive maintenance programs
- Continued environmentally friendly disposal of all obsolete computer and production equipment
- Increased awareness of our commitment to sustainability informing staff and students through the Environmental Management Plan, based on ecologically sustainable development (ESD) principles.

Environmental Performance Reporting

Activity	Alignment with ESD principles	Advancement of ESD principles
Managing contracts	Tenders and contracts for potential suppliers contain environmental evaluation and conditions	Procurement decisions and contracting integrates long-term environmental aims
Environmental Management Plan implementation	Review and modify environmental policies and management plans	Provides the basis of our environmental management program
	Maintain initiatives from plan	Provides a plan and target for initiatives and energy use
Energy efficiency	<p>AFTRS has the following initiatives in place to reduce energy consumption:</p> <ul style="list-style-type: none"> · Switchable lighting so unused areas can be switched off · Signage to inform staff and students to switch off lights and equipment · Low energy LED lighting replacement program · Motion sensors for lighting and mechanical services to reduce over running in unused areas · Routine maintenance of the air-conditioning systems to ensure they run efficiently and as designed 	Collection and review of consumption data manually on site and periodical energy audits
Waste	AFTRS continues to implement recycling programs which separate waste at source and aims to reduce waste by providing crockery and utensils and kitchen areas and reducing waste to landfill by encouraging recycling	Ensuring engagement with staff on environmental matters and maintaining the program
Water	AFTRS makes use of water efficient devices including showerheads, dual flush toilets, water-saving washers on taps and low-water usage dishwashers	Monitoring water consumption and encouraging efficient use

Appendices

1. Enabling Legislation

The Australian Film, Television and Radio School (AFTRS) was established by the *Australian Film, Television and Radio School Act 1973* (the Act). It is the leading institution for education and training in Australia's screen arts and broadcast industries.

AFTRS' functions as laid out in section 5(1) of the Act are:

- a) to provide advanced education and training by way of the development of the knowledge and skills required in connexion with the production of programs;
- b) to conduct and encourage research in 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 connexion with the production of programs as are approved by the Council;
- d) to co-operate and make arrangements with other institutions and persons for purposes in connexion with the production of programs or the provision of education or training of the kind referred to in paragraph (a);
- e) for purposes in connexion 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 specified in a determination under section 6A; and
- h) to do anything incidental or conducive to the performance of the foregoing functions.

Section 5(2) provides that the School: shall exercise its functions with a view to enabling and encouraging the program production of a high degree of creativeness and of high technical and artistic standards.

A number of regulations and other legislative instruments have been made under the Act since it commenced. As a Commonwealth statutory authority, AFTRS also operated under the *Public Governance, Performance and Accountability Act 2013*.

2. Financial Resource Summary

Financial Performance

AFTRS generated a surplus of \$26,000 for the 2017–18 financial year. The total revenue received was \$31,837,000 with appropriations from government accounting for \$22,683,000 of this amount. The balance of \$9,154,000 was generated through AFTRS' activities such as student fees. Award Courses produced \$5,931,000 with \$2,743,000 generated by the Open Program, which provides short courses to industry, corporate groups and schools. Other revenue sources such as interest, cafe operations and royalties produced the remaining \$480,000.

AFTRS' operating expenditure totalled \$31,811,000. This included \$17,541,000 for employee benefits, \$12,128,000 for supplier expenses, \$2,132,000 for depreciation and amortisation and \$10,000 for write-off of assets.

AFTRS reviewed its asset fair values as at 30 June 2018. There were no material differences between fair value and book value and no revaluation was required.

The average full-time equivalent staff number for the period was 149, compared to 146 for the previous financial year.

External Audit

The Australian National Audit Office performs the external audit of AFTRS.

Internal Audit

Deloitte Touche Tohmatsu provided an independent internal audit service to the School. Internal Audit is administratively responsible to the Director, Finance and Technology and is accountable to the Finance, Audit and Risk Management (FARM) Committee. Representatives from the internal auditors attend FARM meetings, together with a representative of the Australian National Audit Office.

Internal Auditors provide the FARM Committee with a three-year audit plan annually and regular quarterly audit activity plan updates.

During the 2017–18 period:

- In July 2017 a Student Cycle – Open Program audit was undertaken concentrating on financial viability and compliance associated with Open Program. Overall engagement rating was reported as, well controlled with only low risks identified
- In November 2017 a Planning and Budgeting audit was completed evaluating planning coordination and communication, budget approach and development and the monitoring of budget performance and management. Overall engagement rating was reported as, well controlled with only low risks identified

- In May 2018, Deloitte Touche Tohmatsu performed a Follow-Up Audit providing independent confirmation that its previous recommendations had been implemented. This included the previous Follow-up Audit conducted in 2016 and subsequent internal audits; Payroll (FY2016–17), Student Cycle – Student Assessment, Progression and Awards (FY2016–17), Open Program (FY2017–18) and Planning & Budgeting (FY2017–18). The audit found all recommendations were completed by management and there was no outstanding actions from previous internal audit reports
- As a part of the Internal Audit Plan review, completed annually, Deloitte Touche Tohmatsu provided the FARM Committee with a revised three-year audit plan for consideration in line with the Schools longer risk and audit strategy
- 30 June 2018 saw the conclusion of the internal audit contract with Deloitte Touche Tohmatsu. AFTRS undertook a tender process to engage a new independent provider and awarded KPMG the Contract for a period of three years with commencement occurring 1 August 2018. Due to the length of the tenure, Deloitte Touche Tohmatsu was excluded from the RFT.

Risk Management

In 2017–18, AFTRS continued to improve its risk management practices and systems within the established Risk Management framework. During 2017–18, AFTRS continued to embed Risk Management into AFTRS’ management culture.

The effective management of risk is central to AFTRS achieving its purpose and enables the School to improve its ability to capitalise on opportunities, mitigate negative outcomes and achieve better performance for all its stakeholders.

AFTRS has adopted a structured and consistent approach to assess and treat all types of risk, at all levels, and for all activities. This approach complements and improves strategic, operational and business planning. The Risk Management Framework demonstrates how governance, policies, processes, review and consultation work together to support risk management outcomes as well as meeting the requirements imposed by the PGPA Act 2013 in relation to systems of risk oversight and management.

AFTRS recognises that systems and policies in relation to risk are not intended to eliminate risk. Rather, the effective risk management framework promotes a productive, innovative and efficient organisation by pursuing its objectives using the best information available and an informed understanding of challenges and opportunities.

AFTRS understands that to achieve its objectives it must be willing to take and accept risk. A series of risk appetite statements communicates the expectations of the Council and the Chief Executive Officer in terms of how much risk AFTRS is willing to accept. These are reviewed by the FARM Committee and subsequent recommendations adopted.

One of the tools used is the Business Risk Assessment, which identifies all key risks across the business in several categories. Using a risk map and rating system, it identifies different levels of risks and rates them as high, significant, moderate and low. The Business Risk Assessment is supported through the definition of risk criteria, risk matrix, and risk appetite statements.

In terms of risk tolerance, AFTRS has a low appetite for risks relating to workplace health, safety and wellbeing of our students, staff and the community; administration of finances and assets; regulatory compliance; and academic integrity. AFTRS has a higher appetite for risk where the benefit outweighs the risk and the activity relates to innovative initiatives, emerging technologies and creative practice.

AFTRS’ risk tolerance is defined within each level of risk. Any risk at a high or significant level must be escalated to the CEO in the first instance, and reported to the Finance, Audit and Risk Management Committee. The Administrative Orders, and the Financial and Human Resources Delegations inform AFTRS’ risk tolerance.

The Business Risk Assessment is reviewed quarterly to consider changes to the School’s risk environment and is refreshed annually to reflect the Corporate Plan’s strategies, goals, and activities. Over the course of the year the FARM Committee selects risks from the risk matrix and invites management to present on the mitigation strategies undertaken on the risk in focus.

Claims and Losses

There were no major losses during the year ending 30 June 2018.

Purchasing

AFTRS’ purchasing procedures are consistent with the Commonwealth Procurement Rules. Through the Administrative Orders, AFTRS’ Council delegates certain powers and functions, including purchasing levels, to occupants of specific AFTRS management positions. This is subject to the limits prescribed under the *Australian Film, Television and Radio School Act 1973* and the Council-approved policies, programs and procedures of AFTRS.

To the best of the School’s knowledge, all properly rendered invoices were paid within the agreed trading terms. AFTRS participates in some whole-of-government contracts where appropriate, including the Travel Services contract, and contracts for the provision of stationery and office supplies. Information technology equipment and general goods purchases used both state and federal contracts where appropriate. The School buys capital items in accordance with the annual capital program.

Competitive Tendering and Expressions of Interest

The AFTRS’ Administrative Orders requires purchases of more than \$100,000 be obtained through formal processes that may involve either public or selected tender (RFQ/RFP/RFT) and could include an expression of interest phase. Purchases greater than \$400,000 require public tender, which may also include an expression of interest process.

In general, consideration is given to the following factors to determine the method of approach to market:

- Urgency of the requirement
- Limited number of known potential suppliers
- Competitiveness of the marketplace
- A supplier's prior knowledge or experience with a particular activity that other suppliers could not build up unless extensive additional costs and time delays were incurred
- Compatibility with existing equipment.

In 2017–18, AFTRS sought written quotes and/or tenders for the following services (over \$100,000):

- Adobe systems Creative Cloud subscription
- Subscription to Salesforce software platform and implementation
- Isilon production storage upgrade
- Cisco Catalyst switch
- Office fit out (new student and lecture facilities)
- Building management control systems (Service Agreement – three years)
- Australian China Culture & Education Exchange: Accommodation, Transportation and Catering for SMG Staff and Course Participants
- AFTRS internal audit provider (Service Agreement – three years).

Consultancy Services

AFTRS engages consultants with specialist skills to help with defined projects. During the reporting period the School entered into 47 specialist consultancies, involving expenditure of \$387,000. Four consultancies had a value exceeding \$20,000.

Consultancy	Service provided	Amount
Pasco Publishing Pty Ltd	Elder in Residence, Bruce Pascoe	\$49,000
Catalyst EP Pty Ltd	Respectful Culture Workshops	\$22,500
Data 61	Feasibility Study Workshop	\$25,867
Totem Network	Social Video Strategy	\$20,000
	Total	\$117,367

In addition, the School engaged other consultants to provide regular, ongoing services.

Contractors

Each year AFTRS engages a range of independent contractors. Most are industry practitioners that support the School's core activities of teaching and learning. (See note 1B in Financial Statements.)

Property Use

AFTRS' headquarters are located at the Entertainment Quarter, Moore Park, NSW in the heart of Sydney's screen precinct. The building (12,964m²) features specialist screen and radio teaching and production facilities. The cost of leasing, car parking and outgoings for 2017–18 totalled \$4,824,000.

3. 2017 AFTRS Graduates

Graduation, 13 October 2017

Diploma in Camera

Luke Blair
Bernard Brunnekreef
Emily Bugg
Christine Chahoud
Rhys Cropper
Andrew Fowler
Trudi Amanah Gultom
Madison Heinze
Nagida Helsby-Clark
Nikolce Najdov
Lorena Perez Lira
Samuel Hugo Pfister
Florent Piovesan
Amelia Polaschek
Brendan Render
Terrence John Samonte
Jack Staniford
Edwina Storie
Kaitlyn Treglown
Emily Williams

Diploma in Digital Content – Radio

Marianne Cannon
Justin De Rhede

Dayne Garani
Anne-Marie Middlemast
Jacqueline Wright

Diploma in Editing

Kelsey Aguinardo
Carlos Anon
Harold Joseph Blackburn
Gary Brooker
Byron Dempsey
Paola Disanto
Jonathon Hill
Glenda Kwek
Zachary McCowage
Laura Nash
Grace O'Connell
Andrew Panaretos
Zac Schroedl
Larissa Skidmore-Trovato
Hannah Smith
Tricia Tan

Diploma in Grading

Lachlan Early
Claire Hanna
Peter Lightowler

Jaclyn Paterson
William Pidgeon
Claudia Sutiono
Alexander Zervos

Diploma in Production Management

Tegan Jean Callinan
Kimberley Harford
Lauren Harris
Alex Howard
Hoffman Ip
Tamira Kemeny
Jessica Moffatt
Samuel Hugo Pfister
Celyren Phipps
Shadi Soheili
Michael Wedderburn

Diploma in Screen Design

Anna Gregory
Natalie Hunter
Barry Jarrott
Mitchell Jones
Stephanie Puni
Carla Spano
Hannah Steen

Graduation, 20 October 2017

Master of Screen Arts

Kelly Cameron
Arlene Elise Cociuban
Ramy Daniel
Eugene Dyson
Oliver Heath
Kyle Hedrick
Kerinne Jenkins
Edan Lacey
Eryk Lenartowicz

Luke Marsden
John-Paul McElwee
Joshua Webber
Thomas Wilson

Master of Screen Arts and Business

Elizabeth Clotney
Ruth Cullen
Ade Djajamihardja
Samantha Griffin

Kate Kazokas
Linda Klejus
Peter Millynn
Lindsay Moss
Jennifer Peedom
David Rokach
Carla Theunissen

Graduate Certificate in Editing Drama

Holly Woollard

Graduation, 20 April 2018

Diploma in Camera

Camille Baldassari
Austin Bricknell
Georgia Cooper
Harrison Evans
Cheng Han
Orla Hughes
Renee Johnston
Kieran Kelly
Nathalie Madrigal
Gokul Chand Mandalapu
Claudia Oliveira
Deearne Pitscheider
Deon Rodger
Oliver Roe
Kris Small
Luke Tatham

