

2018 - 19

Annual Report

AFTRS

Australian Film Television
and Radio School



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AFTRS

Australian Film Television
and Radio School

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25 September 2019

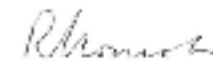
The Hon Paul Fletcher MP
Minister for Communications, Cyber Safety and the Arts
Parliament House Canberra ACT 2600

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 2019.

The Annual Report 2018–19 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 25 September 2019.

Yours faithfully,



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

Contents

1	Chair's Introduction	5
2	CEO's Perspective	9
3	Vision, Principles and Purpose	12
	Strategic Direction	14
4	Finding Talent	16
	Outreach	17
	Scholarships	20
	Applications and Enrolments	22
5	Developing Talent	24
	Award Courses Division	25
	Industry-Relevant Education and Skills	26
	Student Support and Welfare	34
	Quality Assurance and Enhancement	35
6	Supporting Talent	38
	Graduation 2018–19	39
	Student Success	40
	AFTRS Indigenous Unit	43
	Collaboration and Engagement	45
	Thought Leadership and Public Programs	47

Chair's Introduction

7	An Effective Organisation	53
	School Resources	54
	Corporate Governance	56
	Statutory Reports	84
8	Financial Statements	98
9	Appendices	128
	1 Enabling Legislation	128
	2 Financial Resource Summary	129
	3 2018 AFTRS Graduates	132
	4 Public Programs	134
	5 Industry Guilds and Associations, Festivals, Conferences and Partnerships	139
	6 Industry Use of AFTRS' Facilities	140
	7 Industry Practitioners at AFTRS	145
	8 Student Film Achievements	148
	Index	150
	Public Governance, Performance and Accountability Rule 2014	158

At AFTRS' 2019 graduation, Melissa Lee Speyer, a graduating Masters of Arts screenwriting student (and Foxtel Diversity Scholarship recipient) told the story of the AFTRS experience in the form of a classic romantic comedy, or RomCom. She conveyed how important a student's relationship to the School is and concluded that AFTRS "loves you for you".

I was struck by these words and everything they convey about how special AFTRS is as a school, and institution and, yes, a brand.

The energy and relationships at AFTRS are something quite unique. Teachers know students' names, what they are working on, and what they need. Student success is AFTRS' success, and the whole organisation gets behind students as they strive for mastery.

We know that finding a creative voice, building capacities for collaboration, understanding audiences, and engaging within and beyond the sector are the building blocks of a successful creative career. This is true for those making webisode series, feature films, podcasts or television.

It is a really exciting time to be thinking about a future in creativity, storytelling, and screen and broadcast making. This year AFTRS has had far-reaching impact and has taken the message about the power of creativity far and wide, including through a National Press Club of Australia address I gave as AFTRS Chair.

The World Economic Forum lists creativity, complex problem solving and critical thinking in the top three work skills needed to thrive into the future – they are the skills that the robots will never be able to replace. And they are the skills that are a foundation to AFTRS' teaching.

There is a growing need for great content and new forms of communication. A recent CISCO report stated that by 2021, 80% of all internet traffic will be video. The markets for content are now truly global. Podcasts have experienced huge growth in Australia while traditional radio is still growing. The skills AFTRS' teaches will be the core skills of the future.

At AFTRS, the ways we teach these skills are embedded in a powerful set of values, exemplified in the activity outlined in this Annual Report.

Mastery

Our students find work across the industry in an increasing range of fields. Our destination survey of 2018 graduands saw 75% employed in relevant sectors within 12 months of completing their courses and our recent skills survey found that 86% of AFTRS internships and work placements added value to the company from the outset.

Daring

We take risks in innovative projects and ideas, including through our Applied Innovation program. In 2019, we launched a new Graduate Incubator, in partnership with technology and media start-up hub The Studio, to hothouse and seed new creative business ideas from our graduating talent.

Merit

New diversity targets have been rolled out across the School, for both staff and students, and we continue to take a leadership role in the industry around supporting inclusive practice and authenticity in storytelling.

Generosity

We support life-long learning in the industry through shared insights, collaborations and a public program of events that inspire and enrich creative practice, from inspiring storyteller events to ongoing professional development opportunities.

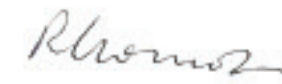
Working Together

We know we can achieve more together. We work in partnership across the industry with other agencies for professional development opportunities such as Talent Camp, and with a range of production companies and broadcasters to develop new career pathways in the sector.

The Council has noted the extraordinary levels of activity undertaken in line with these values at the School in 2018–19. All this work continues to build and galvanise the role of AFTRS in finding, developing and supporting Australian storytelling talent.

I would like to personally thank Katrina Sedgwick and Professor Robyn Ewing for their insights and acuity during their terms on Council, and Robyn for her steerage as Chair of AFTRS Academic Board. I would also like to welcome Professor Mark Rose as the new Chair of Academic Board and welcome Academic Board members Rachael Weiss, Christine Burton and Vaughan Rees. I would also like to express the Council's gratitude to Neil Peplow for his great energy and leadership during his term as CEO and, following his departure, thank Georgie McClean for taking the helm as Acting CEO.

Yours sincerely,



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

CEO's Perspective

The work we do at AFTRS draws on a great legacy of deep knowledge and commitment to storytelling craft, collaboration and creative risk-taking. Today, our work pivots us towards a future where these skills take us beyond the boundaries of traditional forms.

2018–19 has been a year in which new opportunities and connections have been borne from our strategic purpose to find, develop and support Australian storytelling talent.

AFTRS sits at the intersection of a range of sectors – screen, broadcast, education and training – all undergoing massive disruption in which new technologies, consumer expectations and modes of engagement are rapidly shifting.

We know that powerful and authentic storytelling has never been more important.

Our stories now compete in a global marketplace and a crowded 'attention economy'. Increasingly, strong storytelling is recognised as the basis for connection – from short-form web content to podcasts to immersive environments, and on into brand experiences and compelling leadership.

AFTRS produces highly skilled, 'work-ready' creative entrepreneurs and the future leaders of our screen and broadcast industries. We work to ensure that they are well equipped to make the most of new opportunities and are prepared to be the catalysts for change, not the casualties of it.

Our recently conducted Industry Skills survey found that 92% of surveyed screen and broadcast companies and individuals think AFTRS is relevant to industry and 84% consider AFTRS to be innovative. No mean feat for an organisation with 46 years of legacy.

Powerful and authentic storytelling has never been more important... Increasingly, strong storytelling is recognised as the basis for connection.

2018–19 has been a hugely productive year. A clear alignment of course offerings and a deepened relationship with partners, prospective students, alumni and our sector have helped us to deliver on our vision and find, develop and support Australian storytelling talent.

In 2018, AFTRS Awards courses were streamlined into three main strands (a Bachelor of Arts, Master of Arts and Graduate Diploma in Radio). This more coherent offering focuses on excellence in creative education, and a market position that avoids competition between different strands and instead provides a clear pathway through the courses. These courses are our core business. They are continually evaluated and refined to ensure they meet the highest academic standards and are relevant to the current and future needs of industry – preparing graduates to work and lead in all forms of content.

Our students continue to have fantastic success, both here and overseas.

For example, an AFTRS student feature film won the Sydney Film Festival's Audience Award, is currently screening at festivals in LA and receiving glowing receptions locally and overseas. *Sequin in a Blue Room* is directed by MA student Samuel van Grinsven, produced by BA student Sophie Hattch and draws on a wealth of talent within the School's Masters and BA program. The film had a huge number of collaborators, supporters and champions at AFTRS and all the students who worked on it now have that fantastic calling card with which to progress their careers.

Similarly, web series *Gut Feeling*, created by MA student Hattie Archibald, has had substantial success at international web series festivals from Montreal to Melbourne. AFTRS radio alumni and current guest lecturer Miles Martignoni won a New York Festival Radio Award for his podcast *The Reckoning* in 2018 and our radio graduates continue to step into high-level career opportunities across our airwaves.

With new systems in place, AFTRS is now able to strengthen our relationships with our community – from prospective students to alumni. The School's supportive and inspiring environment maintains connections across a broad range of industry practitioners, leaders and creatives through their entire careers.

AFTRS has a targeted outreach program to create pathways into the School and industry. These range from Media Lab school resources and youth programs to Indigenous workshops and Talent Camp (in partnership with Screen Australia and state screen funding agencies), supporting talent from communities under-represented in media practice. We want to become a truly national school and to find and develop the best storytelling talent, whatever their background.

AFTRS supports the ongoing skills and knowledge base of the industry. We offer practical, relevant Industry Certificate training, masterclasses and hundreds of short courses each year, informed by our relationships with Industry. We also run thought leadership events like 8 From 8, in which inspiring storytellers from each Australian state and territory give powerful short addresses about what drives their storytelling practice; ReFrame, a forum on building creativity in practice of screen businesses; TV Talks featuring the shapers of content on our small screens; and Black Talks, featuring Indigenous creative leaders.