Diploma in Editing

Lachlan Brennan
Mary-Anne Cartwright
Brian Chambers
Jacky Chan
Fiona Clancy
Rhys Cropper
Gracie Eggins
Bradley Francis
Linsey Houston
Stefan Kasearu
Bin San Koh
Marina Kriketos
James Lee
Isabella Macri
Andrew McGregor
Raphaelle Said
Aurora Scott Leggett
Amelia Turbiarz
Rhiannon Windred

Diploma in Grading

Shannon Ashlyn
Peter Coleman
Aya Ishii
Aimee Keep
Curtis Knight
Brendan Palmer
Timothy Richter

Diploma in Production

Accounting

Matthew Carter
Elizabeth Chapman
Maurice Egbert
Doris Therese Eldeir
Matthew Lynch
Guilliana Marion
Helen Rooney
Lisa Sherrard

Diploma in Production

Management

Alexandra Grant
Lucy Hassett
Rebecca Lyons
Riley Quinn
Courtney Rawlings
Emma Smith
Jason Trembath
Patrick Tyson

Advanced Diploma in

Production Sound

Craig Bell
Jeremy Gittings
Ra Orinocco Nagy
Ian Polley
Lucas Robinson

Advanced Diploma in Radio Essentials

Samuel Arenson
Jonathan Brunker
Mitchell Coombs
Matthew Daniels
Maria Dimitrakas
Rebecca Fellini
Cameron Finlay
Alexander Frost
Aishlin Garnett
Joel Hansen
Jake Harvey
Claudia Hirst
James Irvine
Nathan Letts
Oliver Leuver
William Mildren
Samuel Neuman
Daniel O'Doherty
Leigh Pyman
Raymond Shoostovian Jnr

Advanced Diploma

in Screenwriting

– Feature Film

William Boyle
Nicholas Bywaters
Hannah Darkling
Emily David
Mark Grant
Liam Henderson
Brittany Jones
Samantha Knaggs
Daniel Laws
Steffan Lazarevic
Michelangelo Lia
Nicholas Linehan
Jacinta Marshall

David Molloy
Gregory Moran
Sarah Peisley
Nicole Puni
Jeremy Ray
Timothy Smee
Daniel Terry
Carol Thompson
Michael Wedderburn
Lindsay Woollard

Advanced Diploma

in Screenwriting – Series Television

Rhys Bellamy
Laurren Brannigan-Onato
Lachlan Brennan
Stephen Burow
Andrew Cruickshank
Justine Hinz
Tahlia Lalor
Kathryn Lee
Heather Maggs
Katie McDonald
Jessica Moffatt
Skye Patch
David Paterson
Annidette Puni
Elizabeth Sarsfield
Mateja Simovic
Georgina Veneziani

Advanced Diploma

in Script Editing and Development

Octavia Barron Martin
Erin Bingham
Renee Broome
Philip Denson
Rebecca Drinkwater
David Farland

Jennifer Fletcher
Lauren Hayward
Georgina Isles
John Kachoyan
Jonathon Rodgers
Catrin Shaw

Advanced Diploma in Visual Effects

Andrew Brown
Kam Ho Andre Chan
Paul Essenhig
Chen Liu
Bailey Smith

Bachelor of Arts (Screen)

Freya Aisbitt
Jack Atherton
Beatrice Barbeau-Scuria
Lucca Barone-Peters
Matt Bartlett
Juliette Beck
Elizabeth Bennett
Stephanie Bosnic
Eloise Boutry
Max Boutwell Draper
Lachlan Brennan
Oliver Brighton
Elliott Brissenden
Nicola Brown
Angus Burns
Beverley Callow
Jayden Chessells
Aaron Croft
Gavin Davis
Giovanni De Santolo
Louise Dietz-Henderson
Elizabeth Dingle
Kye Duncan
Emma Elias
Hayden Falzon

Ashlie Fisher
Matthew Ford
Jasper Fox
Ari Friedgut
Linus Gibson
Mark Halliday
Zachary Hardaker
Mathew Harvey
Sophie Hattch
Ethan Hatton-Warham
Aaron Healey
Annabel Hennessey
Thorsten Hertog
Marcus Hoi
Alexander Howitt
Emma Jade Hudson
Emily Jansz
Davis Jensen
Samuel Kenny-Watson
Mitchell Leslie
Benjamin Levin
Jai Love-LaPan
Conlan Mackenzie
Erik Magnusson
Olivia Mair
Parish Malfitano
Michail Mathioudakis
Clayton McBride
Imogen McCluskey
Hannah-Rae Meegan
Levi Meltzer
Hugh Morris-Clarke
Julian Neuhaus
Archie Oxenbould
Tasman Porter
Benjamin Ryan
Ramon Samson
Andre Shannon
Elizabeth Sharpe
Adam Shean
Emily Smith
Mikaeli Stanton

Hannah Steen
 Ryan Stubbs
 Liam Sweeney
 Matilda Teernstra
 Monique Terry
 Victoria Thompson
 Sidney Tinney
 Bianca Tomchin
 Cong Hien Tran
 Joshua Valageorgiou
 China White
 Melissa White
 Luke Williams
 Katherine Williamson
 Rex Woods
 Lisa Xia
 Nabila Zaman

Graduate Certificate

Screen: Business

Briana Goodchild
 Oliver Minnett

Graduate Certificate

Screen: Cinematography

Michael Angelis
 Daniel Boules
 Carina Burke
 Mayeta Clark
 Eliya Cohen
 Davis Fang
 Molly Haddon
 Jackson McLennan
 Vedrana Music
 Tyron Seeto
 Bill Wei
 Bebi Zekirovski

Graduate Certificate

Screen: Creative

Producing

Sharon Abela
 Kristy Allen
 Hannah Bath
 Brionny Fagan
 Gia Frino
 Susan Hammill
 Gavin Jarrett
 David Shyegun
 Grace Wallace

Graduate Certificate

Screen: Directing

Sarah Bassiuoni
 Shahane Bekarian
 Mark Birchall
 Melannie Blair
 Mark Bryan
 Frazer Bull-Clark
 Thomas Crnkovic
 Bernadette Hanna
 Daniel James
 Emily O'Connell
 Junior Sala
 Thomas Slater
 Jason Trembath
 Andrew Yeremeyev

Graduate Certificate

Screen: Documentary

Aprille Asfoura
 Annette Cohen
 Simon Cowley
 Inday Ford
 Sophie Herms
 Ashleigh McArthur
 Jacqueline Murphy
 Isidora Pekic
 Joyce Vasta

Graduate Certificate

Screen: Editing

Katherine Baker
 Joyce Escudro
 Timothy Hadwen
 Kyle Kaczmarczyk
 Melanie Lobendahn
 Nicole Norelli
 Stephanie O'Brien
 Sarah Panzetta

Graduate Certificate

Screen: Music

Jasmine D'Arcy
 Emily Harrison
 Kira McCaig
 Julie Pennings
 Jessie Ryan-Allen

Graduate Certificate

Screen: Screenwriting

Jonathan Champ
 Jorrdan Daley
 Lee Devaney
 Sarah Emery
 Brooke Hemphill
 Nathaniel Johnston
 Andrew Kliem
 Ashleigh Mounser
 Vincent Sell
 Suzanne Slack-Smith
 Maree Walk

Graduate Diploma in Radio

Samuel Baran
 Mariam Belle
 Sean Brown
 Alexander Dickson
 Grace Garde
 Christopher Jolly
 Joanna Lodge
 Chloe MacKenzie
 Eleanor Parnell
 Liam Sommerville

4. Public Programs

Open Days

- Open Day
Saturday 12 August 2017
- Postgraduate Info Evening
Wednesday 30 August 2017

Events, Conferences, and Festivals

- Screen Makers Conference
Friday 28 – Saturday 29 July 2017
Mercury Cinema, Adelaide
Kim Batterham (Head of Cinematography, AFTRS), Rowan Woods (Head of Directing, AFTRS) and Gary Paramanathan (Engagement Coordinator, AFTRS)
- SDIN Launch
Monday 31 July 2017
AFTRS Main Theatre
Launch event for the Screen Diversity and Inclusion Network
Speakers: Patrick Abboud, Shakthi Shakhthidharan, Julia & Eiorah, Morwenna Collett, Rosie Dennis, Lena Nahlous, Fiona Cameron, Michael Ebeid, David Anderson, Bruce Meagher and Michael Brealey
- MIFF (Melbourne International Film Festival) Talks
Monday 14 August 2017
Rowan Woods (AFTRS) in conversation with David Wenham
- *Cli-Fi: Big Ideas for the Small Screen*
Wednesday 16 August 2017
AFTRS Main Theatre and Foyer
Adriana Vergés (UNSW Sydney), Sally Riley (ABC), Courtney Gibson (Jungle), Dr Michael Mann, Matthew England, Sarah Perkins-Kirkpatrick, Karrina Nolan, Iain McCalman, Dr Liz Hanna, Stephan Lewandowsky, Fiona Johnson, Martin Green, Alistair Hobday, Andrew Lenton and John Collee (writer)
- Adelaide Film Festival
VR Competition Jury
Tuesday 12 September 2017
Mathew Tizard (Google Global), Amanda Duthie (Adelaide Film Festival) and Rachel Landers (AFTRS)
Ceremony: 13 October 2017
- Jackson Hole Wild on Tour
Sunday 24 September 2017
Jon Shaw (Cinematographer) and Dr Ana Bugnot (Research Assistant, UNSW Sydney)
- Masters Showcase and Screenings
Thursday 12 October 2017
AFTRS Main Theatre
- In Conversation with David Lynch and Dr Harold Hurang
Saturday 28 October 2017
- Screen Forever
Thursday 16 November 2017
Two AFTRS panel sessions: *Conscious Competence: good practice in inclusive screen work* and *Reading the Audience's Mind: The Art and Science of Biometrics*
- Diversity and Inclusion panel
Deborah Williams, (Executive Director, Creative Diversity Network), Cátia Malaquias, (Director, Attitude Foundation), Sally Riley (Head of Scripted Production, ABC) and Pearl Tan (Founder and Director, Pearly Productions)
Moderator: Gary Paramanathan (Engagement Coordinator, AFTRS)
Biometrics panel: Neil Peplow (CEO AFTRS), Penelope Thomas (Project Manager, Applied Industry Research AFTRS) and Tom Lobban (Director, Screen Audience Research Australia)
Moderator: Sebastian Chan (Chief Experience Officer, ACMI)