Our Applied Innovation Research program has progressed exciting explorations of applications of distributed ledger technologies such as blockchain to creative practice (in collaboration with RMIT, the Australia Council and Screen Australia) and developed an exciting new podcast on storytelling and technology *Lumina* (with Audiocraft). AFTRS has taken the lead on inclusion via our Indigenous Unit and the Screen Diversity and Inclusion Network. In 2018–19, AFTRS supported the development of a Diversity Measurement Tool that will track the range of backgrounds and self-identified diversity characteristics of Australian practitioners.

At the School, we are building new opportunities for students from communities under-represented in screen and media practice via a wider range of scholarships and exploring forms of support for student accommodation. We are continually working on building the cultural competencies of our staff, students and the broader sector to ensure that new voices are supported to thrive.

These events and programs contribute to a more expansive and inclusive view of Australia's cultural story, creating a platform for recognition of Australia's First Nations creativity amidst a diverse community of creative talent and audiences.

AFTRS continues to be a leading cultural force.

In the context of a new focus on creative skills for future forms of work, the ubiquity of video content on every platform, and an emphasis on storytelling in all forms of communication, the School is more relevant than ever.

I would like to pay tribute to the great work done over the past three and half years by former CEO Neil Peplow, who left the School in May. Neil's commitment to diversity, to innovation and to industry relevance has galvanised the School around a common purpose and brought a dynamic energy to AFTRS that positions it well to lead into the future.



Dr Georgie McClean
Acting Chief Executive Officer
Australian Film Television and Radio School

Vision, Principles and Purpose



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, 2018–19

Strategic Direction

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

In line with the 2019–23 Corporate Plan, AFTRS will continue to strive to deliver against the School's key impact agendas, designed around three strategic pillars:

1 Finding Talent

AFTRS will continue to focus on outreach and programs that deliver creative thinking, media literacy and production skills to school students, young people and emerging practitioners Australia-wide, and to develop new pathways into the school and industry.

2 Developing Talent

AFTRS will continue to bring out the very best in students by delivering excellence in education and training through industry-relevant, practice-oriented Award courses.

3 Supporting Talent

AFTRS will continue to promote life-long learning and offer a holistic slate of courses and programs that will equip current practitioners with the latest insights into new technology and practices, business models and the future of storytelling.



AFTRS remains focused on evolving the Australian screen and broadcast industries by forward-focused curriculum and culture informed by insights drawn from close partnerships and consultation with industry.

AFTRS maintains its commitment to advancing diversity and inclusion, with it embedded into all levels of the organisation and student experience, through accessible applications processes, supporting students, and partnering to build career pathways. The School continues to work with industry to promote best practice that will ensure it reflects and draws from the talents of the entire Australian population.

AFTRS actively participates in cultivating innovation through understanding of new advances, updating curriculum, collaborating with emerging platforms, and supporting Australian talent and IP through applied innovations projects.

All of AFTRS' outward-facing priorities are underpinned by an efficient, impact-driven organisation that delivers value to the Federal Government, the screen arts and broadcast industries, and audiences everywhere.

Finding Talent



Outreach

AFTRS' Outreach programs are designed to attract the next generation of storytellers from across Australian society with the specific goal of enriching the stories we tell.

The Outreach team works in partnership with a wide range of communities and organisations to deliver screen and broadcast skills development to those who have expressed an interest in a creative career. Current Outreach initiatives include Introductory Short Courses, Talent Camp, Media Lab, Community Workshops and Community Scholarships. Outreach has also worked to make AFTRS more accessible to the public, by offering some opportunities for community organisations to hold events at AFTRS. All the programs are also a vehicle for positive social change.

Introductory Short Courses

AFTRS offered 15 Introductory courses in 2018–19 attracting 222 students. These courses are designed for new entrants into the screen and broadcast industry who wish to test their interest and aptitude, and are available to students aged 16 years and over. Introductory courses are offered across the disciplines of Directing, Screenwriting, Producing, Production Design and Documentary.

Community Workshops

In 2018–19, AFTRS partnered nationally with community cultural organisations to create skill development opportunities. These included:

- Short Filmmaking workshop with diverse participants including people with disability in partnership with Disability in the Arts Disadvantage in the Arts (DADAA) (Fremantle, WA)
- Intermediary Editing workshop in partnership with Screenworks (Byron Bay, NSW)
- Two storytelling workshops for emerging talent in Brisbane in partnership with Screen Queensland for 28 participants as part of our national outreach strategy
- Partnering with Bus Stop Films on a year-long program where approximately 50 filmmakers with intellectual disabilities attend weekly workshops and fortnightly screenings at the AFTRS campus. Students complete drama and documentary productions as part of their studies.

AFTRS also offered its support and facilities for the following events, attracting 120 participants:

- National Disability Coordination Officer Program (NDCO) for the launch of their Multicultural Inclusive Short Films
- Diversity Arts Australia (DARTS) for their *Diverse Encounters on Screen* film screening and panel discussion.
- Australian Writers' Guild (AWG) for their training sessions by Mindframe – Getting it Right: Portraying mental ill-health and suicide on stage and screen
- Fully subsidised short courses awarded to talented individuals identified through our Community Scholarship program with partner organisations including Carriageworks, Cinespace, Miss Sahara Beauty Pageant, Screenwave and Film By.

Talent Camp

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

Talent Camp specifically targets emerging creative talent from under-represented communities including 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 a total of 99 participants selected for the seven state-based intensive Talent Camp workshops. In May 2018, all Talent Campers were invited to apply for the National Talent Camp, with 16 participants selected. In early 2018–19, three National Talent Camp produced scripts were competitively selected for production, with mentoring and cash support totalling \$72,000. The production funding recipients were:

- Grace Feng and Nikki Tran (VIC) – web series pilot
- Michael Llewellyn Bates (VIC) – short film
- Alana Hicks (NSW) – web series pilot.

Talent Camp has been funded again in 2019–21 with a focus on episodic narrative and in partnership with Screen Australia, all state screen agencies and the Australian Writers' Guild (AWG).

Media Lab

AFTRS Media Lab was launched online nationally in April 2018.

Media Lab extends the reach of AFTRS 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 online resources for teachers and students levelling the screen literacy playing field for future creatives.

Teachers can now access lesson plans for media subjects: filmmaking, documentary, stop motion animation, podcasting and screenwriting. Teachers can choose to follow the consecutive program or mix and match the content to suit their students' interests. The resource features Australian screen examples, instructional videos, ethical dilemmas and case studies.

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

Youth Program

AFTRS Youth Program offers short courses for primary and secondary school teachers and students during school holidays. In 2018–19, AFTRS offered 41 courses for 520 students.

This year the youth program was reshaped to provide a greater emphasis on courses for secondary students as a pathway into AFTRS BA Screen: Production. Introductory short courses were also made available to students aged 16 years and over.

The School's Advisory Committee continues to provide expert advice on AFTRS Youth Program and Media Lab to ensure educational value and suitability. The committee draws on a broad range of experience from primary and secondary schools in the public, independent and Catholic sectors.

As at June 2019, the Committee members were:

- Professor Robyn Ewing
- Mr Matt Clausen
- David Chapman.

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 2019, AFTRS received 20 applications and awarded 12 Indigenous Scholarships.

The Indigenous Unit contributed scholarship funds providing support to:

- Three BA Screen: Production Year 1 students – total value \$21,000
- Three BA Screen: Production Year 2 students – total value \$21,000
- Three BA Screen: Production Year 3 students – total value \$22,000
- One MA Screen Year 1 student – total value \$18,750
- One MA Screen Year 2 student – total value \$18,750
- One Master of Arts Screen: Business and Leadership Year 2 student – total value \$12,500.

Bachelor of Arts Screen Scholarships

Through the financial support of the Kenneth Myer Fellowship Trust, AFTRS offered 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 2019, 15 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 scholarships provide much-needed living allowance support to students from lower socio-economic backgrounds. These scholarships assist disadvantaged students with higher education costs.

In 2019, the School awarded four Equity Scholarships.

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.

Foxtel Diversity Screenwriting Scholarship for Master of Arts Screen: Screenwriting

The Foxtel Diversity Screenwriting Scholarship was again offered and awarded in 2019. 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 second time in 2019. The scholarship supports a student from outside of NSW for either the Master of Arts Screen or Bachelor of Arts Screen: Production who is 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. In 2019, this was awarded to a Master of Arts Screen student.

Storytellers Wanted

The AFTRS Storytelling Scholarship was offered and awarded for the first time in 2019. The scholarship supports diverse Australian voices and stories by covering a student's tuition fees for the duration of their course. The scholarship was open to a student commencing in the Master of Arts Screen or the Bachelor of Arts Screen: Production.

Applications and Enrolments

The allocation of places in the Award Courses 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 in the relevant period in 2018 were at five different levels:

- Advanced Diploma (AQF 6)
- Bachelor (AQF 7)
- Graduate Certificate (AQF 8)
- Graduate Diploma (AQF 8)
- Masters (AQF 9).