- APDG – Costume Design for 3D Animation
Monday 20 November 2017
Maarit Kalmakurki (doctoral candidate at the Department of Film, Television and Scenography, Aalto University School of Arts, Finland), Liz Keogh Palmer (Costume Designer) and Greg Jowle (CG Supervisor, Animal Logic)
 - RE:FRAME
Tuesday 21 November 2017
AFTRS Theatre and Foyer
Russel Howcroft (CCO, PwC and AFTRS Chair), Adrian Turner (CEO, Data61), Louise O'Donnell (Digital Strategist and Director), Mike Jones (Writer/Script Editor/ Story Producer), Chloe Rickard (Head of Production, Jungle), Nathan Anderson (COO and co-founder, Start VR), Lauren Elliott (Managing Director and Producer, Mad Kids) and Drew Grove (Commercial Director, Every Cloud Productions)
 - Bus Stop Films Anniversary
Thursday 30 November 2017
AFTRS Theatre and Foyer
His Excellency General The Honourable David Hurley AC DSC (Ret'd), Governor of NSW
 - AACTA Meet the Nominees
Sunday 3 and Tuesday 5 December 2017
AFTRS Main Theatre
Liam Egan, Yulia Akerholt (ASSG), Vincent Sheehan, Chloe Rickard (SPA), Luke Davies, Jacquelin Perske (AWG), Ben Young, Glendyn Ivin, Matthew Saville (ADG), Nick Meyers, Alexandre de Franceschi (ASE), Bonnie Elliott, Geoffrey Hall, Germain McMicking (ACS) and Alex Proyas (filmmaker), along with international guests Liu Yi, Shabana Azmi and Anupam Kher
 - Glories of the Score Festival
Friday 8 – Sunday 10 December 2017
AFTRS Main Theatre
Martin Armiger, Philip Brophy, Caitlin Yeo, David Hirschfelder, Amy Bastow, Burkhard Dallwitz, Craig Morgan, Felicity Wilcox, Anthea Varigos, Charlie Clouser, Pru Montin, Angela Little, Nerida Tyson Chew, Ros Dunlop, Freya Schack-Arnott, Yantra de Vilder (Screen composers), Adam Gock (The DA's Office), Charlton Hill (Uncanny Valley), Helena Czajka (Borderland Sound) and Guy Gross (Church Street Studios)
 - Safer Workplace Strategies Forum
Tuesday 12 December 2017
Fiona Cameron (Screen Australia), Kate Jenkins (Sex Discrimination Commissioner), Adair Donaldson (Donaldson Law), Gelina Talbot (Acting Assistant Commissioner, NSW Police), Zoe Angus (National Director, Media, Entertainment & Arts Alliance), Louise Rumble (Special Counsel Workplace Relations and Safety, Holding Redlich), Margaret Pomeranz and Karen Willis OAM (Executive Officer, R&DV Services Australia)
 - Guest Lecture: Alrick Brown
Thursday 1 March 2018
 - I'm a Programmer: Ask Me Anything
In-Conversation with Dorota Lech, Programmer, TIFF and HOT DOCS
Monday 5 March 2018
 - International Women's Day Forum
Thursday 8 March 2018
Wendy Gray, Pearl Tan, Lisa Sweeney, Bonnie Elliott, Margaret McHugh, Angela Little, Cody Jarrett and Marian Macgowan
 - Muriel's Wedding on 35mm print
Tuesday 20 March 2018
72andSunny and AFTRS, in association with the NFSA
 - APDG and AFTRS present Peter Rabbit
Tuesday 27 March 2018
Roger Ford (Production Designer), Will Reichelt (VFX Supervisor), Matt Middleton (Associate VFX Supervisor), Simon Ashton (Storyboard Artist and 2D Animation Lead) and Julie Lynch (NIDA)
 - Diversity Mixer: Black Divaz
Wednesday 4 April 2018
Adrian Wills (director) and Paul Mac (composer)
 - Black Talk: Sweet Country – In Conversation
Monday 16 April 2018
An in-depth conversation with screenwriters of award-winning Australian western Sweet Country, David Tranter and Steven McGregor
 - Cinema Reborn
Thursday 3 – Monday 7 May 2018
David Hare, Rod Bishop, Peter Hourigan, Jane Mills, Adrienne McKibbins, Sue Milliken, Michael Thornhill, Mark Pierce, John McDonald, David Stratton, Jan Chapman, Geoff Gardner, Margot Nash and Phillip Adams
 - Vivid Speed Networking
Thursday 7 June 2018
 - Sydney Film Festival
Screenability Opening night: a celebration of the 2018 Screenability program
Thursday 14 June 2018
Panel session: an in-depth discussion with some of the filmmakers of the Screenability program strand
Saturday 16 June 2018
Petra Nickel (Director, *Stuttering*), Birgit Gohlke (Director, *Stuttering*), Elad Cohen (Director, *The Sign for Love*), Iris Ben Moshe (Director, *The Sign for Love*), Stevie Cruz-Martin (Director, *Broken*), Dieter Knierim (Director, *Intimate Encounters*) and Samia Halabi (Director, *Tip of my Tongue*).
- ## TV Talks
- We're Turning 50! 50th Anniversary event
Tuesday 4 July 2017
Panel: Adrian Swift, Mike Goldman, Marion Farrelly, Madison Lloyd, Nick Murrury, Sophie McGil and MC Denise Ericson
 - Kids Don't Watch Enough TV
Tuesday 1 August 2017
Panel: Michael Carrington, Barbara Stephen and Patrick Egerton
MC: Andrew Garrick
 - What's With All the Crime
Tuesday 5 September 2017
Panel: Fiona Baker, Basia Bonkowski and Jason Stephens
MC: Andrew Garrick
 - Is Bigger Better?
Tuesday 3 October 2017
Panel: Amelia Fisk, Julie Ward and Stephen Tate
MC: Andrew Garrick
 - 2018 & Beyond
Tuesday 7 November 2017
Panel: Marshall Heald (Director, TV and Online Content, SBS), Megan Brownlow (Partner, PWC), Michelle Guthrie (Managing Director, ABC) and Peter Tonagh (CEO, Foxtel)
MC: Anita Jacoby
 - A Funny Way to Make a Living
Tuesday 6 February 2018
Panel: Jason Burrows: Executive Producer, Jungle, Mike Cowap: Senior Producer, Princess Pictures, Rick Kalowski: Head of Comedy, ABC TV, Adele Vuko: Writer/ Director/Producer/Performer, Skit Box, Alison Bell: Producer/Writer/Actor, The Letdown, Sarah Scheller: Producer/Writer, The Letdown, MC: Mike Jones
 - Women at the Top
Tuesday 6 March 2018
Panel: Beverley McGarvey (Chief Content Officer, Network Ten), Bridget Fair (CEO, Free TV), Robi Stanton (VP and GM, Turner Australia) and Therese Hegarty (Director, Content Distribution & Rights, Seven Network)
MC: Anita Jacoby

- Ink, Sweat and Tears
Tuesday 10 April 2018
Panel: Tony Ayres (EP/Showrunner/
Writer/Director, Matchbox Pictures),
Sophie Braham (Writer/Producer)
and Greg Waters (Writer/Producer)
MC: Andrew Garrick
- Getting Creative: Working in Digital
Tuesday 1 May 2018
Panel: Grant Anderson (General
Manager TVC, Content and Post
Production, Hogarth Australia), Lauren
Joyce (Commercial Director, BROAD
Mamamia Women's Network) and Scott
Nowell (Co-founder and Group Chief
Creative Officer, The Monkeys)
MC: Andrew Garrick

OzDox event presented by Australian Directors' Guild

AFTRS Main Theatre plus Livestream.

- Wednesday 2 August 2017
- Wednesday 20 September 2017
- Wednesday 8 November 2017
- Wednesday 13 December 2017
- Wednesday 14 February 2018
- Wednesday 14 March 2018
- Wednesday 11 April 2018
- Wednesday 9 May 2018

5. Industry Guilds and Associations, Festivals, Conferences and Partnerships

- 72andSunny
- ABC OzPods conference (Radio)
- ABC Indigenous Unit
- ABC iview
- Adelaide Film Festival
- AFTRS Radio, Content and Program
Director Residential Conference
(presenters included Dean Cappello (VP
and Chief Content Officer, WNYC), Joan
Warner (CEO, Commercial Radio Australia)
and Duncan Campbell (National Content
Director, Australian Radio Network)
- Antenna Film Festival
- Artology
- Attitude Foundation
- Audiocraft (independent podcaster
producers) conference (Radio)
- Australia Council for the Arts

- Australia Council (ATSIAB)
- Australian Academy of Cinema
and Television Arts (AACTA)
- Australian Centre for Moving
Image (ACMI)
- Australian Cinematography Society (ACS)
- Australian Directors Guild (ADG)
- Australian International Documentary
Conference (AIDC)
- Australian Podcast Awards (Radio)
- Australian Production Design Guild (APDG)
- Australian Screen Editors Guild (ASE)
- Australian Screen Sound Guild (ASSG)
- Australian Short Film Today, New York
- Australian Teachers of Media
- Australian Writers' Guild (AWG)
- Australians in Film (AiF)

- Bus Stop Films
- Campbeltown Arts Centre
- Carriageworks (*Solidground* Initiative)
- CILECT
- Cinéma des Antipodes, France
- Australian Commercial Radio
Conference and Awards (Radio)
- Community Broadcasting Association
of Australia (CBAA) conference (Radio)
- Consulate General of the United States
of America
- Create NSW
- CuriousWorks
- Event Cinemas
- Exile Shorts
- FemFlix
- Film Victoria
- Golden Age Cinema
- ICE
- Indigenous Remote Communications
Association (IRCA)
- Jumbunna
- Lebanese Film Festival
- MediaRing
- Melbourne International Film
Festival (MIFF)
- Mumbrella 360
- NAIDOC
- National Archives of Australia
- National Film and Sound Archive
of Australia
- National Ethnic and Multicultural
Broadcasters Council (NEMBC)
Conference – Canberra (Radio)
- NITV
- OzDox
- Radiodays Europe – Vienna (Radio)
- REC Ya Shorts
- Screen Australia
- Screen Australia Indigenous Unit
- Screen Canberra
- Screen Makers Conference –
Media Resource Centre
- Screen Producers Association
of Australia (SPA)
- Screen Forever Conference (SPA)
- Screen Tasmania
- Screen Territory
- Screenwave International Film Festival
- Screen QLD
- Screen West
- Screenworks
- Sherman Centre for Culture
and Ideas (SCCI)
- South Australian Film Corporation
- St. Kilda Film Festival
- Sydney Film Festival
- *The Other Art Fair*
- TSIMA (Torres Strait Islander
Media Authority)
- Tropfest
- UNSW ASPIRE
- Wide Angle
- Women in Film & Television (WIFT)
- World Radio Awards – New York
Festival (Radio)
- VICE
- Victorian Multicultural Commission
- Virgin Australia
- Vivid Sydney
- YABUN Festival
- YouTube

6. Industry Use of AFTRS' Facilities

July 2017 to June 2018

- Screen Producers Australia: PwC executive team briefing, PwC's Australian Entertainment & Media Outlook 2017–2021, 20 July 2017
- Hopscotch Films: script read-through of new screenplay from Kiah and Tristan Roache Turner, 20 July 2017
- Australian Directors' Guild: OzDox Committee meeting, 25 July 2017
- Cyna Strachan (AFTRS Alumni): rehearsal and wardrobe tests for AFTRS Alumni short film, 1 August 2017
- Marcus Gillezeau (AFTRS Alumni) and Firelight Productions: production meeting for new feature in development *Helena Rubinstein*, 2 August 2017
- Australian Screen Editors: Careers in Editing event for guild members and AFTRS students, 3 August 2017
- Film Fatales Sydney Chapter: monthly meeting, 7 August 2017
- Marcus Gillezeau (AFTRS Alumni) and Firelight Productions: rough cut screening of self-financed short film directed by Heidi Lee Douglas, 21 August 2017
- Clare McCann: feature film rough cut screening of independent feature *Benefited*, 24 August 2017
- Marcus Gillezeau (AFTRS Alumni) and Firelight Productions: rough cut screening of feature documentary *Own the Sky*, 28 August 2017
- Jonathan Ogilvie: script reading of Jonathon Ogilvie's screenplay in development *Lone Wolf*, 29 August 2017
- Taylor Litton-Strain (AFTRS Alumni): screening of *Jade of Death* web series for cast and crew, 31 August 2017
- Cyna Strachan (AFTRS Alumni): progress screening of short film *Shiloh*, 1 September 2017
- Film Fatales Sydney Chapter: monthly meeting, 4 September 2017
- Scarlet Fire Films: rehearsal for a proof of concept shoot of new feature film *One Eight Zero*, 5 September 2017
- Crystal Heart Productions: interview shoot with Tracey Spicer for an online show *The Heart of the Matter*, 5 September 2017
- Liam Heyen (AFTRS Alumni): rehearsals for AFTRS Alumni short film *Mermaid*, 8 September 2017
- Marcus Gillezeau (AFTRS Alumni) and Firelight Productions: rough cut screening of feature documentary *Own the Sky*, 11 September 2017
- Bus Stop Films and Australian Writers' Guild: *Broadening Horizons: Representing Disability on Screen*. Discussion panel and screening – writing characters with disabilities, 28 September 2017
- Film Fatales Sydney Chapter: monthly meeting, 3 October 2017
- McLaren and Stiven: DCP test screening of new feature documentary *Life is a Very Strange Thing*, 5 October 2017
- Australian Academy of Cinema and Television Arts (AACTA): 2017 AACTA Awards VFX and Animation bake-off, 9 October 2017
- Bus Stop Films and Viceland: Marc Fennell interviewing Daniel Monks (Part of *Broadening Horizons: Representing Disability on Screen* AWG/Bustop Films event), 11 October 2017
- Panasonic: Panasonic AU-EVA1 Compact Cinema Camera Release Event, 13 October 2017
- Vandal Films and National Film and Sound Archives: DCP tests of film restorations for NFSA, 16 October 2017
- Physical TV: 35mm film print tests, 16 October 2017
- Physical TV: 35mm film print tests, 18 October 2017
- Adrian Wills and NITV: interviews for new documentary *Black Divaz* for NITV, 28 October 2017
- Cyna Strachan (AFTRS Alumni): screening of short film *Shiloh* for cast and crew, 3 November 2017
- Film Fatales Sydney Chapter: monthly meeting, 6 November 2017
- Lucy Coleman: premiere screening of web series *On the Fringe*, 9 November 2017
- Australian Cinematographers Society: Sub-Committee meeting, 18 November 2017
- KXT Bakehouse Theatre: KXT Bakehouse Theatre Production rehearsals (1). Written by AFTRS Masters student in Scriptwriting Melissa Lee Speyer, 20 November 2017
- KXT Bakehouse Theatre: KXT Bakehouse Theatre Production rehearsals (2), 27 November 2017
- Jolyon Hoff (AFTRS Alumni): sound check test screening of feature documentary *The Staging Post*, 21 November 2017
- Miranda Harcourt and Vendetta Films: screening of *The Changeover* with Q&A, 24 November 2017
- Australian Directors' Guild: OzDox Committee meeting, 28 November 2017
- Dustin Feneley: screening of independent New Zealand feature *Stray* for distributors, 30 November 2017
- Alan Clark: project development session, 30 November – 1 December 2017
- My Choice Matters: video launch screenings of *Shared Stories* to coincide with International Day of People with a Disability, 1 December 2017
- Taylor Litton-Strain (AFTRS Alumni): writers workshop for *Jade of Death* Season Two web series, 4–8 December 2017
- Bower Bird Films: screening of Australian feature documentary *Oyster*, 4 December 2017
- Australian Academy of Cinema and Television Arts (AACTA): screening of AACTA International Awards, 10–11 December 2017
- Taylor Litton-Strain (AFTRS Alumni): writers workshop for *Jade of Death* Season Two web series, 11–15 December 2017
- Physical TV: test screening of answer print of *Digital Afterlives* 35mm film, 11 December 2017
- Adrian Wills: script development for new feature film, 14–15 December 2017
- Andrew Brinsmead (AFTRS Alumni): screening of short film *Ritual* for cast and crew, 18 December 2017
- Ruth Cullen: fine cut screening self-funded documentary *The Scribe*, 21 December 2017
- Melissa Anastasi (AFTRS Creative Fellowship Recipient): sound-post on film *Sleepwalking*, 2–5 January 2018
- Australian Media Oral History Group: recording video interview with Christina Alvarez for NFSA Oral Histories Project, 9 January 2018
- Rebecca Janek (AFTRS Alumni): fine cut screening of *Black Lips* (an Emerging Filmmaker Fund Short Film), 11 January 2018
- Audiocraft: Audiocraft Programming Committee meeting, 13 January 2018
- Bunya Productions and Sweet Country Films Pty Ltd: screening of *Sweet Country* for industry, cast and crew, 14 January 2018

- Australian Media Oral History Group: recording video interview with John Seale for NFSA Oral Histories Project, 23 January 2018
- Jamey Foxtan, AFTRS Student: short film auditions for a project independent of AFTRS, 23 January 2018
- ABC TV: ABC iview away day for departmental managers, 23 January 2018
- Creative Content Australia: consumer campaign shoot, focusing on behind-the-scene film professionals, 25 January 2018
- Sinead McDevitt (AFTRS Alumni): studio shoot for Screen Australia *Gender Matters* program, 29–31 January 2018
- CuriousWorks: development discussion for a new project *Behind Closed Doors*, 31 January 2018
- SBS and Create NSW: cast and crew screenings of selected LGBTIQ short films to be played during the 2018 Mardi Gras broadcast on SBS as part of a Create NSW/SBS Initiative, 2 February 2018
- Rebecca Janek (AFTRS Alumni): cast and crew screening of *Black Lips* (an Emerging Filmmaker Fund short film), 5 February 2018
- National Film and Sound Archive: DCP test of Australian documentary restored film *Witches & Faggots, Dykes & Poofers*, 6 February 2018
- Media Arts: annual management meeting which included AFTRS tour and introduction to AFTRS courses by AFTRS Radio Department, 7 February 2018
- Hopscotch Features: page-turn review of new script produced by Hopscotch Features, 8–9 February 2018
- Steve Jaggi Co.: DCP test of new Australian drama *Chocolate Oyster*, 9 February 2018
- Film Fatales Sydney Chapter: Australian Screen Sound Guild (ASSG) female members and Film Fatales combined meeting, 15 February 2018
- Dreamgenie Films: DCP test screenings of Australian feature film *The Merger*, 15–16 February 2018
- Eugene Dyson (AFTRS Alumni): cast and crew screening of MSA film *Shadows*, 16 February 2018
- Emily O’Connell (AFTRS Alumni): short film rough cut screening, 19 February 2018
- Liz Wise: Jurlique Marketing workshop in collaboration with AFTRS Marketing, 28 February 2018
- Marcus Gillezeau (AFTRS Alumni) and Firelight Productions: DCP CGI test screening for new feature documentary *The Living Universe*, 1 March 2018
- Liz Wise: Jurlique Marketing workshop in collaboration with AFTRS Marketing, 1 March 2018
- Trackdown: DCP test screening of Australian feature *Hotel Mumbai*, 2 March 2018
- Cyna Strachan (AFTRS Alumni): screening of short film *Mermaid* for cast and crew, 2nd March 2018
- Film Fatales Sydney Chapter: monthly meeting, 5 March 2018
- National Film and Sound Archive: DCP quality check screening of Australian feature *My Brilliant Career*, 6 March 2018
- John Fink (AFTRS Alumni): fine cut screening of feature *Emu Runner*, 7 March 2018
- Causeway Films: sound pre-mix screening of new Australian feature *The Nightingale*, 8 March 2018
- Jessica Giacco (AFTRS Alumni): screening of web series *Blind* for investors, broadcasters, cast and crew, 9 March 2018
- Sarah Bassiuoni (AFTRS Alumni): TV show pitch brainstorming meeting, 10 March 2018
- Steve Jaggi Co.: Sydney Film Festival review screening of Australian drama *Chocolate Oyster*, 12 March 2018
- Luna Media: meeting, 13 March 2018
- Lemac Film and Digital: series of lighting workshops with Mr Dedo Weigert, 15–16 March 2018
- Australian Screen Editors (ASE) and Media Entertainment & Arts Alliance: meeting, 15 March 2018
- Trackdown: DCP test screening of Australian feature *Hotel Mumbai*: 19 March 2018
- Film Critics Circle of Australia: Annual General Meeting, 20 March 2018
- Film Fatales Sydney Chapter: monthly meeting, 9 April 2018
- Film Fatales Sydney Chapter: roundtable meeting with female cinematographers and directors, 16 April 2018
- Blue Lucine (AFTRS Alumni): test screening of new feature documentary *On the Rocks*, 17 April 2018
- Aprille Asfoura (AFTRS Alumni): viewing of 16mm archive footage as research for upcoming documentary, 18 April 2018
- CuriousWorks: meeting, 18 April 2018
- Victoria Thompson (AFTRS Alumni): screening of graduate films to industry, 27 April 2018
- CuriousWorks: meeting, 1 May 2018
- Marcus Gillezeau (AFTRS Alumni) and Essential Media: DCP test screening for new feature documentary *The Living Universe*, 2 May 2018
- Australian Directors’ Guild: OzDox Committee meeting, 8 May 2018
- Kerinne Jenkins (AFTRS Alumni): Screening of MSA film *Cattle* for cast and crew, 8 May 2018
- Film Fatales Sydney Chapter: monthly meeting, 7 May 2018
- Documentary Australia Foundation: screening of feature documentary *Backtrack Boys*, 15 May 2018
- Lucy Gaffy (AFTRS Alumni): DCP test screening, 15 May 2018
- Karl Zwicky (AFTRS Alumni): writers session for new project, 15–16 May 2018
- Shark Island Institute: workshop, 16 May 2018
- Australian Screen Editors: The Great Premiere Pro Editing Event, 23 May 2018
- Warwick Young (AFTRS Alumni): script development with AFTRS Masters student Ebran Edwards, 28–30 May 2018
- Walter McIntosh (AFTRS Alumni): screening feature documentary *Lessons from Joan*’ 1 June 2018
- Milena Romanin: test screening of independent feature documentary, 2 June 2018
- Film Fatales Sydney Chapter: monthly meeting, 4 June 2018
- Tom Cronin: test screening of independent feature *The Portal*, 8 June 2018
- Marcus Gillezeau (AFTRS Alumni) and Essential Media: rough cut screening of new feature documentary *The Living Universe*, 8 June 2018
- CuriousWorks: meeting, 12 June 2018
- Warwick Young: script development with AFTRS Cinematography student Ebran Edwards, 18–19 June 2018
- Create NSW: professional development masterclass with the ABC for the Create NSW/ABC Half Hour Drama initiative, 18 June 2018
- Lisa Shaunessy: fine-cut screening of *The Furies*, 20 June 2018
- Documentary Australia Foundation: stakeholder screening of feature documentary *Quincy*, 26 June 2018
- Mohini Herse (AFTRS Alumni): industry showcase of Season 2, Instagram series *The Out There*, 28 June 2018.

7. Industry Practitioners at AFTRS

The AFTRS campus environment attracts industry members to lecture as guests in Award and Open short courses, and to contribute to online resources, across all disciplines and specialisations.

In 2017–18, Award Course guest lecturers included:

Diplomas and Advanced Diplomas

Romina Accurso; Christopher Burke; Jonathan Champ; Dave Cole; Ed Coy; Debbie Cramb; Monica Davidson; Sarah Emery; Natasha Exelby; Justine Flynn; Mathila Gupta; Matt Hardie; Brooke Hemphill; Jeremy Ireland; Julie Kalceff; Nick King; Jacqueline Maree Walk; Leuke Marriott; Sam Meikle; Jules Munro; Sophie Nash; Ben Osmo; Jonathan Page; Jacquelin Perske; Joan Sauers; Eren Sener; Suzanne Slack-Smith; Shay Spencer; Rachel Turk; Jackie Turnure; Alana Valentine; Mark van Kool; Sarah Walker

Bachelor of Arts (Screen)

Guillaume Barriere; Annie Beauchamp; Belle Blamey; Chris Bruce; Joe Bruneteau; Martin Bruveris; Andrea Demetriades; Fiona Donovan; Peta Einberg; Belinda Jombwe; Julie Kalceff; Rhys Kier; Danny LaChevre; Daniel Monks; Kim Mordaunt; Gerhard Mosi; Djon Mundine OAM; Bali Padda; Ken Pettigrew; Claudia Pickering; Nigel Poulton; Eliza Reilly; Megan Riakos; Keith Saunders; Anthony Skuse; Gerrard Southam; Wendy Strehlow; Maria Tran; Jennifer White; Joseph Wijangco; Margot Wilson; Anthony Wong

Graduate Certificates

Bryant Apolonio; Martin Armiger; Steve Arnold; Dylan Blowen; Annie Breslin; David Bruggemann; Bob Burns; Alejandra Canales; Anna Churven; Martin Connor; Ellenor Cox; Julie Anne De Ruvo; Greg Denning; Bamdad Erfanian; Kathryn

Fleming; Roger Gonzalez; Chris Gordon; Helen Grimley; Geir Gunnarsson; Miranda Harcourt; Phil Hartl; Phillippa Harvey; Charlotte Hazzard; Lynn Hegarty; Martin Hersov; Madeleine Hetherton; Simon Higgins; Hannah Hilliard; Justine Kerrigan; Danny Lachevre; Andrea Lang; Amy Blue Lucine; Luciano Marigo-Spitaleri; Steve McDonald; Chris McKeith; Brita McVeigh; Michael Pickells; Damien Power; Gerard Reed; Gina Roncoli; Cathy Scott; Lisa Shaunessy; Cate Shortland; Megan Simpson Huberman; Louise Smith; Mark Stewart Pearson; Samantha Strauss; Anna Tow; Zilla Turner; Luke Warren; Peter Wasson; Greg Waters; Ian Watson; Jessica Wells; Adrian Wills; Greg Wise; Rich Wlech; Caitlin Yeo

Graduate Diploma of Radio

David Archer; Karla Arnall; Bill Bailey; Derek Bargwanna; Glen Bartholomew; Lyndall Bell; Bruce Burke; Angela Catterns; Elle Conwell; Rachel Corbett; Cassie Crofts; Glenn Daniel; Pat Drummond; Masako Fukui; Ashley Hall; Sally Hanson; Giles Hardie; Devris Hasan; Madeline Joannou; Jacqueline Kassulke; Dean Kesby; Lachlan Kitchen; Amy Longhurst; Peter Longman; Mark Lymbers; Cate Madill; Mickey Maher; Miles Martignoni; Laura McAuliffe; Rod McGuinness; Richard Mills; Alex Mitchell; Ellie-Angel Mobbs; Ann-Maree Nolan; Brett Nossiter; Natalie Peters; Ryan Rathbone; Cherie Romaro; Michael Thompson; Gareth Tillson; Dani Torresan; Sophie Townsend; Jason Treuen; Lia Tsamoglou; Thomas Whitaker; James Willis; Peter Yiamarelos

Masters

Brian Cobb; Andrea Demetriades; Peta Einberg; Kathryn Fleming; Martin Hersov; Suzi Jamil; Julie Kalceff; Rhys Kier; Simon

Moore; Kim Mordaunt; Ian Morden; Claudia Pickering; Eliza Reilly; Megan Riakos; Alexandria Teslios; Maria Tran; Dianne Weir; Jennifer White; Joseph Wijangco; Rachel Wintle; Anthony Wong

In 2017–18, AFTRS Open lecturers included:

Romina Accurso; Lorelle Adamson; Sandra Alexander; Jane Allen; Nathan Anderson; Steve Arnold; Linda Aronson; Kate Ayrton; Alison Black; Dylan Blowen; Nick Bolton; Susan Bower; Tait Brady; Liam Branagan; Anne Brooksbank; Ann Buchner; Luke Buckmaster; David Caesar; Carol Cameron; Jess Campanaro; Helen Campbell; Tim Chappell; John Collee; Carolynne Constantine; Ellenor Cox; Alex Cullen; Monica Davidson; Andy Day; Todd Decker; Jon Donaldson; Elissa Down; Warren Eagles; Sarah Eddowes; Rebecca Edwards; Denise Eriksen; Marion Farelly; Tim Ferguson; Lucy Gaffy; Andrew Garrick; Genevieve Ginty; John Gregory; Devris Hasan; Paul Hawker; Oliver Heath; Madeleine Hetherton;

Jill Hewitt; Clarissa House; Anna Howard; Kerinne Jenkins; Janos Jersch; Madeleine Joannou; Peter Laurie; Lesley Lewis; Amy Longhurst; Lynnette Lounsbury; Holly Lyons; Steve McDonald; Brendon McDonald; Sophie McGill; Matt McGowan; Gabriella McGrail; Theresa Miller; Jess Milne; Rob Neil; Jonathan Ogilvie; Antonio Orena-Barlin; Marie Patane; Jessica Redenbach; Lynnette Reeves; Daina Reid; Kat Slowick; Brett Smith; Louise Smith; Tracey Spicer; Mark Stewart-Pearson; Lisa Sweeney; Toni Tenaglia; Gareth Tillson; Dani Torresan; Anna Tow; Nadia Townsend; Maria Tran; Paul Warren; Ian Watson; Richard Wilmot; Tom Wilson-White; Greg Woodland; Warwick Young; Miguel Zaragoza

In 2017–18, AFTRS Open guest lecturer/speakers included:

Ian Anderson; Stephen Assimo; Lizette Atkins; Joanne Azzopardi; Trent Bartfeld; Amy Bastow; Chris Batson; Michael Beets; John Bisset; Celeste Blewitt; Oliver Brighton; Martin Brown; Josh Butt; Bridget Callow-Wright; Ella Carey; Matthew Carter; Colleen Champ; Morgan Claire Maguire; Colleen Clarke; Charlie Clouser; Tim Clucas; Nicholas Cole; Andrew Cooke; Martin Coombes; Janine Cooper; Jane Corden; Jo Cotter; Mike Cowap; Ellenor Cox; Paul Currie; Graeme De Vallance; Kirsty De Vallance; Pablo Donnan; Pru Donovan; Peter Drinkwater; Matt Enfield; Shane Fernandez; Dean Francis; Karren Gail; Dr Nick Herd; Madeleine Hetherington; Chris Hilton; Tracey Hoddinet; Beatrix Holland; Lara Hopkins; Jennie Hughes; Ross Hutchens; Kylee Ingram; Jeremy Ireland; Katia Kourdina; Danny Lachevre; Jenny Lalor; Mark Lazarus; Angela Little;

Joe Lo Surdo; Blue Lucine; Claire Marshall; James Marshall; Sue Maslin; Patrick May; Nathan Mayfield; Kit McDee; Rod McGuinness; Chris McKeith; Julie Money; Christine Moran; Sandi Morris; Bernadette Murray; Monica O'Brien; Chris Oliver-Taylor; Geraldine Orrock; Dan Pearce; Tim Phillips; Claudia Pickering; Sharon Ramsay Luck; Dan Read; Julia Redwood; Meagan Riakos; Sara Richardson; Gary Rogers; Bobby Romia; Brian Rosen; Matt Rudduck; Diego Ruiz; Michelle Scott; Sonja Simec; Caroline Spencer; Angus Stevens; Sarah Stollman; Jake Taylor; Martin Taylor; Tiare Tomasweski; Hayden Toppeross; Rein Turley; Andrea Ulbrick; Lara Von Ahlefeldt; Andrew Walker; Lynette Walsh; Oliver Weidlich; David Whealy; Kate Whitehead; Sophie Wiesner; Sylvia Wilcznski; Jennifer Wilson; Sarah Woolcott

In 2017–18, AFTRS Indigenous Unit engaged the following tutors; crew and industry:

Peter Andrikidis, Dr Tracey Bear, Dr Lou Bennett, Grant Brecht, Aaron Corera, Dena Curtis, Matthew Dabner, John Harvey, Devris Hasan, Aidan Kelly, Penelope McDonald, Steven McGregor, Dr Romaine Moreton, Karen Mutch, Tanya Orman, Bruce Pascoe, Dr Leonie Pihama, David Trantor

8. Student Film Achievements

- *A Boy Called Su* (Vedrana Music, Graduate Diploma in Directing 2014) was an official selection at HollyShorts Film Festival in the US where it won Best Coming of Age category. It also screened Asia Independent Film Festival, India and Recontres Internationales du Cinema des Antipodes in Saint-Tropez, France
- *A Year Without Play* (David Hoey, Bachelor of Arts Screen 2017) premiered in Sydney at the Made In the West Film Festival and was an official selection at St. Kilda Film Festival in Melbourne
- *Angelfish* (Dane McCusker, Graduate Certificate in Directing 2016) was selected for HollyShorts in the United States, PÖFF – Tallinn Black Nights Film Festival in Estonia and Atlanta Film Festival
- *At Midnight* (Amber McBride, Graduate Diploma in Documentary 2014) screened at HollyShorts in the United States and also at the Asia Society Australia Short Film Today in New York and Napa Valley Film Festival in the United States
- *Dots* (Eryk Lenartowicz, Master of Screen Arts 2017) was an official selection at the 71st Cannes Film Festival in the Cinéfondation section. It also screened at the Sydney Film Festival
- *Etch* (Monique Terry, Bachelor of Arts Screen 2015) premiered at Berlin Down Under and was also selected for Recontres Internationales du Cinema des Antipodes in Saint-Tropez
- *Father* (Imogen Hopper, Master of Screen Arts 2017) was selected for San Jose Film Festival in Argentina and Festival Ierapetra in Greece
- *Happy* (Laura Dudgeon Master of Screen Arts 2014) screened at Adelaide Film Festival, ReelPride CA USA, Reeling Chicago LGBTQ International Film Festival, Roze Filmdagen Amsterdam LGBTQ Film Festival, GAZE International LGBT Film Festival in Dublin and Pink Apple Film Festival in Zurich
- *Harry* (Carina Bourke, Graduate Certificate in Cinematography 2017) premiered at Antenna Documentary Film Festival in Sydney
- *I Remember You* (Ramon Samson, Bachelor of Arts Screen 2015) was selected for Byron Bay International Film Festival
- *iDesire* (Kimberley Clarke, Bachelor of Arts Screen 2015) was selected for Melbourne Underground Film Festival where it won second place
- *Infidels* (Luke Marsden, Master of Screen Arts 2016) was selected for Adelaide Film Festival, Melbourne Queer Film Festival and St. Kilda Film Festival in Melbourne
- *Leg It* (Rachel Mackey, Bachelor of Arts Screen 2016) was selected for BCN Sports Film Festival in Barcelona
- *Night On Floating Island* (Jack Atherton, Bachelor of Arts Screen 2015) was an official selection at Slamdance Film Festival in the United States
- *Pat's Studio* (Ashleigh McArthur, Graduate Certificate in Documentary 2017) premiered at Antenna Documentary Film Festival in Sydney and was an official selection at St. Kilda Film Festival in Melbourne
- *Shooting Cats* (Inday Ford, Graduate Certificate in Documentary 2017) premiered at the Antenna Documentary Film Festival in Sydney
- *Stardust* (Oliver Levi-Malouf, Bachelor of Arts Screen 2016) was selected for Melbourne Queer Film Festival
- *The Dam* (Brendon McDonall, Master of Screen Arts 2014) was selected for The Iris Prize in Cardiff, Mezipatra Queer Film Festival in Prague, Heart of Gold International Short Film Festival in Gympie, Down Under Berlin, Canberra Short Film Festival where it won Best Cinematographer (Josh Flavell, Graduate Diploma Cinematography 2010), Woods Hole Film Festival Cape Code in the US, International Student Film and Video Festival of Beijing Film Academy, Serile Filmului Gay International Film Festival Romania, Interfilm Berlin International Short Film Festival, Byron Bay International Film Festival, Asia Society Australia Short Film Today in New York, Paris and London where it won The 2018 Audience Award, Recontres Internationales du Cinema des Antipodes in Saint-Tropez, Napa Valley Film Festival in the US and Rainbow Reel in Tokyo
- *The Fourth Wall* (Shahane Bekarian, Graduate Certificate Directing 2017) screened at A night of Horror Film Festival in Sydney
- *The Heart Thief* (Ella Rubeli, Graduate Diploma in Documentary 2014) screened at the Asia Society Australia Short Film Today in New York
- *The Kangaroo Guy* (Joel Loxton, Master of Screen Arts 2014) was selected for Cinefestoz in Western Australia
- *The Virgin* (Jack Yabsley Graduate Certificate in Directing 2016) was selected for New York Independent Film Festival where it won for Best Actor In A Super Short for (lead James Fraser). It was also selected for Newport Beach Film Festival in the US and Cinefestoz in Western Australia
- *Vulva* (Eloïse Boutry, Bachelor of Arts Screen 2015) was selected for Recontres Internationales du Cinema des Antipodes in Saint-Tropez.

9. Financial Statements

Contents

Certification

Primary financial statements

- Statement of Comprehensive Income
- Statement of Financial Position
- Statement of Changes in Equity
- Cash Flow Statement

Overview (Summary of significant accounting policies)

Notes to the financial statements

FINANCIAL PERFORMANCE

- 1 Expenses
- 2 Income

FINANCIAL POSITION

- 3 Financial assets
- 4 Non-financial assets
- 5 Suppliers
- 6 Other payables

PEOPLE AND RELATIONSHIPS

- 7 Employee provisions
- 8 Key management personnel remuneration
- 9 Related party disclosure

MANAGING UNCERTAINTIES

- 10 Contingent liabilities and assets
- 11 Fair value measurements
- 12 Financial instruments

OTHER INFORMATION

- 13 Assets held in trust



INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications and the Arts

Opinion

In my opinion, the financial statements of the Australian Film Television and Radio School for the year ended 30 June 2018:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Australian Film Television and Radio School as at 30 June 2018 and its financial performance and cash flows for the year then ended.

The financial statements of the Australian Film Television and Radio School, which I have audited, comprise the following statements as at 30 June 2018 and for the year then ended:

- Statement by the Council, Chief Executive Officer and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising a Summary of Significant Accounting Policies and other explanatory information.

Basis for Opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Australian Film Television and Radio School in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Accountable Authority's Responsibility for the Financial Statements

As the Accountable Authority of the Australian Film Television and Radio School the Council is responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under that Act. The Council is also responsible for such internal control as the Council determines is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Council is responsible for assessing the Australian Film Television and Radio School's ability to continue as a going concern, taking into account whether the entity's operations will cease as a result of an administrative restructure or for any other reason. The Council is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

GPO Box 707 CANBERRA ACT 2601
19 National Circuit, BARTON ACT
Phone (02) 6203 7300 Fax (02) 6203 7777

Auditor's Responsibilities for the Audit of the Financial Statements

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Josephine Bushell
Senior Director

Delegate of the Auditor-General
Canberra

11 September 2018

STATEMENT BY COUNCIL, CHIEF EXECUTIVE OFFICER AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2018 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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 fall due.

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



Russel Howcroft
Chair
10 September 2018



Neil Peplow
Chief Executive Officer
10 September 2018



Shomal Parekh
Director, Finance and Technology (CFO)
10 September 2018

Statement of Comprehensive Income for the year ended 30 June 2018

	Notes	2018 \$000	2017 \$000	Original Budget \$000
NET COST OF SERVICES				
EXPENSES				
Employee benefits	1A	17,541	17,537	18,349
Suppliers	1B	12,128	11,347	11,324
Depreciation and amortisation	4A	2,132	1,652	1,991
Write-down and impairment of assets	1C	10	119	-
TOTAL EXPENSES		31,811	30,655	31,664
Less:				
OWN-SOURCE INCOME				
Own-source revenue				
Sale of goods and rendering of services	2A	8,975	7,569	8,825
Interest on deposits	12 (b)	129	164	156
Donation income		35	11	-
Total own-source revenue		9,139	7,744	8,981
Gains				
Net gains from sale of assets	1D	15	-	-
TOTAL OWN-SOURCE INCOME		9,154	7,744	8,981
Net cost of services		22,657	22,911	22,683
Revenue from government	2B	22,683	22,985	22,683
Surplus on continuing operations		26	74	-
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation surplus		-	127	-
Total other comprehensive income		-	127	-

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

Budget Variances Commentary

All variances above \$150k or 2% of the relevant category are considered significant and explained below:

Employee benefits: were below budget by \$808k (2.6% of Total Expenses) due to AFTRS' decision to engage more contractors and fewer casual employees during the year.

Suppliers: expenses were higher than budget by \$804k (2.5% of Total Expenses) due to AFTRS' decision to engage more contractors and fewer casual employees during the year.

Sale of goods and rendering of services: was higher than budget by \$150k (1.7% of Total Own-Source Income) as a result of managing the onsite cafe which was previously outsourced.

Statement of Financial Position as at 30 June 2018

	Notes	2018 \$000	2017 \$000	Original Budget \$000
ASSETS				
Financial assets				
Cash and cash equivalents	3A	6,435	7,405	8,425
Trade and other receivables	3B	3,156	3,312	1,820
Other financial assets		-	-	22
Total financial assets		9,591	10,717	10,267
Non-financial assets				
Property, plant and equipment	4A	7,255	7,688	7,290
Intangibles	4A	1,477	965	628
Other non-financial assets	4B	521	445	516
Total non-financial assets		9,253	9,098	8,434
TOTAL ASSETS		18,844	19,815	18,701
LIABILITIES				
Payables				
Suppliers	5	924	895	1,090
Other payables	6	4,346	4,936	3,065
Total payables		5,270	5,831	4,155
Provisions				
Employees	7	2,452	2,888	3,651
Total Provisions		2,452	2,888	3,651
TOTAL LIABILITIES		7,722	8,719	7,806
NET ASSETS		11,122	11,096	10,895
EQUITY				
Reserves		175	175	48
Retained surplus		10,947	10,921	10,847
TOTAL EQUITY		11,122	11,096	10,895

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

Budget Variances Commentary

All variances above \$150k or 2% of the relevant category are considered significant and explained below:

Cash and cash equivalents: were below budget by \$1,990k (10.6% of Total Assets) due to higher than anticipated capital expenditure and the departure of some staff with high leave balances or with redundancy payouts.

Trade and other receivables: exceeded budget by \$1,336k (7.1% of Total Assets) because student enrolments for 2nd semester 2018 occurred earlier than expected and the majority had not been paid as at 30 June.

Intangibles: were higher than budget by \$849k (4.5% of Total Assets) mainly due to the capitalisation of course development as intangible assets.

Suppliers: payables were below budget by \$166k (2.1% of Total Liabilities) related to the timing of supplier payments.

Other payables: exceeded budget by \$1,281k (16.4% of Total Liabilities) because student enrolments for 2nd semester 2018 occurred earlier than expected, creating a deferred income liability.

Employees: the provision was below budget by \$1,199k (15.4% of Total Liabilities) primarily due to the departure of some staff with high leave balances or with redundancy payouts.