In 2019, courses offered were at three levels:

- Bachelor (AQF 7)
- Graduate Diploma (AQF 8)
- Masters (AQF 9).

Applications and Enrolments Statistics

2019 Semester 1 Intake	Applications	Offers	Enrolments*
DEGREE			
Bachelor of Arts Screen: Production – Year 1, including waitlisted	249	118	86
Bachelor of Arts Screen: Production – Year 2 (Continuing)	-	-	84
Bachelor of Arts Screen: Production – Year 3 (Continuing)	-	-	69
Sub-total	249	118	239
POST-GRADUATE			
Graduate Diploma in Radio, Part-Time	10	8	6
Graduate Diploma in Radio, Full-Time	25	14	13
Graduate Diploma in Radio, Full-Time total deferrals returning in 2019	-	2	2
Graduate Diploma in Radio (F/T & P/T) Sub-total	35	24	21
Master of Arts Screen – Year 1	114	49	38
Master of Arts Screen – Year 1, total deferrals returning in 2019	-	1	1
Master of Arts Screen – Year 2 (Continuing)	-	-	29
Master of Arts Screen: Business and Leadership – Year 1	18	16	13
Master of Arts Screen: Business and Leadership – Year 2	-	-	9
Sub-total	167	90	111
TOTAL	416	208	350

* Source: Based on submitted Department of Education enrolment data

Developing Talent



Award Courses Division

The digital revolution continues to transform the production and consumption of stories – AFTRS’ award offerings are uniquely placed to develop students for a world of continuous disruption. The core of what the division does is to bring out the very best in students through industry-relevant, practice-oriented learning.

In the past year, the course offerings have been tailored to ensure that the School is supporting a changing screen and broadcast industry with relevant, future-focused creative education.

Students are facing 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. To thrive in that environment, emerging practitioners require a unique set of skills. Our courses develop industry-relevant craft skills as well as life-long skills in adaptability, resilience, communication and collaboration, and complex problem-solving. Our courses give students the opportunity to develop knowledge and capabilities through practical, real-world exercises and to take risks and, sometimes, to fail – a luxury they will not have when working in industry. This approach enables students to be work ready when they graduate.

As a key course component, we help students become entrepreneurial as a crucial part of their ongoing practice. From thinking about new applications of their skills across all platforms and business models to including and working with audiences during content development. It is vital that all graduates leave with an understanding of how to reach audiences, informed by a strong appreciation of Australian screen and broadcast culture.

In 2019, the School offered a BA Screen: Production, Graduate Diploma in Radio, MA Screen in 10 disciplines and MA Screen: Business and Leadership. This offering enables AFTRS to ensure a high-quality education experience to the maximum number of students.

This past year the School has focused on helping students cross the bridge from course to career and the Award Courses Division has allocated staff to enable us to strengthen that approach. We have partnered with industry to provide numerous placements and attachments, as well as launching sector incubator labs to hothouse the next generation of screen and broadcast businesses.

The School continues its commitment to ensure inclusive learning. This is encapsulated in the AFTRS Charter of Conduct. New resources have been directed to the Student Centre to address these issues including Safe Conversation officers who have been appointed from within the School to enable a more inclusive culture. All 2019 offerings content has been mapped across our courses to ensure screenings and resources represent the widest possible range of makers and perspectives.

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 in previous years, 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.

Industry-Relevant Education and Skills

Radio Courses

In 2018, the Award Courses Division delivered a suite of practice-based courses offering skills to those with a passion in radio through to intensive training for those who require high-level, industry-ready expertise. From 2019, the Award Courses Division focused on delivering the Graduate Diploma in Radio in both full-time and part-time modes.

Core Radio Skills

Core Radio Skills is an online 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. It provides an entry point into the next level of qualification. From January 2019, it was delivered as part of the Industry Certificate Program.

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 do not 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 flagship radio course and produces industry-ready professionals. AFTRS Radio alumni are currently working in full-time positions in radio and podcasting. From 2019, the course is offered full-time over one year or part-time over two years. This highly practical and intensive course builds a broad range of skills through four pop-up radio stations and a range of podcasting opportunities. The skills developed during this course become more complex throughout the year. The course culminates in students building a radio station from the ground up and producing a live broadcast and podcast series throughout. 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.

In 2018, Graduate Diploma students undertook attachments at the following:

- 2GB
- ABC Sydney
- ABC Bendigo
- ABC Regional WA
- ABC South East (Bega)
- Grant Broadcasters
- New FM Newcastle
- NOVA
- SBS Melbourne
- Southern Cross Austereo Central Coast
- Triple J.

Graduates are working in the following roles in industry:

- News/Announcer Port Augusta Magic 1059
- Breakfast Announcer Power FM
- Producer ABC Albany
- Producer RN History Channel
- Panel Operator 3AW
- Producer ABC Grandstand Melbourne
- i98 Audio Producer
- Producer ABC Sydney
- Producer 2GB Sydney
- Podcast Producer Perth.

Advanced Diplomas

The Advanced Diploma 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. All Advanced Diplomas 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. After extensive consultation and evidence-based Pathways review, AFTRS did not offer Advanced Diploma courses in 2019, concentrating instead on the three main strands of AFTRS Awards courses: BA, MA and Graduate Diploma in Radio.

2018 offering:

- Advanced Diploma in Production Sound
- Advanced Diploma in Radio Essentials
- Advanced Diploma in Screenwriting: Feature Film
- Advanced Diploma in Screenwriting: Series Television
- Advanced Diploma in Script Editing and Development
- Advanced Diploma in 3D Animation and Visual Effects.

Bachelor of Arts Screen: Production

The BA Screen: Production, launched in 2017, continues to go from strength to strength. 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.

2018 marked the graduation of the first cohort of students completing the program. In years to come, these 77 students will inject the screen industries with skills, innovation and a forward-thinking approach to screen storytelling.

In 2019, the School welcomed a new intake of 93 students into BA Year 1, with 85 students progressing into Year 2 and 70 students progressing into Year 3.

Strong industry engagement continued this year. The School entered into collaborations with CJZ, Jungle, ABC Arts, I Heart Radio and SBS Viceland. There were 218 productions including two six-episode web series and 31 graduation projects. Seven graduation projects and one Year 1 project were selected for active distribution. This level of production was made possible by the cross-School collaboration consolidating our production planning and processes in the form of the BA Production Bible.

The course's continued development has brought about operational efficiencies, such as workload modelling and contracting. As a result, the School has recruited a stable pool of teachers who have improved course delivery through iteration.

Graduate Certificate Program

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 2018, seven Graduate Certificates were offered. 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 Collaborative Practice. In line with the Pathways review, no Graduate Certificate courses were offered in 2019.

2018 offering:

- Graduate Certificate Screen: Cinematography
- Graduate Certificate Screen: Creative Producing
- Graduate Certificate Screen: Directing
- Graduate Certificate Screen: Documentary Fundamentals
- Graduate Certificate Screen: Music
- Graduate Certificate Screen: Editing
- Graduate Certificate Screen: Screenwriting.

Masters Program

During this period, AFTRS continued its long and successful history of postgraduate study. In Semester 2, 2018, we concluded the first complete cycle of the full-time Master of Arts Screen in 10 disciplines and the two-year part-time Master of Arts Screen: Business and Leadership.

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

Master of Arts Screen: In 10 Disciplines

The Master of Arts Screen (MA Screen) offers a unique program of professional development, training and mentorship to develop graduates who will become 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.

In 2019, the MA Screen was offered in nine disciplines: Cinematography, Directing, Documentary, Editing, Music, Producing, Production Design, Screenwriting and Sound. The School did not offer the Animation discipline this year. However, it will be on offer in 2020 after the appointment of a new Head of Animation.

Twenty-six students graduated after completing the first cycle of the program. The School has since focused on the ongoing curriculum review of the practical, industry-led collaborations that distinguish this course. New appointments in the School's production team have created streamlined production processes. This gives students the best opportunity to create work that demonstrates their craft and collaborative skills and their artistic point of view.

Master of Arts Screen: Business and Leadership

The Master of Arts Screen: Business and 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 studied the latest approaches to managing creativity and creative leadership. The course also focused on the financial and strategic thinking needed to engage effectively with the global screen industry, and its complexities.

At the end of the first year of the course, the students created and developed a career-focused, professional Business Plan. Moving into the second year, students are armed with the language and persuasive skills of ideas-based entrepreneurs. Using their own distinct leadership style, fully developed projects and proposals, students have pitched to a range of Australian and international industry leaders. In 2019, students ventured to Thailand, presenting a live business challenge to the Katana Group, one of the largest companies in the region, forging vital understanding and relationships with Australian and future partners in the region.

The School welcomed a new intake of 9 students into Year 1 in 2019, with 12 students progressing to Year 2 and 7 students graduating from the class of 2018.

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 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 Engagement short courses.

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

Bridge to Industry

AFTRS works closely with industry to help students bridge the transition to working in the industry. This is achieved by:

- Running an industry showcase for graduates
- Assisting employers to find great talent for paid employment
- Developing and managing internships, placements and attachments
- Working with key industry partnerships such as with the Sherman Centre for Culture and Ideas, and through an incubator program designed to hothouse and develop screen and broadcast businesses.

We work to expand on the role of being a conduit between study and industry opportunities and actively support our talent to bridge this gap.

Our focus is on developing new industry relationships and maintaining existing relationships. In 2018–19, 80 opportunities were offered to students; an increase of 12% from the previous period. Many students engaged in a selection process for each opportunity that included pitching and submission of supporting documents.

In each stage students are given direct mentoring and advice on crafting compelling responses to industry standards, as well as advice on CV, showreel and interviewing skills.

A large number of graduates approach us directly for advice regarding next steps and how to proceed with their job searches. We liaise closely with them over their CVs, application letters and showreels and will often leverage the knowledge and experience of staff members to assist in guiding their approach. In many cases, we also provide targeted contacts who may be looking for a specific skill set.

Graduate Showcase

In early April, we ran our first combined BA/MA Graduate Showcase event where key industry guests, chosen from a broad base of staff and school contacts, were invited to attend a marketplace style exhibition of our Graduates' work.

A key part of the event involved the Heads of Discipline targeting and actively networking to connect graduates with key industry figures. The event was very successful with many students' connections leading to either direct employment or future opportunities and commissions.

Job Opportunities

Below are some highlights from the reporting period.

Full-time opportunities:

- QPI Media (Victoria) – Editor/Videographer
- Endemol Shine – Casting Producers Assistant (MAFS)
- Autism Spectrum Australia (Aspect) – Digital Content Manager
- BizStudio – Technical Video Producer
- The BOLD Lab (The University of Newcastle) – Instructional Media Producer
- Deluxe Australia – DFX/Motion Graphics Operator
- Post-Production Facility – Technical Assistant
- R/GA – Content Creator
- Roads and Maritime Services – Content Producer
- Scoundrel Films – Production Assistant/Office Manager.

Production opportunities (Paid):

- AACTA – Program Coordinator
- AFTRS Commercial – Production Assistants
- Altis Consulting – Cinematographer
- Broken Hill Films – Animator
- BuzzFeed – Video Producers
- Carer Escapes – Informational Content Producer
- Conti Brothers – Sound Recordists
- The Council for Intellectual Disability – Animator
- Department of Education (The Arts Unit) Music Video – Shooter/Editor
- The Education Centre of Australia (ECA) – Video Producer/Video Editor
- Foxtel – Inbound Content Coordinator
- Highland Pictures – Continuity
- Illumiart – Sound Designer
- Knowledge Shop – Film Editor
- Precipice 2 and 3 – Production Manager
- Spectrum Films – Technical Assistant
- Your Northside – Filmmaker.

Internships, Placements and Attachments

AFTRS facilitates paid and unpaid internships, targeting production companies and studios. Industry also approaches AFTRS with opportunities. This happens either directly or via AFTRS staff industry contacts. These opportunities are paid internships in various capacities or employment on productions. AFTRS focuses on identifying specific students/graduates and matching them to an identified skillset and opportunity. A good example is the Post-Production Producer Assistant role on *I Met a Girl* through Create NSW, secured by AFTRS graduate Didi de Graaf after a competitive process.

Below are some of the various opportunities from the reporting period.

Paid Internships:

- Create NSW – *I Met a Girl* – Post-Production Supervisor (BA Y3 Graduate)
- AFTRS – Graduate Program – Foxtel, Discovery, TVSN and Sky News (BA Y3 Graduate)
- Google Creative Lab 5 – Externship Program (Graduands/Graduates/Alumni)
- Altis Consulting – Internship Program (BA Y3)
- Australian Network on Disability – Internship Program (BA Y2–Y3/MA Y2)
- Eureka Productions – Internship Program (Graduands and recent Graduates)
- Matchbox – Internship Program (MA: Producing)
- NBC Universal – Internship Program – Matchbox, Universal Pictures, Universal Networks, Universal TVD Distribution and Sales, Universal TV Research (BA Y2)
- Screentime – Attachment Program (Graduands)
- The Fleming Agency – Internship Program (BA/MA/GC Producing Graduands)
- Village Roadshow/Animal Logic – Internship Program (BA Y3/MA Y2).

Unpaid Internships:

- 72ANDSUNNY – Internship Program (BA Y2–Y3)
- ABC – Internship Program (BA Y3/MA Y2/Radio Students)
- CINEFLY – Internship Program (BA Y3/MA Y2/GC Cinematography)
- CJZ – Internship Program – Bondi Rescue (BA Y3 Cinematography)
- CJZ – Internship Program – *Marry Me, Marry My Family* (All Students/Graduands)
- DELUXE Australia – Internship Program (BA Y3/Masters)
- Lah Lah Productions Internship Program (All students)
- Neutopia – Internship Program (BA Y2–Y3)
- Pursekey Productions – Internship Program (BA Y3)

- See Pictures – Internship Program (BA Y2)
- Start VR Internship Program (BA Y3/MA)
- The Endeavour Voyage – (Hobart to Sydney) – Internship Program (Graduates)
- The New Human Summit – Internship Program (BA Y2–Y3).

Unpaid Placements and Attachments:

- ABC – TV News, Sound (BA Y2)
- Between Two Worlds Productions – TV Series, Production Design x 2 – *A Place to Call Home* (BA Y3)
- Beyond Productions – Children’s Sci-Fi series, Camera Department (BA Y2)
- Channel 7 – TV Series – *A Place to Call Home* (BA Y3)
- Channel 7 – TV Series, Script Department – *Home and Away* (AD Screenwriting)
- Collider – Directing (MA Y1–Y2)
- Flying Fruit Fly Circus – Creative Development (Animation, Music, Event) (MA Y2)
- Guesswork Television – TV Series, Camera department – *Frayed* series 1 (MA Y2)
- Knight Kitchen Productions Pty Ltd – Sound department – *Hearts and Bones* (AD Sound)
- Ladies SPV Pty Ltd – Feature Film, Camera department – *Ladies In Black* (MA Y2)
- Lingo Pictures/Endomal Shine Australia – TV Series, Camera department – *Lambs of God* (MA Y2)
- Media Ring – *Black Comedy* (BA Y2 Indigenous student)| 1 week
- Animal Logic – Feature Film, Camera department – *Peter Rabbit 2* (Masters Y2, 2 days each)
- Playmaker – TV Series, Camera department – *Reckoning* (MA Y2)
- Scowling Wolf Australia Pty Ltd – Treatment review – *Jinko* (MA Y2)
- Rob McKenzie Sound Design – Sound Design (MA Y2).

Industry Partners and Competitions

AFTRS collaborates with various industry partners, running competitions for students and graduates to make short film content to a competition brief. This benefits the participants by providing them with experience in developing ideas to a standard where they ‘pitch’ in a competitive environment. A key example of this type of partnership is the one AFTRS has with the Sherman Centre for Creativity and Ideas (SCCI) on their Fashion and Architecture hubs. For this project, the School runs a competition twice a year for students and graduates to create work that will be screened at SCCI events. The most recent film made for the SCCI Fashion Hub, *Cinderella*, was produced by a team of BA 2017 Graduates. The SCCI was so impressed by this work it premiered at their fashion hub event held at AFTRS in April 2019.

Examples of Industry Partnerships and Competitions in 2018–19 include:

- The Loop: Pitch a Segment – pitches of short-listed teams were filmed, the winning team’s segment was produced and screened
- Velocity, #Earnbassador: Short film – create a 45+ second film, posted to social media for the opportunity to win 50,000 Velocity points
- SCCI, Compassion in Fashion: Short film – prize included \$6,000, a public screening and industry mentoring
- SCCI, The Future of Architecture: Short film – prize included \$6,000, a public screening and industry mentoring.

Graduate Incubator Program

In 2019, AFTRS launched a Graduate Incubator Program as part of AFTRS’ ongoing commitment to supporting and developing talent. AFTRS Graduate Incubator Program partners with industry to hothouse innovative screen and broadcast ideas. ‘The Studio’ is the Key Partner for the 2019 Program.

This year, 2018 Graduates were invited to apply for two places in a lab that will support the development of a screen and broadcast idea or creative project. The lab will be delivered in the early FY 2019–20.

Each chosen project will receive:

- A three-month residency at The Studio with full access to their community of start-ups
- \$5,000 of seed funding on commencement of the incubator
- Dedicated mentorship from AFTRS staff
- Access to AFTRS resources (as available and in accordance with Production Guidelines)
- The opportunity to present their work in progress at an AFTRS ReFrame event.

Student Support and Welfare

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. A new Customer Relationship Management (CRM) system was introduced in 2018 providing applicants with a more responsive portal where they can progressively work on their application prior to closing dates. A new Student Management System (SMS) project was initiated in 2019 with delivery planned in 2020. This is a major project with key institution risks and is being led by a cross division working group. Until delivery is completed, AFTRS will continue to run the old and new systems in parallel.

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 or grievances.

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 challenges, 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.