Statement of Changes in Equity for the year ended 30 June 2018

	Retained earnings		Asset revaluation reserve		TOTAL EQUITY		
	2018 \$000	2017 \$000	2018 \$000	2017 \$000	2018 \$000	2017 \$000	Original Budget \$000
Opening balance	10,921	10,847	175	48	11,096	10,895	10,895
Comprehensive income							
Surplus for the period	26	74	-	-	26	74	-
Other comprehensive income	-	-	-	127	-	127	-
Total comprehensive income	26	74	-	127	26	201	-
Closing balance as at 30 June	10,947	10,921	175	175	11,122	11,096	10,895

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

Budget Variances Commentary

All variances above \$150k or 2% of the relevant category are considered significant and explained below:

Total Equity: the opening balance exceeded budget by \$201k (1.8% of the Closing Balance) as a result of the revaluation in leasehold improvements in 2016/17 and a \$74k surplus in 2016/17.

Cash Flow Statement for the year ended 30 June 2018

	Notes	2018 \$000	2017 \$000	Original Budget \$000
OPERATING ACTIVITIES				
Cash received				
Appropriations		22,683	22,985	22,683
Sale of goods and rendering of services		8,940	7,449	8,737
Interest on deposits		150	171	150
Net GST received		1,136	1,168	1,091
Other		97	206	20
Total cash received		33,006	31,979	32,681
Cash used				
Employees		18,098	17,401	19,083
Suppliers		13,487	12,628	11,324
Total cash used		31,585	30,029	30,407
Net cash from operating activities		1,421	1,950	2,274
INVESTING ACTIVITIES				
Cash received				
Proceeds from sales of property, plant and equipment		23	31	-
Total cash received		23	31	-
Cash used				
Purchase of plant, equipment and computer software		2,414	2,585	1,650
Total cash used		2,414	2,585	1,650
Net cash used by investing activities		(2,391)	(2,554)	(1,650)
FINANCING ACTIVITIES				
Net increase (decrease) in cash held		(970)	(604)	624
Cash at the beginning of the reporting period		7,405	8,009	7,801
Cash at the end of the reporting period		6,435	7,405	8,425

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

Budget Variances Commentary

All variances above \$150k or 2% of the relevant category are considered significant and explained below:

Sale of goods and rendering of services: was higher than budget by \$203k (0.6% of Total Cash Received on Operating Activities) as a result of managing the onsite cafe which was previously outsourced.

Employees: Cash used was \$985k less than budget (3.2% of Total Cash Used on Operating Activities) due to AFTRS' decision to engage more contractors and fewer casual employees during the year.

Suppliers: Cash used was \$2,163k higher than budget (7.1% of Total Cash Used on Operating Activities) due to AFTRS' decision to engage more contractors and fewer casual employees during the year.

Purchase of plant, equipment and computer software: Cash used was \$764k higher than budget (46.3% of Total Cash Used on Investing Activities) mainly due to the capitalisation of course development as intangible assets.

Overview

A. Basis of preparation of the financial statements

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:

- a) *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR); and
- b) Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with historical cost convention, except for certain assets and liabilities 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 statements are presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

B. New Australian Accounting Standards

All new accounting standards, amendments and interpretations issued prior to the sign-off date which are applicable to the current reporting period did not have a material effect on AFTRS' financial statements.

C. Taxation

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

Receivables and payables stated are inclusive of GST where applicable. Revenues, expenses and assets are recognised net of GST except where the GST incurred is not recoverable from the Australian Taxation Office.

D. Events After the Balance Sheet Date

There were no subsequent events which had the potential to significantly affect the ongoing structure and financial activities of AFTRS.

E. Comparative Information

Certain comparative information has been reclassified to ensure consistency with our current year presentation and classification.

Financial Performance

This section analyses the financial performance for the year ended 30 June 2018.

	2018 \$000	2017 \$000
1. EXPENSES		
1A. Employee benefits		
Wages and salaries	13,317	13,036
Wages and salaries related to café operations	116	-
Superannuation		
Defined benefit plans	361	507
Defined contribution plans	1,743	1,648
Defined contribution plans related to café operations	13	-
Leave and other benefits	1,818	1,682
Leave and other benefits related to café operations	3	-
Separation and redundancy	170	664
Total employee benefits	17,541	17,537

Accounting policies for employee related expenses are contained in People and Relationships section

1B. Suppliers

Goods and services supplied

Consultants and professional fees	387	874
Contractors	1,507	429
Stationery	150	157
Repairs and maintenance (non IT related)	320	591
Utilities	378	380
Building services	639	479
Travel	575	333
Marketing	852	784
IT related expenses	1,168	1,130
Goods and services supplied related to café operations	220	-
Others	1,013	1,260
Total goods and services supplied	7,209	6,417

Goods and services are made up of:

Goods supplied	3,947	4,229
Services rendered	3,262	2,188
Total goods and services	7,209	6,417

2018
\$000

2017
\$000

Other supplier expenses

Operating lease rentals to external entities	4,824	4,745
Workers compensation premiums to federal government entities	95	185
Total other supplier expenses	4,919	4,930
Total supplier expenses	12,128	11,347

Leasing Commitments

AFTRS in its capacity as lessee has 3 types of operating leases covering its school premises, certain motor vehicles and photocopiers. The building lease commenced in 2008 for an initial term of 15 years with renewable extensions of 5 years each, terminating in 2041. Rent is payable monthly and it is subject to annual CPI review applicable from February each year.

2018
\$000

2017
\$000

Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:

Within 1 year	5,554	5,452
Between 1 to 5 years	19,927	21,847
More than 5 years	-	3,199
Total operating lease commitments	25,481	30,498

1C. Write-down of assets

Fixed assets written off	10	-
Revaluation decrement	-	119
Total write-down of assets	10	119

1D. Gains and losses from asset disposals

Equipment

Proceeds from sale	21	5
Carrying value of assets sold	(6)	(2)
Gains (losses) from sale of equipment	15	3

Motor vehicles

Proceeds from sale	-	22
Carrying value of assets sold	-	(25)
Gains (losses) from sale of motor vehicles	-	(3)

Total proceeds from sale	21	27
Total carrying value of assets sold	(6)	(27)
Total net gains (losses) from sale of assets	15	-

	2018 \$000	2017 \$000
1E. Surplus (deficit) from café operations		
Income	220	-
Employee benefits	(132)	-
Supplier expenses	(220)	-
Surplus (deficit) from café operations	(132)	-

2. INCOME

2A. Sale of goods and rendering of services

Sale of goods	10	6
Rendering of services	8,745	7,563
Revenue from café operations	220	-
Total sale of goods and rendering of services	8,975	7,569

2B. Revenue from Government

Department of Communications and the Arts		
Departmental appropriations*	22,683	22,985
	22,683	22,985

* For ordinary annual services

Accounting Policy

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyers;
- AFTRS 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 and is recognised when:

- the amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- the probable economic benefits associated 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 impairment allowance account. Collectibility of debts is reviewed at the end of the reporting period. Allowances are made when collectibility of the debt is no longer probable.

Interest revenue, all from short term bank deposits, is recognised on an accrual basis at applicable interest rates.

Revenue from cafe operations is recognised when goods are sold.

Revenues from Government

Funding appropriated to AFTRS from the Department of Communications and the Arts is recognised as Revenue from Government.

Financial Position

This section analyses AFTRS' assets held as at June 30 to conduct its operations and the operating liabilities incurred as a result.

	2018 \$000	2017 \$000
3. FINANCIAL ASSETS		
3A. Cash and cash equivalents		
Cash at bank	6,430	7,402
Cash on hand	5	3
Total cash	6,435	7,405

Accounting Policy

Cash is recognised at its nominal amount. Cash and cash equivalents include:

- cash on hand;
- demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

AFTRS had the following financing facilities in place at 30 June 2018 and 30 June 2017.

A bank guarantee facility with Commonwealth Bank of Australia

Total facility	4,145	4,145
Amount used	4,145	4,145
Amount unused	-	-

AFTRS had a credit card facility of \$110,000 (2017: \$110,000) with the Commonwealth Bank of Australia, with the balance cleared monthly.

	2018 \$000	2017 \$000
3B. Trade and other receivables		
Goods and services receivables	3,017	3,189
Other receivables		
Interest receivable	2	23
GST receivable	121	100
Other sundry receivables	16	-
Total other receivables	139	123
Total trade and other receivables (gross)	3,156	3,312
Less: Impairment allowance for other receivables/(payables)	-	-
Total trade and other receivables (net)	3,156	3,312

All receivables are expected to be recovered in no more than 12 months.

Trade and other receivables (gross) are aged as follows

Not overdue	3,156	3,312
Total trade and other receivables (gross)	3,156	3,312

Trade and other receivables (net) expected to be recovered

No more than 12 months	3,156	3,312
Trade and other receivables (net)	3,156	3,312

4. NON-FINANCIAL ASSETS

4A. Analysis of Leasehold Improvements, Plant, Equipment and Intangibles

	Leasehold Improvements \$000	Plant and Equipment \$000	Motor Vehicles \$000	Course Development Costs \$000	Computer Software \$000	Total \$000
Reconciliation of the opening and closing balances (2017–18)						
As at 1 July 2017						
Gross book value	8,400	14,718	51	870	1,337	25,376
Accumulated depreciation/ amortisation	(3,775)	(11,687)	(19)	(62)	(1,180)	(16,723)
Net book value 1 July 2017	4,625	3,031	32	808	157	8,653
Additions by purchase	429	856	-	285	657	2,227
Revaluations recognised in other comprehensive income	-	-	-	-	-	-
Revaluations recognised in net cost of services	-	-	-	-	-	-
Depreciation/ amortisation expense	(471)	(1,223)	(8)	(292)	(138)	(2,132)
Disposals						
Written off	(10)	-	-	-	-	(10)
Other disposals	-	(6)	-	-	-	(6)
Net movements during the year	(52)	(373)	(8)	(7)	519	79
Net book value 30 June 2018	4,573	2,658	24	801	676	8,732
Net book value as of 30 June 2018 represented by						
Gross book value	8,812	15,363	51	1,155	1,994	27,375
Accumulated depreciation/ amortisation	(4,239)	(12,705)	(27)	(354)	(1,318)	(18,643)
	4,573	2,658	24	801	676	8,732

No indicators of impairment were found for leasehold improvements, plant and equipment.

AFTRS expects to sell or dispose of some equipment, principally technical, IT and media production equipment, within the next 12 months due to obsolescence or as part of a general refresh program.

Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated in Note 11.

Contractual commitments for the acquisition of leasehold improvements, plant, equipment and intangibles

A contract for CRM implementation was in effect at 30 June 2018. No other significant contractual commitments for the acquisition of intangibles existed at 30 June 2018. No significant contractual commitments for the acquisition of leasehold improvements or plant and equipment existed at 30 June 2018.

Accounting Policy

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.

Asset recognition threshold

Purchases of non-financial assets are recognised initially at cost in the statement of financial position, 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 and have to be acquired as such and exceed that amount in total).

Intangible assets

Intangible assets consist of purchased software and capitalised course development costs.

Based on a thorough industrial survey and feedback from alumni, AFTRS has adopted a new strategy for award courses. In FY2017, 60% of award courses were completely rewritten at substantial costs. Redesigned as a consistent suite with new learning outcomes and new graduate attributes, they are expected to run for a minimum of five years.

While the research and maintenance cost components are charged to expenses as incurred, the development elements are capitalised in accordance with AASB 138 after satisfying the requirements of that accounting standard. They are amortised over 5 academic years, matching the flow of future economic benefits. These costs are identifiable with each course and recorded as individual intangible assets. Other costs relating to new courses which will not be delivered in the immediate future have not been capitalised.

Revaluations

Following initial recognition at cost, leasehold improvements and plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

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 reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reversed 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 net amount restated to the revalued amount of the asset.

Depreciation and amortisation

Depreciable plant, equipment, motor vehicles, and computer software are written off 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 rates applying to each class of depreciable asset are based on the following useful lives:

	2018	2017
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	8 to 25 years	8 to 25 years
Computer software	3 to 5 years	3 to 5 years
Course development	5 years	5 years
Leasehold improvements	Lease terms	Lease terms

Impairment

All assets were assessed for impairment at 30 June. 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 the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the entity was deprived of the asset, its value in use is taken to be its depreciated replacement cost.

	2018 \$000	2017 \$000
4B. Other non-financial assets		
Prepayments	521	445
Other non-financial assets expected to be recovered		
No more than 12 months	381	445
More than 12 months	140	-
Total other non-financial assets	521	445

No indicators of impairment were found for other non-financial assets

5. SUPPLIERS

Trade creditors and accruals	924	895
------------------------------	-----	-----

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

Accounting Policy

Trade creditors and accruals are recognised at their amortised 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.

	2018 \$000	2017 \$000
6. OTHER PAYABLES		
Deferred income	3,312	3,572
Accruals and sundry payables	9	47
Salaries, wages, and superannuation	178	285
Lease incentive – current	185	185
Lease incentive – non current	662	847
	4,346	4,936

All other payables (except for portion of lease incentive) are current.

People and Relationships

This section describes a range of employment and post employment benefits provided to our people and our relationships with other key people.

	2018 \$000	2017 \$000
7. EMPLOYEES PROVISIONS		
Annual leave	1,024	975
Long service leave	1,428	1,485
Redundancy	-	428
Aggregate employee provisions	2,452	2,888

Accounting Policy

Liabilities for short-term employee benefits (as defined in AASB 119) and termination benefits due within twelve months of reporting period are measured at their nominal amounts calculated with regard to the rates expected to be paid on settlement of the liability.