Other key initiatives included:

- Safe Conversation Officer network established, and training provided to members
- The 2019 Student Handbook includes additional information on Personal Safety, Sexual Assault and Harassment, and the AFTRS Charter on Student Conduct
- Development and promotion of student critical incident process including scenario training for first responders to assist them in dealing with critical incidents.

The Student Centre is working on a comprehensive Student Welfare Strategy for 2020.

Student Completion Statistics

2018 Academic Year – Course (Level)	2018 Completions
Specialist courses	114
Bachelor of Arts (Screen)	77
Graduate Certificate Screen	63
Graduate Diploma in Radio	13
Master of Screen Arts	26
Master of Screen Arts and Business	7
Total 2018 Graduands	300

Quality Assurance and Enhancement

Teaching and Learning

This year the Education Unit focused on improving the capacity to deliver quality courses by working to ensure all teaching staff have an appropriate level of professional development opportunities. Activities range from peer observation, bespoke skills training, and access to professional development funding.

The unit has also begun managing students and overseeing their learning support through the creation of the new position of Learning Support Manager. This position identifies, in a timely manner, students in need of academic or learning support. It then ensures that relevant and appropriate support is provided to help the student achieve their best.

The team has continued to deliver targeted training and workshops relevant to needs identified by the faculty and by the organisation through review of student feedback and assessment. The team has delivered 90+ workshops and consultancies across Semester 2 2018 and Semester 1 2019, with 280 full-time, part-time and casual teaching staff attending. The unit has also incorporated training into existing meetings and activities to ensure the broadest reach and to build a culture of continuous improvement.

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

Our work in creating innovative and relevant online education has been recognised. In September 2018, the eLearning Consultant and Head of Teaching and Learning presented at the national conference MoodleMoot titled *Creative Practice Education Online – Using core Moodle tools to merge creative practice pedagogies with online pedagogy.*

The Head of Teaching and Learning also presented papers on innovation at the Tertiary Education Quality and Standards Agency (TEQSA) Annual Conference in Melbourne titled *Creative Practice Pedagogies: Towards New Approaches for Quality Enhancement*.

On 17–18 June 2019, the Education Team hosted at the Australian Screen Production Education and Research Association (ASPERA) conference held at AFTRS. The ASPERA is the peak body of higher education providers in screen and broadcast.

There were 80+ attendees from outside AFTRS at the conference. Fifteen AFTRS staff presented and over 100 staff attended at least one of the many events. There were two excellent keynotes at the conference: one by AFTRS Elder in Residence, Uncle Bruce Pascoe, and one by Sue Maslin AO, producer and MA Screen: Business and Leadership graduate 2015. Hosting this event provided professional development opportunities for staff, benchmarking and cross-institutional information sharing and the ability to foster partnerships across the sector.

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 the Academic Board, a committee of the Council and the AFTRS Council, in conjunction with the Executive, the framework oversees the management of School activities. These include:

- Curriculum design, development, approval and review
- Development of policies and procedures
- Authorisation of offers for Award courses
- Confirmation of progression and graduation
- Student representation
- Review of research ethics proposals.

Independent members of the Academic Board are also members of subcommittees to ensure consistent pedagogical guidance and oversight.

The Academic Board met four times in 2018–19, 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).

In 2018–19, responsibility for managing the framework was shared across the Award Courses Division between the Compliance and Projects team and the Education Unit. During the period there were several key policy and procedure developments. These included:

- Academic Governance Framework 2018
- AFTRS Guidelines for Managing Assessment
- Continuous Improvement Procedures
- Learning Support Strategy.

Educational Compliance

As an approved self-accrediting higher education authority registered with the Australian Government's TEQSA, AFTRS continues to meet its legislative obligations. This includes its commitment to the *Higher Education Support Act 2003*, *Australian Qualifications Framework*, *TEQSA Standards Framework (Threshold Standards) 2015*, *Education Services for Overseas Students Act 2000* and the *National Code of Practice for Providers of Education and Training to Overseas Students 2018*.

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 October 2018, AFTRS received notice from Professor Nicholas Saunders AO, Chief Commissioner of TEQSA, offering AFTRS the ability to extend its period of provider registration for three more years, until 2023, on the basis that AFTRS had, through regular compliance reporting, demonstrated an established track record of low-risk, high-quality delivery of higher education. This was a great outcome for the School and provides further evidence of its strong academic governance processes.

In November 2018, AFTRS staff attended TEQSA's annual conference with its key themes being *Innovation*, *Excellence* and *Diversity*. The insights gained by staff proved beneficial as AFTRS seeks to ensure that student interests are front and centre of all quality assurance and regulatory initiatives, today and into the future.

In 2019, AFTRS accepted its first international student into the Master of Arts Screen course, having previously been successful in its TEQSA application to allow international students into the course and AFTRS' addition onto the Commonwealth Register of Institutions and Courses for Overseas Students (CRICOS). This represents a great achievement for the School as it seeks to broaden the reach of its student intake.

During 2018–19, the Australian Government also announced a number of higher education reviews as it continues to support its goals for a diverse, high-quality, higher education sector.

The review of the higher education Provider Category Standards (PCS) was announced to examine the currency of the PCS system of categorisation as it relates to higher education providers. AFTRS submitted a response to the discussion paper and was delighted to be contacted by the lead reviewer, Emeritus Professor Peter Coaldrake AO, to meet and discuss the submission and the impact on AFTRS as a non-university, independent higher education provider.

The Australian Qualifications Framework (AQF) Review was also announced this year. The AQF is the single national framework for senior secondary school, vocational education and training (VET) and higher education qualifications. AFTRS provided a formal submission in response to the review's discussion paper.

Supporting Talent



Graduation 2018–19

In 2018–19, AFTRS held two Graduation Ceremonies: on Thursday 27 September 2018 at AFTRS Theatre in the Entertainment Quarter, Moore Park, and a second ceremony on Friday 12 April 2019 at the Seymour Centre, Chippendale.

A highlight from the April ceremony was an inspirational presentation to graduates from outgoing AFTRS CEO, Neil Peplow, while a special address from Melissa Lee Speyer, graduating with a Master of Arts Screen, encapsulated the student experience for attendees.

Two special award presentations were significant highpoints of the ceremony.

Offered in partnership with the Delegation of the European Union and AFTRS, the EU Film Award was open to all graduating students of 2018 with a prize comprising of a return trip to the 2019 International Film Festival Innsbruck in Austria to represent the screening of their AFTRS student film. The award was presented to Master of Arts Screen graduate Nathan Mewett by Dr Fabio Spadi, Deputy Head of Delegation of the European Union to Australia.

The second presentation was the Southern Cross Austereo (SCA) Fellowship. The prize included a paid internship leading to full-time employment and was presented to Grant Maling by NSW Regional Content Director of SCA, Peter Yiamarelos.

For the full list of AFTRS 2018–19 Graduates, please see Appendix 3.

Student Radio Achievements

AFTRS alumni and current guest lecturer **Miles Martignoni** won a New York Festival Radio Award for his podcast *The Reckoning* in 2018. Miles has also produced award-winning podcasts *The Breathless* and *Witch Hunt* – an examination of #MeToo and what comes next.

AFTRS' Radio alumni were once again successful at the prestigious 2018 Australian Commercial Radio Awards. They include:

- **Bryce Ruthven**
Best Music Presenter
Radio Content and Program
Director Course, 2016
- **Michael Moffett**
Best Entertainment Presenter
Radio Content and Program
Director Course, 2009
- **Trent Towson**
Best Music Director
Commercial Programming, 2001
- **Nat Penfold**
Best Newcomer Off-Air
Advanced Diploma in
Radio Essentials, 2016
- **Angela Frino**
Best Program Director
Graduate Diploma in Commercial
Radio Broadcasting, 2004
- **Leigh Ryan, and Triple M
Riverina MIA Production Team**
Best Multimedia Execution
Commercial Radio
Programming, 2015

- **Matty Heap**
Best Station Promotion
Graduate Diploma in Commercial
Radio Broadcasting, 2012
- **Tim Blackwell**
Best Syndicated
Australian Program
Graduate Diploma in Commercial
Broadcasting, 2001
- **Matthew Fulton**
Best Achievement in Production
Graduate Diploma in Radio
Broadcasting, 2006
- **Stephen Cenatiempo**
Best Networked Program
Graduate Diploma in Radio
Broadcasting, 2010
- **Matt Lipiarski**
Best On-Air Team
Commercial Radio
Programming, 2013.

AFTRS' Radio alumni were successful at the Community Broadcast Association Australia Awards for 2018. They include:

- **Melanie Withnall**
Station Leadership Award,
2SER FM Sydney
Graduate Diploma in Commercial
Radio Broadcasting, 2003
- **Siobhan Moran-McFarlane**
Excellence in News and
Current Affairs
Advanced Diploma in
Radio Essentials, 2016.

Student Film Achievements

AFTRS enters films into domestic and international film festivals to support the work of students and alumni. This year 24 films were selected for 54 festivals worldwide, a total of 65 screenings, resulting in 4 awards. One of the highlights this year was feature film *Sequin In A Blue Room* which had its world premiere at Sydney Film Festival, taking home the Audience Award.

AFTRS had a strong presence at the Cannes Film Festival in May. The AFTRS showcase, co-presented by Cinema des Antipodes' celebrated its 25th anniversary, screening again in the The Palais des Festivals et des Congrès, a selection of alumni films and our *Storytellers Wanted* commercial. This year, the program included seven films:

- *Shadows Part 1* (Eugene Dyson, Master of Screen Arts, 2017)
- *One Hundred A Day* *new remastered version (Gillian Armstrong, Certificate in Directing, 1973)
- *Sweet Tooth* (Shannon Ashlyn, Master of Arts Screen, 2018)
- *Handout* (Vedrana Music, Graduate Certificate in Cinematography, 2017)
- *The Granny Flat* (Rachel Mackey, Bachelor of Arts Screen: Production, 2018)
- *Loved* (Samuel Van Grinsven, Master of Arts Screen, 2018).

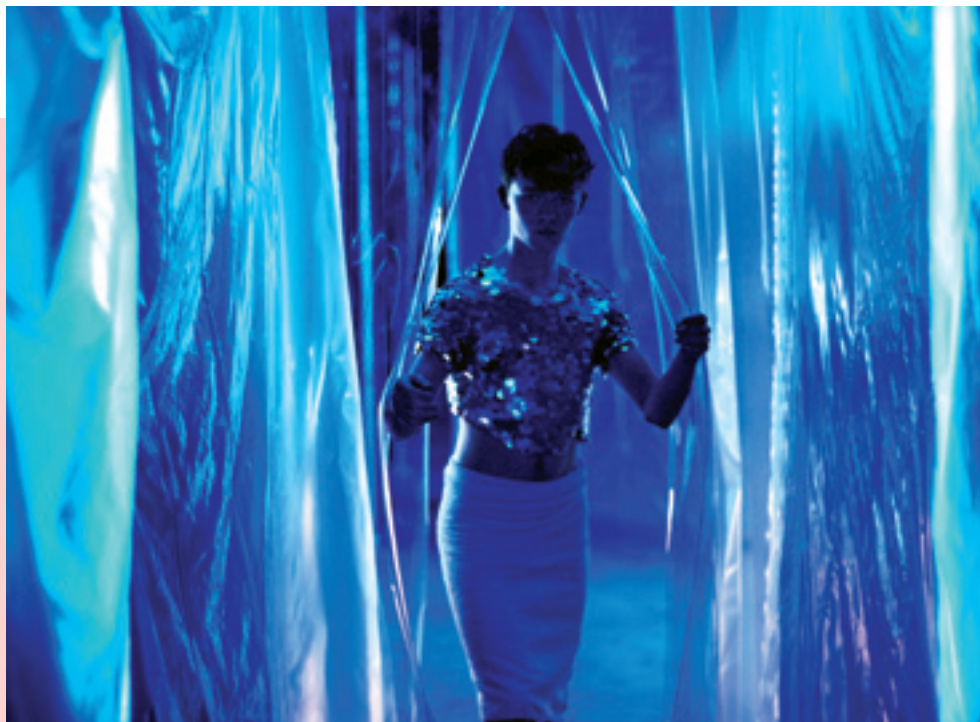
Director Shannon Ashlyn and producer Melanie Morningstar were both in attendance to introduce their films to festival programmers and industry.

Additional screenings were also held in four theatres across Cannes as a part of Cinema des Antipodes' public program, a selection of Australian and New Zealand feature films paired with AFTRS shorts. The screenings run for two weeks during the official festival attracting more than 3000 people with alumni presenting again along with a Q&A moderated by Antipodes festival director Bernard Bories.

AFTRS partners with The Asia Society in New York to present Australian Short Film Today, a travelling roadshow showcasing Australian work internationally, with screenings at The Lincoln Centre in New York, followed by Austin, Paris, Berlin and London. This year the following film was selected to screen:

- *Loved* (Samuel Van Grinsven, Master Arts Screen, 2018)

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



Sequin in a Blue Room, 2018 | 80'00

Director

Samuel Van Grinsven

Writer

Samuel Van Grinsven

Producer

Sophie Hattch

Cinematographer

Jay Grant

Sound Editor

Audrey Houssard

Editor

Tim Guthrie

Composer

Brent Williams

Production Designers

Anna Gardiner

Costume Designers

William Tran

VFX Supervisor

Chris Johns

Additional Photography

Carina Burke

Production Company

Australian Film Television
and Radio School

Cast

Connor Leach
Samuel Barrie
Jeremy Lindsay Taylor
Ed Wightman
Anthony Brandon Wong
Simon Croker
Damian De Montemas
Tsu Shan Chambers
Patrick Cullen
Joshua Shediak
Nancy Denis
Darren Kumar
Ryan Madden

Synopsis

Drawn into the world of anonymous sex apps, a sixteen-year-old boy toys with his identity under the screen name Sequin. This is quick and direct sexual discovery on demand. Experimenting is enough until Sequin is approached by a mysterious profile titled The Blue Room.

Once in the blue, everything changes after a chance encounter with an anonymous man. With no name or details, just his memory of the night, Sequin sets out on a mission to track down the man.

AFTRS Indigenous Unit

AFTRS represents the national voice inclusive of the Aboriginal and Torres Strait Islander peoples' voice, who are the world's longest living culture. AFTRS' Indigenous supports the continued awareness and growth of Indigenous media practitioners and best practice for the screen and broadcast industry.

AFTRS Indigenous Unit was created to find, develop and support talented Aboriginal and Torres Strait Islander students to study across the School and to create pathways for these students to enter the Australian screen and broadcast industry.

Three years after AFTRS' Indigenous Unit was established, 13 Indigenous students have graduated from the School, a record yearly number. Six Indigenous students graduated from AFTRS' full-time degree courses: Bachelor of Arts Screen: Production; Master of Arts Screen: Business and Leadership; and the Graduate Diploma in Radio. Seven Indigenous students also graduated from discipline-specific degree courses.

Engagement: Experience

With a focus on the Indigenous students' journey at the School, we work closely with the Awards Division to ensure that both pastoral and academic support is provided in a culturally appropriate way. Continued Indigenous cultural awareness training is offered to all staff, as well as further development of resources and content that engages First Nations storytelling.

Elder in Residence, respected novelist, historian, farmer and teller of stories, Uncle Bruce Pascoe, completed his service this financial year. He inspired both students and staff and continued the dialogue around truth telling of our Australian history and First Nations Peoples' knowledge.

In its third year, the Koori Club is a supportive environment for all Indigenous undergraduate and post-graduate students. From Orientation Week through to semester lunches, the Indigenous students have time to socialise as a community outside of their studies and talk to the Indigenous Unit staff.

Koori Club gatherings included:

- Sydney Film Festival Indigenous Department 25-year Retrospective Opening Film
- Sydney Theatre Company Community performance of *How to Rule the World*
- *Top End Wedding*
- NAISDA's graduation performance and Bangarra's community performance.

Accessibility/Development

In 2018–19, in addition to the Indigenous Scholarships offered, AFTRS provided eight Indigenous subsidies for short or industry courses.

The Indigenous Unit engaged three First Nations practitioners as mentors for the students and, through tailored initiatives, the School delivered workshops across the nation to remote, regional and urban areas for Indigenous participants.

AFTRS Indigenous has well-established partnerships with industry and community and develops craft-based programs and creates pathways for incoming students.

Partnerships include organisations such as:

- Indigenous Remote Communications Association (IRCA)
- Remote Media Organisations
- Indigenous Department of Screen Australia, short film initiatives
- Solid Ground involving inner city and western Sydney Indigenous participants.

Workshops include:

- Shut up and Write – a two-day writing workshop designed as a response to an industry need for Indigenous storytellers. This national initiative attracted emerging writers from as far as Broome and has travelled around Australia for the last two years, completing its last stop in Darwin. Since its conclusion, some participants have moved into further education or found pathways into the industry.
- Black Shot 2 – a national intensive cinematography workshop delivered in South Australia. It targets Aboriginal and Torres Strait Islander emerging practitioners.

These initiatives are delivered to enable Indigenous peoples to further their craft skills and to tell their own stories in key creative positions.

Cultural Advocacy

Black Talks, guest lectures with First Nations experts and other industry-facing events continue to provide insights into First Australians' storytelling and best practice for external agencies and industry. The AFTRS curriculum continues to focus on encouraging diverse representations on screen, including authentic Indigenous representation in all content creation. Recently, a Reconciliation Panel for MediaRing was co-produced by the School with NITV at Twitter.

Collaboration and Engagement

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 to create new work and sharing platforms for the distribution of content.

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.



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.

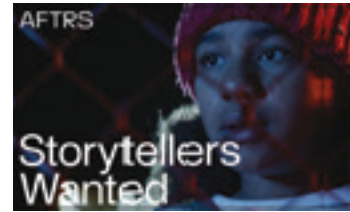
Each year AiF presents AFTRS alumni and student films to the broader industry, curating their short films to Australian feature film screenings in Los Angeles.