Other long-term employee benefit liabilities are measured at the present value of 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 provisions for annual leave and long service leave. No provision has been made for sick leave as it is non-vesting and the average sick leave to be taken in future years by employees is estimated to be less than the annual entitlement.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including 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 2018. 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 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 other superannuation schemes of their choice.

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 in the Department of Finance's administered schedules and notes.

AFTRS makes employer contributions to the employees' superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost of the superannuation entitlements. These are accounted for as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions accrued to that date.

8. KEY MANAGEMENT PERSONNEL REMUNERATION

Key management personnel are those with authority and responsibility for planning, directing and controlling the activities of AFTRS, directly or indirectly, whether executive or otherwise. At AFTRS, they are members of the Council, the CEO, and other members of the Managing Executive. Their remuneration is summarised below.

	2018 \$	2017 \$
Short-term employee benefits		
Salary	1,881,612	1,549,148
Performance Bonus	37,270	34,256
Other (Fringe Benefits)	40	19,381
Short-term employee benefits	1,918,922	1,602,785
Post-employment benefits		
Post-employment benefits	182,903	177,458
Other long-term employee benefits		
Annual leave accrued	141,331	105,614
Long-service leave accrued	20,624	22,417
Other long-term employee benefits	161,955	128,031
Termination benefits		
Termination benefits	-	398,938
Total key management remuneration expenses	2,263,780	2,307,212

The total number of key management personnel included in the above table is 19 individuals (2017: 15).

The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by AFTRS.

9. RELATED PARTY DISCLOSURES

Related party relationships:

AFTRS is an Australian Government controlled entity. Related parties to AFTRS are Council Members, Key Management Personnel including the Portfolio Minister and Executive, and other Australian Government entities. The Kenneth Myer Fellowship Trust, of which the Council, on behalf of AFTRS, is the trustee, is a related party of AFTRS.

Transactions with related parties:

Given the breadth of Government activities, related parties may transact with the government sector in the same capacity as ordinary citizens. These transactions have not been separately disclosed in this note.

The following transactions with related parties occurred during the financial year:

- AFTRS paid \$5,500 to PwC Australia to host and facilitate a strategy event. Russel Howcroft, the Chair of AFTRS Council, is the Chief Creative Officer of PwC Australia. There is no balance outstanding at year end.
- AFTRS issued scholarships to students on behalf of the Kenneth Myer Fellowship Trust to the value of \$240,184. The Kenneth Myer Fellowship Trust reimbursed AFTRS \$240,184.

Managing Uncertainties

This section analyses how AFTRS manages financial risks within its operating environment.

10. CONTINGENT LIABILITIES AND ASSETS

Accounting Policy

Contingent assets and liabilities are not recognised in the statement of financial position but are reported in the relevant schedules and notes. They may arise from uncertainty as to their existence or situation where the amount cannot be reliably measured. Contingent liabilities are disclosed when settlement is greater than remote. Contingent assets are disclosed when settlement is probable but not virtually certain.

AFTRS is not aware of the existence of any significant potential claim which might impact on its financial affairs.

11. FAIR VALUE MEASUREMENT

AFTRS adopts a policy of stating its fixed assets (except for computer software and capitalised course development expenses) at fair value. A review of fair values as at June 2018 was carried out by an independent external valuer which confirmed the reasonableness of their net book values. Adjustments were not deemed necessary.

	Fair value measurements at the end of the reporting period	
	2018 \$000	2017 \$000
Non-financial assets		
Leasehold Improvements	4,573	4,625
Plant and Equipment	2,658	3,031
Motor Vehicles	24	32
Total non-financial assets subject to regular fair value assessment	7,255	7,688

12. FINANCIAL INSTRUMENTS

(a) Categories of financial assets and liabilities

	Notes	Floating Interest Rate	Fixed Interest Rate Maturing in 1 Year or Less	Non-Interest Bearing	Total				
		2018 \$000	2017 \$000	2018 \$000	2017 \$000	2018 \$000	2017 \$000		
Financial Assets									
Cash at bank	3A	430	1,402	6,000	6,000	-	-	6,430	7,402
Cash on hand	3A	-	-	-	-	5	3	5	3
Loans and receivables									
Receivables for goods and services	3B*	-	-	-	-	3,017	3,189	3,017	3,189
Other receivables	3B*	-	-	-	-	18	23	18	23
Total		430	1,402	6,000	6,000	3,040	3,215	9,470	10,617
Carrying amount of financial assets		430	1,402	6,000	6,000	3,040	3,215	9,470	10,617
Financial Liabilities									
At amortised cost:									
Trade creditors	5	-	-	-	-	924	895	924	895
Other payables	6	-	-	-	-	187	332	187	332
Total		-	-	-	-	1,111	1,227	1,111	1,227
Carrying amount of financial liabilities		-	-	-	-	1,111	1,227	1,111	1,227

* After excluding GST and impairment allowance

(b) Net income from financial assets/liabilities

	2018 \$000	2017 \$000
Interest income from bank deposits	129	164
Net income from financial assets and liabilities	129	164

Accounting Policy

Financial assets

AFTRS has only one class of financial assets (other than cash detailed above), being trade receivables and other receivables. They are with fixed or determinable payments and not quoted in an active market, with maturities of less than 12 months after the reporting date.

Impairment of financial assets

Financial assets are assessed for impairment at the end of each reporting period. No impairments are reported.

Receivables are recognised at the amounts due. An impairment adjustment is made when collection of the receivable or part thereof is judged to be unlikely.

Other Information

13. ASSETS HELD IN TRUST

Purpose – Monies provided by AFTRS and Kenneth & Andrew Myer to fund study activities including annual Indigenous scholarships and advancement of the role of the creative producer.

Apart from the operating cash kept in a bank account, the remaining trust funds are in unit trusts managed by Mutual Trust, with investment management undertaken by Airie Funds Management at the discretion of the AFTRS Council.

	2018 \$000	2017 \$000
Trust funds		
Fund opening balance	1,953	1,700
Donations, dividends and distributions received	96	349
Interest received	1	1
Increase/(decrease) in value of investment	(174)	87
Imputation refund received	35	36
Scholarships paid	(240)	(220)
Fund closing balance	1,671	1,953
Represented by:		
Cash	79	187
MF Charities Equities Fund	1,592	1,766
Total funds	1,671	1,953

END OF AUDITED FINANCIAL STATEMENTS

Index

A

ABC 40, 41, 58, 62, 84, 88, 90, 93, 124
 Arts 21
 iview 49, 100, 124, 128
 Radio 29
 Aboriginal and Torres Strait Islander 26, 27, 46, 83, 94
 academic
 Board 32, 74–75
 governance 32, 96
 Governance Framework 32, 83, 96
 Academic Standards and Quality Committee (ASQC) 32
 accessibility 19, 47, 66, 107
 Accessible Arts 56, 107
 accountable authority 68, 71, 79
 accounting standards 71
 Administrative Orders 115
 Admissions Committee 32
 Advanced Diploma 20, 23, 27, 29, 30–31, 32, 118–119
AFTRS Act. See Australian Film, Television and Radio School Act 1973
 AFTRS Open 38–44, 58, 77, 82, 83, 86, 89
 lecturers 131
 alumni 35, 49, 50, 51, 53, 58, 126–129
 annual performance statement 79, 80–100
 applications 21, 26, 29–31, 33, 42, 78
 Apps, Paul 73, 74
 Artology 93
 ARTS8 Community of Practice 49, 50
 Arts Access 56
 ASPIRE, UNSW 81, 125
At Midnight 36, 132
 audience engagement 8, 13, 60, 62, 86, 89

audit 71–74, 111, 113–114, 116, 135–136. See also Australian National Audit Office (ANAO); See also Deloitte Touche Tohmatsu
 Australia Council 62, 88
 Australian Academy of Cinema and Television Arts (AACTA) 54, 58, 122, 124, 126, 127
 Australian Ballet School (ABS) 50
 Australian Commercial Radio Awards 35
Australian Film, Television and Radio School Act 1973 60, 68, 104, 112, 115
 Australian Government Industry Award 2016 106
 Australian National Academy of Music (ANAM) 50
 Australian National Audit Office (ANAO) 113
 Australian Qualifications Framework 33
 Australian Radio Network (ARN) 40
 Australian Roundtable for Arts Training Excellence 50
 Australians In Film (AIF) 50
 Australian Youth Orchestra (AYO) 50
 Award Course Program 18–37, 82, 83, 84
 awards 12, 34, 35, 36, 53

B

Bachelor of Arts Screen 21, 27, 28, 29, 31, 43, 50
 Bangarra 47
 Belle, Mariam 34, 120
 binaural 8, 13, 60, 61
 Biometrics 13, 57, 60, 62, 88, 89, 121
 Black, Alison 40, 131
Blackie Blackie Brown 47
 Black Talks 9, 92, 94, 123

Blackwell, Tim 35
 Bowen, Margot 43
 Boys, Adam 69, 70, 75
 Bridget Ikin. See *honorary degree*
 Brown, Alrick 55, 122
 business skills 40
 Bus Stop Films 41, 81, 122, 125, 126

C

Caesar, David 40, 131
 Cake, Alex 37
 Cameron, Mairi 36
 Campbell, Carole 9, 69, 70, 73, 74
 Campion, Jane 34, 36
 Cannes Film Festival 36, 132
Cattle 12, 36, 129
 Cenatiempo, Stephen 35
 CEO's Perspective 11–13
 Chadha, Gurinder 52
 Chair of Academic Board. See *Ewing, Robyn, Prof*
 Chair of Council, AFTRS 1, 7–9, 34, 68, 69, 70, 72, 79, 122. See also *Howcroft, Russel*
 Chair of Finance, Audit and Risk Management Committee. See *Campbell, Carole*
 Chapman, David 43
 Charter, AFTRS' 13, 90
 Chief Executive Officer (CEO), AFTRS 11–13, 56, 57, 68, 69, 72, 74, 75, 76, 77, 110, 121. See also *Peplow, Neil*
 Cinema des Antipodes 12, 36, 133
 Cinema Reborn 9, 123
 CJZ 21
 claims 108
 and losses 115
 Clausen, Matt 43
Cli-Fi: Big Ideas for the Small Screen 54, 121
 Clouser, Charlie 52, 122, 131
 collaboration 21, 24, 47, 48–58, 61, 62, 85, 128
 Collee, John 40, 121, 131
 Comcare 106, 107
 Comcover 110
 Commonwealth Register of Institutions and Courses for Overseas Students (CRICOS) 33, 84, 85
 community workshops 41
 complaints 102, 109

completions 29, 33, 78, 86
 compliance 71, 72
 educational 33
 conferences 25, 58, 62, 121, 124
Conscious Competence: good practice in inclusive screen work 57, 121
 consultancy services 116
 contractors 116
 convocation 68, 69
 corporate governance 67, 69
 handbook 69
 corporate partnerships 39, 44
 Corporate Plan, AFTRS' 17, 27, 60, 82–96, 100, 103
 council, AFTRS 7, 9, 32, 68–70, 71, 77, 79, 112, 115
 courses. See *Award Course Program*; See also *Bachelor of Arts Screen*; See also *Diploma Program*; See also *Graduate Certificate*; See also *Masters Program*; See also *Open Program*
 introductory 23, 29, 30, 82
 short 39, 40, 47, 58, 113
 Croker, Simon 50
 cultural awareness 47, 85, 90, 94
 CuriousWorks 56, 125, 128, 129
 Customer Relationship Manager (CRM) 13, 26, 83, 99, 152
 customised training programs 40

D

DADAA 56
 D&AD RARE 27
 Dale, Darren 9, 69, 70, 73, 74
 Daniel, Ramy 37, 117
Dark Emu 47
 Data61, CSIRO 60, 62, 88
 Deloitte Touche Tohmatsu 113, 114
 Department of Education and Training 31, 33
 Deputy Chair 68
 Diploma Program 20, 84. See also *Radio: Graduate Diploma*
 disability 26, 42, 103, 105
 Discovery Network 84
 Disney 84
 diversity 8, 13, 26, 28, 29, 39, 42, 56, 80, 83, 90, 91, 97, 102, 103, 106, 121

Diversity Arts Australia 56
Dots 12, 36, 37, 132
 Downie, Kirsten, Director of Marketing 76
Drawing out Story 47
 Dundas, Kate 9, 69, 70, 73, 74

E

Education Unit 25
 Elder in Residence 47, 65, 92, 93, 116. See also *Uncle Bruce Pascoe*
 Enabling Legislation 112
 enrolments 26, 29–31, 33, 74, 78
 Enterprise Agreement 2017, AFTRS 104, 106
 Entertainment Quarter 34, 116
 environmental management 110–111
 Equal Employment Opportunity (EEO) 102
 equity 103
 scholarships 27, 28
 EU Film Award 2018 34. See also *McCluskey, Imogen*
 Ewing, Robyn, Prof 9, 69, 70, 75
 excellence 15, 17, 47, 50
 Executive 9, 76, 102, 103, 107
 executive director 69
 expression of interest 115

F

facilities 40, 58, 66, 80, 112, 116
 faculty 25
 FARM Committee. See *Finance, Audit and Risk Management (FARM) Committee*
 Farrelly, Marion 40, 123
 FEE-HELP 33
 festivals 12, 35, 36, 47, 58, 121, 124
 Fifield, Mitch, Senator the Hon. See *Minister for Communications and Arts*
 Film Victoria 40, 50, 125
 Finance, Audit and Risk Management (FARM) Committee 68, 71–73, 110, 113
 financial performance 113
 financial statements 134
 Flying Fruit Fly Circus (FFFC) 50