This is another opportunity for students and alumni to have their work seen by the 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.

Storytellers Wanted Ad

Directed by AFTRS alumna Vedrana Music under the mentorship of fellow alumna and esteemed Australian director Gillian Armstrong, the *Storytellers Wanted* advertisement acted as an interactive application to the School. Applicants were asked to tell the untold stories from the film, and one was awarded a merit-based Storytelling Scholarship in 2019, covering the course fees of either the Masters of Arts Screen or Bachelor of Arts Screen: Production. To date, the ad has attracted over 1.5 million views worldwide across YouTube, Facebook, Instagram, LinkedIn and Twitter, 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 nearly 2 million views, with 4.5 million minutes viewed in total. Some of the most popular streams are: the *Top Tips* series, masterclasses, student films, the student-made web series *What's Your Flava?* and recruitment ad *Storytellers Wanted*.

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, as well as a slate of successful AFTRS students and alumni. The series has attracted over 1.1 million views so far and has been used as a learning and teaching resource by Screen Australia, the state screen agencies, a range of industry guilds, as well as other secondary and tertiary education institutions.



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 Best of Comedy, A Mardi Gras Special, Animation – Best of Fest, and the exclusive launch of our first podcast in-flight – Precipice episodes 1–3, sponsored by Virgin Australia.

This year was the second year of the Virgin Australia Scholarship. The \$20,000 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 Australia also supports the successful applicant with a return flight home.

Thought Leadership and Public Programs

In 2018–19, AFTRS held close to 60 events and public programs, with more than 5,350 attendees and almost 12,000 people watching the live stream on the AFTRS website and Facebook page.

Number of events/public programs: 59

Number of attendees: 5,350+

Number of live stream views: 11,485



8 From 8

In July 2018, AFTRS introduced *8 From 8*, a new industry event to support the School's vision and purpose of finding and empowering Australian talent to shape and share their stories with the world by delivering future-focused, industry-relevant education, research and training.

The event explored new possibilities for Australian creative voices: eight brilliant Australian screen storytellers, from each of Australia's eight states and territories, shared insights on how we craft, consume and relate to Australian stories today.

Keynote speakers comprised Russel Howcroft (AFTRS Chair), Senator the Honourable Mitch Fifield (then Minister for Communications and the Arts), Lynette Wallworth (New South Wales), Rolf de Heer (Tasmania), Celia Tait (Western Australia), Daley Pearson (Queensland), RackaRacka: Danny and Michael Philippou (South Australia), Trisha Morton-Thomas (Northern Territory), Mia Wasikowska (Australian Capital Territory), and Tony Ayres (Victoria).

AACTA Meet the Nominees aka *The Sweet Spot*

AFTRS presented *The Sweet Spot* in collaboration with the Australian Academy of Cinema and Television Arts (AACTA), Australian Writers' Guild (AWG), Australian Directors Guild (ADG) and Screen Producers Australia (SPA). AFTRS presented a panel session inclusive of this year's AACTA-nominated producers, directors and writers discussing successful creative collaborative productions *Sweet Country*, *Riot* and *Cargo*.

Over 80 people attended the session with special guests Jeffrey Walker (Director), Greg Waters (Writer), Joanna Werner (Producer), Louise Smith (Producer), Warwick Thornton (Director), Ben Howling (Director), Yolanda Ramke (Director, Writer), Kristina Ceyton (Producer), and moderated by Kingston Anderson (ADG).

Apple Accessibility Ambassador Program: Designing for Everyone

Aligning with AFTRS' commitment to diversity, inclusivity and storytelling, a full house of allies from within the cultural, corporate and disability sectors gathered to hear from people with disabilities who use Apple products to work, learn, create, communicate and be entertained.

Featured speakers included Neil Peplow (AFTRS CEO), Jessica Grauds (Apple Pty Ltd), David Woodbridge (Vision Australia), Michael Harrison (NSW Dept of Education), Craig Smith (Aspect Autism School), Mike Tozer (Xceptional), Steven Ralph (Bayer Australia), Greg Alchin (All Equal), and a special presentation and live demonstration from Christopher Hills and Garry Hills (Switched on Video Editing).

ASPERA 2019 Conference

Delivered in partnership between AFTRS and Australian Screen Production Education and Research Association (ASPERA), this conference was structured around the theme Making, Learning, Thinking: Screen and Broadcast Education and Research. The conference featured a series of cross-institutional and interdisciplinary participatory discussion panels and keynote addresses. The discussion aimed to move forward thinking and practice on current issues in screen production, broadcast and creative practice education and research.

An opportunity to showcase AFTRS' teaching practices and facilities to over 80 peers, the conference comprised 13 panel sessions over two days featuring 42 speakers, keynote presentations from Uncle Bruce Pascoe (AFTRS inaugural Indigenous Elder in Residence) and Sue Maslin AO, and networking opportunities.



Audiocraft Podcast Festival 2019

AFTRS hosted the main Conference Day of this special event. The day comprised a full day of masterclasses, panel discussions, guided listening sessions and meet-ups held in unique spaces across the School. The event attracted over 330 podcasting creatives and producers, together with delegates from media industry and academics, who engaged with 51 speakers across 23 sessions.

A highlight of the event featured a live recording of Ian Chillag's acclaimed podcast *Everything is Alive* and masterclasses in the AFTRS Radio Studios with Head of Radio, Fyona Smyth.

Digital Directions in Conversation with Tony Ageh

Presented by the National Film and Sound Archive of Australia (NFSA) and AFTRS, Tony Ageh (Chief Digital Officer at the New York Public Library), Neil Peplow (AFTRS CEO), and Professor Deb Verhoeven (Associate Dean of Engagement and Innovation at the University of Technology Sydney) discussed digital engagement and the intersection between digital content, creators and audiences.

Moderated by Meg Labrum (NFSA General Manager, Access and Collections), the panel discussion on 23 August 2018 explored the opportunities for creators, digitised cultural collections/content, and users expecting 'always on, everywhere' access.

This special session was part of the NFSA's Digital Directions 2018: Intersections Symposium.

Masterclass and Special Presentation with Brian Trenchard-Smith

In partnership with the NFSA, AFTRS presented a masterclass with director and writer Brian Trenchard-Smith and a special screening of *The Man from Hong Kong* followed by a Q&A session.

Director of *BMX Bandits* and *The Man from Hong Kong*, Trenchard-Smith has also made many telemovies, TV episodes and over 100 trailers for Hammer horror films and Australian films of the 1970s and 80s.

Raising Films Australia Screen Industry Forum

The half-day screen industry forum, live streamed nationally, featured a selection of keynote speakers discussing cultural and structural changes required to create a more accessible and carer-friendly industry. The forum provided a space for a long overdue conversation around the challenges and obstacles for carers and their careers, as well as drive strategies to address these issues and offer some inspiration and resources for improvement.

Guest speakers included Monica Davidson (Creative Plus Business), Megan Riakos (WIFT Australia), Jocelyn Moorhouse (Writer, Director and Producer), Professor Deb Verhoeven (UTS), Dr Sheree Gregory (Western Sydney University), Emma Walsh (Parents at Work), Janin Bredehoeft (Workplace Gender Equality Agency), Tania Teague (Carers NSW), Sally Regan (Create NSW), Michele McDonald (Screen Australia), Courtney Gibson (South Australian Film Corporation) and more.



ReFrame – Embedding Creativity in Screen Practice

In its second year, ReFrame empowered Australian screen practitioners to step back and reimagine the future for their creative enterprises. The screen sector is at the centre of the burgeoning creative economy, but we must re-evaluate how we envision and build screen businesses – integrating new practices around innovation, IP development and global engagement – to realise our potential.

ReFrame drew from great minds engaged at the intersection of technology, creativity and business, to offer inspiration and practical information to Australian creative practitioners and entrepreneurs.

Keynote speakers included Tea Uglow (Creative Director of Google Creative Lab), Ben Sand (CEO, The Teleporter), Luke Briscoe (NITV and IndigiLab), Claire Evans (Grumpy Sailor), Tristonne Forbes (Pathwize), Tim Parsons (X-Lab), Tash Tan (S1T2) and Fenella Kernebone (TEDxSydney).

Screen Forever Conference

AFTRS presented two panel sessions at the Screen Forever Conference in November 2018.

The first panel session was titled *What Don't I Know? A guide to the future skills that you need to survive the ever-changing media production landscape*.

Moderated by Wendy Gray, AFTRS Head of Industry Programs, the panellists Peter Drinkwater (CEO Screen Audience Research Australia), Tarra Van (Amerongen Group Director, Fjord Design and Innovation by Accenture Interactive) and Paul Wiegard (Managing Director of Madman Entertainment) discussed three things you should know more about to get ahead:

- 1 Understanding Data and why it's important to you as a Producer finding your audience
- 2 Design Thinking and its relevance to Content Creation and Connecting with audience
- 3 Doing global distribution deals and operating in our truly global business.