Footscray Community Arts Centre 56
 Forsyth, Graham 75
 Foxtel 28, 56, 84, 91
 fraud control 110
 Freedom of Information (FOI) 108

G

Gem 34
 government policy orders 109
 Governor-General 68, 69
 Graduate Certificate 22, 27, 31, 32, 84, 117, 120, 130, 132, 133
 Graduate Diploma in Radio 12, 23, 27, 28, 29, 31, 35, 120
 graduates
 2017 117
 graduation 34–35, 117–120
 Groth, Joe 35
 guest lecturers 58, 130–131

H

Harcourt, Miranda 52, 127, 130
 Health and Safety Committee 106, 107
 Heap, Matthew 35
 Hendry, Graham, Dr 75
 Herd, Annabelle 9, 69–70
 Higher Education Standards 33
 Higher Education Support Act 2011 33
 honorary degree 32, 34
 Hope, Louise, Director of People and Performance 76
 Howcroft, Russel 1, 7–9, 69, 70, 79, 122. See also *Chair of Council, AFTRS*
 Hoyts Cinemas 34
 Hughes, Liz, Director of Partnerships and Development 76

I Heart Radio 21

Ikin, Bridget 34. See also honorary degree

iMotions 62

incident reports 108

inclusion 13, 17, 26, 27, 56, 121

Inclusive Pathways Framework for Screen Storytelling Talent 42

Indemnities and Insurance Premiums 110

Indigenous

- Head of 76, 103
- scholarships 27, 92
- student 46–47. See also *Aboriginal and Torres Strait Islander*
- Unit 26, 27, 39, 45–47, 78, 82, 89, 90, 91, 93, 94, 132

Indigenous Remote Communications Association (IRCA) 92, 93, 125

induction program 25, 85, 98, 107

Industrial Relations 106

industry

- advisory panels 8, 41, 87
- certificate 8, 39, 41, 94
- guilds and associations 58, 124, 126
- practitioners 8, 9, 39, 40, 47, 52, 58, 60, 116, 130
- Program 40, 41
- skills survey 8
- training 8, 11, 17, 41, 88
- use of AFTRS' facilities 58, 126

Information and Cultural Exchange (ICE) 41, 56, 81, 125

Information Publication Scheme (IPS) 108

infrastructure 64, 66

innovation 12, 15, 17, 21, 41, 44, 55, 57, 60, 66, 88, 89

insurance premiums 110

internship 8, 11, 28, 29, 34, 42, 84, 90

J

Janek, Rebecca 37

Jefferson, Miranda, Dr 43

Jenkins, Kerinne 12, 129

Jerzy Toeplitz Library. See *library*

judicial decisions 109

Jungle 21, 121, 122, 123

K

Kelly, Nathaniel 50

Kenneth Myer Fellowship Trust 27, 28

Key Performance Indicators (KPIs) 78

Koori Club 47, 92, 93, 94

L

Lang, Ian, Dr, Director of Curriculum and Student Registrar 25, 26, 32, 75, 76

Learning Management System 20, 25

Leg It 36, 133

Lenartowicz, Eryk 12, 36, 37, 117, 132

letter to Minister (Letter From The Chair) 1

library 65, 83

Lobban, Tom 57, 121

Lynch, David 51, 121

M

Mackey, Rachel 36, 133

Make It! 40, 85

Malaquias, Cátia 57

marketing 51, 65, 128

Maslin, Sue 40, 131

Master of Arts Screen 24, 27, 28, 29, 31, 32, 33

Master of Arts Screen: Business & Leadership 24

Master of Arts Screen: Business & Leadership 27, 29, 31

Master of Screen Arts 24, 117

Masters Program 24

McBride, Amber 132

McClellan, Georgie, Dr, Head of Strategy and Governance 76

McCluskey, Imogen 34, 119

McLean, Duncan 75

Media Lab 7, 13, 43, 81

Meet the Nominees, AACTA 54, 122

mentorship 19, 24, 34, 41, 91

Metro Screen 57

Milk 36

Minister for Communications and Arts 1, 68

ministerial directions 109

Mitchell, Alex 35

Moodle. See *Learning Management System*

Muir, Thom 37

Multicultural Arts Victoria 56

Mumbrella 360 62, 125

N

National Aboriginal and Islander Skills Development Association Dance College (NAISDA) 47, 50

National Film and Sound Archive 12, 125, 128

National Institute of Circus Arts (NICA) 50

National Institute of Dramatic Arts (NIDA) 50

networking 40, 50, 57, 58, 123

New Zealand Film Commission 40, 74

non-executive directors 69

NOVA 40

O

Occupational Health and Safety (OH&S). See *Work Health and Safety (WHS)*

online 7, 13, 20, 21, 23, 25, 40, 43, 65, 66, 110, 130

- learning 20

Open Channel 56

Open Program 40, 78, 82, 113, 114. See also AFTRS *Open*

operations 64, 69, 72, 76, 109, 110

organisation chart 77

outreach 11, 39, 41, 44, 81, 82, 84

OzDox 58, 124, 125, 126, 127, 129

P

Paramanathan, Gary 57, 121

Parekh, Shomal, Director of Finance and Technology 76

Parnell, Ellie 12, 35

partnerships 12, 39, 43, 44, 49, 56, 60, 81, 84, 88, 93, 94, 100

Pascoe, Bruce. See *Elder in Residence*; See *Elder in Residence*

pathways 7, 11, 17, 42, 46, 81, 83, 84, 92

Peel 36

Peplow, Neil 9–11, 56, 57, 69, 70, 75, 76, 121

performance reporting 71, 111

performance review 97, 102

PGPA Act. See *Public Governance, Performance and Accountability Act 2013*

podcasting 8, 40, 41, 43, 61, 88

Portfolio Budget Statements (PBS) 78

Power FM 40

practitioner 8, 11, 39, 40, 42, 46, 47, 49, 51, 52, 55, 57, 58, 87, 88, 93, 130

Precipice 60, 61, 88

privacy 109

Privacy Act 1988 109

procurement 111, 115

production operations 65

professional development

- staff 25, 81, 85, 89, 98, 105
- student 24, 84

property use 116

Public Governance, Performance and Accountability Act 2013 1, 68, 79, 113, 145

Public Interest Disclosure Act 2013 102

public program 54–57, 121–124

purchasing 115

purpose, AFTRS' 14–15, 17, 80, 100, 114

Q

quality assurance 32, 74. See also *Tertiary Education Quality and Standards Agency (TEQSA)*

R

Radio 23, 27, 28, 29, 30, 31, 32, 35, 40, 41, 117, 118, 120, 130

- Advanced Diploma in Radio Essentials 20, 23, 30
- Graduate Diploma 23, 27, 28, 29, 31, 34, 35, 120
- Introductory 23, 29, 30
- Talent Pathway 23

Reading the Audience's Mind: The Art and Science of Biometrics 57, 121

RE:FRAME 9, 55, 87, 122
 regional 19, 41, 47
 Reid, Daina 40, 131
 Remote Aboriginal Women (RAW) 47, 93
 research 7, 8, 11, 12, 13, 15, 17, 32, 57, 59–62, 65, 74, 78, 80, 112
 Riley, Sally 57, 121
 risk management 71, 114
 Rosenbaum, Mimi 50
 Rubeli, Ella 36, 133

S

safe conversations 26, 83
 Sawyer, Rebecca 50
 SBS 28, 41, 58, 128
 scholarships 27–29, 47, 91, 92. See also *Indigenous: scholarships*
 Schools Advisory Committee 43
 Screen Audience Research Australia (SARA) 57, 62, 88, 121
 Screen Australia 34, 39, 42, 47, 52, 62, 81, 88, 125
 Screen Diversity and Inclusion Network 12, 56
 Screen Forever Conference 57, 89
 screenings 36, 41, 58, 65, 121, 127, 128
 Screen NSW 50
 Screen Producers Australia (SPA) 39, 40, 92, 126
 Screen Queensland 50
 Screenwave 81, 125
 ScreenWave 41
 Screenworks 41, 81, 125
 Sedgwick, Katrina 69, 70, 73, 74
 SevenWest Media 62, 88
 Shanghai Media Group 39, 40
 Sherriff, Kyas, Head of Indigenous Unit 76, 103
 short courses 39, 40, 47, 113, 130
Shut Up and Write 47, 92, 93
 skills training 13, 20, 25, 39
 Small, Kent 35
Solidground 93, 125
 Southern Cross Austereo (SCA) Fellowship 34. See also *Belle, Mariam*
 Speed Networking 57, 123
 sponsorship 39, 61
 staff

appointments 24, 83, 90, 91, 93, 103
 surveys 97, 102
 training and development 105
 state agencies 12, 39, 40, 42, 56, 81, 88, 91, 93
 storytelling 7, 8, 11, 12, 15, 21, 22, 42, 44, 55, 60, 61, 86, 91
 strategic direction 7, 17, 68
 student
 applications 21, 26, 28, 29, 30–31, 42, 83, 86, 91
 Centre 19, 26, 47, 93
 handbook 27, 85
 Representative Committee (SRC) 32
 services 26, 77
 Support Program 26, 83, 91
 student achievements
 film 36, 132
 radio 35
 students, disadvantaged 28
 Summer School program 40
 Sydney Film Festival 47, 123, 125, 128, 132
 Sydney Story Factory 41
 Sydney Theatre Company (STC) 47

T

Tabone, Abi 34
 Talent Camp 8, 41, 42, 81, 84, 85, 91, 92, 93
 talent development 12, 17, 82–86
 Tan, Pearl 57, 69, 70, 121, 122
 teaching and learning 25, 98, 105, 116
 technical systems provision 66
 technology 8, 55, 57, 60, 61, 64, 66, 80
 tenders 114, 115, 116
 Tertiary Education Quality and Standards Agency (TEQSA) 33
 The Asia Society 36, 132, 133
The Dam 36, 133
 The Design Embassy 62
The Heart Thief 36, 133
The Next Billion Seconds 35
The Other Art Fair 51, 125
 Thomas, Penelope 57, 121
 thought leadership 8
 Tonagh, Peter 9, 69, 70, 123

Top Tips 52
 Torres Strait Islanders. See *Aboriginal and Torres Strait Islander*
 TV Talks 9, 57, 123

Y
 YouTube 12, 125
 AFTRS' 51, 86

U
 Uncle Bruce Pascoe 47, 65, 92
 Underwood, Yvette 37
 Urban Theatre Projects 56

V
 values, AFTRS' 13, 15, 49, 72, 97, 98
 Virgin Australia 13, 28, 49, 53, 61, 88, 91, 100, 125
 virtual reality (VR) 8, 12, 51, 61, 121
 vision, AFTRS' 14, 60
 Vivid Sydney 57, 61, 123, 125
VR Noir 61

W
 Walker, Bernadette, Director of School Resources 76
 Webber, Joshua 37, 117
Weird Ways to Watch Movies 12, 35
 Wenham, David 52, 121
 Western Sydney University 12
What's Your Flava? 21, 51, 52, 86
 whistleblowing 102
 Williams, Deborah 56, 57, 121
 Willisroft, Adam 35
 Withnall, Melanie 35
 Woods, Rowan 52, 121
 work and private commitments 105
 Work Health and Safety (WHS) 106–107
 workplace
 culture 102
 diversity 102, 103

Public Governance, Performance and Accountability Rule 2014

Reference Index

<u>PGPA Rule Reference</u>	<u>Description</u>	<u>Page number</u>
<u>17BE</u>		
17BE(a)	details of the legislation establishing the body	112
17BE(b)	(i) summary of the objects and functions of the entity as set out in the legislation (ii) purposes of the entity as included in the corporate plan for the period	112-113 15
17BE(c)	the names of the persons holding the position of responsible Minister or Ministers and the titles of those responsible Ministers	68
17BE(d)	any directions given by a Minister under an Act or instrument during the period	109
17BE(e)	any government policy orders that applied	109
17BE(f)	If entity has not complied with a direction or order referred to in (d) or (e)	n/a
17BE(g)	the annual performance statements	80-100
17BE(h)	a statement of any significant issue reported to the responsible Minister	n/a
17BE(i)	outline of action taken that has been taken to remedy the non-compliance referred to in (h)	n/a
17BE(j)	information on the accountable authority, or each member of the accountable authority	68-70
17BE(k)	an outline of the organisational structure	77
17BE(l)	an outline of the location	116
17BE(m)	information in relation to the main corporate governance practices	67-79
17BE(n)/17BE(o)	decision-making process undertaken by the accountable authority for making decisions under certain conditions	n/a
17BE(p)	any significant activities and changes that affected the operations or structure	n/a
17BE(q)	particulars of judicial decision or decisions of administrative tribunals that have had, or may have a significant effect on the operations	109
17BE(r)	particular of any report on the entity given during the period	n/a
17BE(s)	information from a subsidiary of the entity that is required to be included in the annual report	n/a
17BE(t)	details of any indemnity that applied to the accountable authority, any member of the accountable authority or officer of the entity against a liability	110
17BE(u)	an index identifying where the requirements of this section and 17BF are to be found	168
<u>17BF</u>		n/a



Australian Film Television
and Radio School

Building 130
The Entertainment Quarter
Moore Park NSW 2021

PO Box 2286
Strawberry Hills NSW 2012

T 1300 131 461

T +61 (0)2 9805 6611

F +61 (0)2 9887 1030

aftrs.edu.au



Australian Government

AFTRS

© Australian Film Television
and Radio School 2017

Published by the Australian Film
Television and Radio School

ISSN 0819-2316