The second panel session, *Talent Camp: Get in the Tent*, shared the successes and the learnings of the project and Inclusive Storytelling, a guide developed to help navigate your own path incorporating diversity and inclusion in your screen practice. Panel members included Grace Feng, Steven Arriagada, Chloe Black, and Georgie McClean (Head of Corporate Strategy and Governance, AFTRS) and it was moderated by Christina Alvarez (Engagement Manager, AFTRS).

TEDx Sydney Film Night

Presented in partnership with TEDx Sydney, this was the only opportunity to see specially created short films before they screened at the TEDx Sydney 2019 event. The films centred on the theme *Legacy*.

Introduced by Georgie McClean (Acting AFTRS CEO), speakers from TEDx Sydney included Remo Giuffrè (Founder/Licensee), Fenella Kernebone (Head of Curation), Kirsty de Garis (Deputy Head of Curation), and Fraser Orford (Curator), along with filmmakers in attendance.

TV Talks

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

In 2018–19, AFTRS hosted 10 sessions attended by 1,287 people, featuring industry heavyweights from across the television industry, including commercial and public broadcasters, producers, actors, production companies and government agencies. Topics included comedy television, true crime stories, children's television series, screenwriting, streaming, international markets, the future of television and more.

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

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 2018–19, different industry groups used AFTRS' facilities on 156 occasions. The groups included alumni, production companies, industry guilds and associations such as the Australian Directors Guild (ADG), Australian Screen Editors Guild (ASE), Sydney Film Festival, Australian Writers' Guild (AWG), SBS, NITV, Australian Documentary Forum, AFI/ACTA and the ABC.

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

Innovation and Research

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 seeks to incubate and support projects with purpose and real-world outcomes. As a practice-led institution, we experiment first and publish later, sharing findings and insights for the benefit of the sector, rather than starting with extended periods of research.

These insights generate applied knowledge to 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.

AFTRS seeks to partner within and outside the screen and broadcast industries in its experimentation, and will seek practical and commercial outcomes of research innovations.

Lumina is a series about how tech innovations challenge and shape the way we share stories. Developed in early 2019 with a planned September 2019 launch, our host, Head of Curation at TEDx Sydney, Fenella Kernebone, speaks to a carefully curated brains trust of storytellers about why technological developments in the industry, and in our society, are something to be excited about, not daunted by.

Across a dozen interviews, topics are investigated such as the future of books, how interactive stories can be made for Smart Speakers, whether creatives should fear the rise of Artificial Intelligence and why Virtual Reality is a powerful tool for empathy. Throughout the episodes, our host becomes the test bunny, plugging herself into biometric readers and experimenting with interactive sci-fi podcasts, to get to the bottom of how storytelling is rapidly changing.

During the year, AFTRS has initiated a research project with RMIT Blockchain Innovation Hub, Australia Council and Screen Australia to investigate ways in which creative industries might benefit from an investment in improved administrative infrastructure and explore applications of distributed ledger technologies. This work has not yet concluded and will continue into FY2019–20.

AFTRS has provided support to the Screen Diversity and Inclusion Network (SDIN) in the development of the Diversity Measurement Tool. The tool will track the progress of diversity and inclusion sector-wide through the self-identified diversity characteristics of Australian practitioners allowing the SDIN to evaluate progress and set targets for industry change.

An Effective Organisation



School Resources

AFTRS School Resources Division oversees the management of resources at AFTRS by the establishment, maintenance, monitoring and enhancement of 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 and equipment, to ensure that these strengths and capacities achieve AFTRS' goals and objectives.

Timetabling

The AFTRS timetable, room booking systems and processes are managed within the School Resources Division. Timetable planning for the next year commences in March and new year semester dates are approved by the CEO in April. The timetable goes live for continuing students around 30 November each year. Post-publication timetable changes are monitored and reported monthly.

Jerzy Toeplitz Library

The Library's focus for 2018–19 has been to increase engagement with its users. The Library underwent a major renovation which was done in consultation with AFTRS staff, students and library members. The new space is welcoming, reflects the School's dynamic approach to education and successfully incorporates the diverse range of our collection, both physically and online. This allows us to highlight Library materials through displays that include a permanent focus on Indigenous filmmakers, Elder in Residence Uncle Bruce Pascoe, Staff Picks, Podcast Pole and New titles. Monthly curated collections included NAIDOC Week, Transformation and Oscars®.

The Library has hosted several events during the last 12 months including a special Halloween alumni screening and presentation, a discussion panel for International Women's Day, the Annual Library Oscars® Party, and a number of Town Hall Meetings, lectures and presentations. By hosting these events, the Library is supporting AFTRS both culturally and pedagogically.

Finally, the Library has refreshed its online presence to better support the teaching and learning of AFTRS staff and students. The new website allows library users to more easily navigate the Library with new:

- Library and assignment support pages for staff and students which are easily accessible via Moodle
- Online resources pages showcasing the Library's streaming, database and podcasting collections and curated lists
- Introductory guides for all AFTRS taught disciplines, such as directing, producing and cinematography, recommending relevant library resources
- Catalogue home page which now includes in-depth help guides for searching the library catalogue
- LibGuides created in consultation with Awards staff to support the learning of AFTRS students.

Production Operations

Production Operations covers technical course support, a state-of-the-art technical store with video post, props and staging, lighting and grip store, a technical support counter, a grip and props truck plus three vehicles. The department supports all productions and course exercises which are part of the Award courses, as well as many AFTRS Open courses. We also facilitate Industry and Alumni Use of Facilities.

In 2018–19, Production Operations provided support to 239 BAS Years 1, 2 and 3 courses and projects, 18 MA Screen courses and major projects, and 15 Graduate Certificate productions. This support included responding to 142 course-related practice requests and delivering induction and permission classes for students in camera, sound, lighting, grip and editing equipment.

Facilities

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

We continue to invest in comfortable, attractive, safe and technology-enabled spaces for teaching and learning through the capital expenditure plan. We also maximise and strengthen opportunities for use of the building and engagement in the film, television and radio industries by having facilities that can be used throughout the year when there are availabilities.

The School provides collaborative student spaces and we are exploring opportunities for wider access to our campus through the Housing Study. In addition, we have commenced implementing the Accessibility Plan, which focuses on improved access to our building for all users with automatic doors, accessible and unisex bathrooms and assistive technology.

Corporate Governance

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 current Minister for Communications, Cyber Safety and the Arts, The Hon. Paul Fletcher MP, and also during the reporting period, the Minister for Communications and the 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, Cyber Safety 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 (or Acting Chief Executive Officer) who is an executive director. The CEO (or Acting 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.

AFTRS Council held its strategy day in May 2019 and convened five meetings during 2018–19.

Details of Accountable Authority during the reporting period Current Report Period (2018–19)

	Mr Russel Howcroft	Ms Carole Campbell	Mr Peter Tonagh
Qualifications of the Accountable Authority	Bachelor of Business (Marketing) Monash University	Bachelor of Economics Macquarie University Graduate Certificate in Financial Planning FINSIA	Bachelor of Commerce UNSW Australia Master of Business Administration INSEAD
Experience of the Accountable Authority	PWC, Partner, Chief Creative Officer	AFTRS, Finance Audit and Risk Management (FARM) Committee Chair FlexiGroup Limited (FXL), Non-Executive Director and Audit Committee Chair IVE Group, Non-Executive Director and Audit Committee Chair Sydney Film Festival Non-Executive Director	Bus Stop Films, Chairman Village Roadshow, Non-Executive Director
Position Title/ Position Held/ Executive/ Non-Executive	Chair, Non-Executive Appointed by the Governor-General	Deputy Chair, Non-Executive Convocation Member of Council	Non-Executive Appointed by the Governor-General
Period as the accountable authority member			
– Date of Commencement	1 July 2017	5 April 2018	29 May 2018
– Date of cessation	30 June 2020	4 April 2021	28 May 2021
Number of meetings attended	5	5	5
Number of meetings relevant to term of member	5	5	5

	Ms Annabelle Herd	Ms Katrina Sedgwick	Ms Tanya Hosch
Qualifications of the Accountable Authority	Bachelor of Laws, Bachelor of Arts (Asian Studies) The Australian National University	–	–
Experience of the Accountable Authority	Network Ten, Chief Operating Officer	Australian Centre for the Moving Image (ACMI), Director and Chief Executive Officer	United Nations Association of Australia (UNAA), Goodwill Ambassador for the Rights of Indigenous Peoples AFL General Manager, Inclusion and Social Policy Circus Oz, Board of Directors Member NAB Indigenous Advisory Group, Member
Position Title/ Position Held/ Executive/ Non-Executive	Non-Executive Appointed by the Governor-General	Non-Executive Convocation Member of Council	Non-Executive Convocation Member of Council
Period as the accountable authority member			
– Date of Commencement	14 December 2017	14 February 2017	18 October 2018
– Date of cessation	13 December 2020	15 May 2019	17 October 2021
Number of meetings attended	5	4	3
Number of meetings relevant to term of member	5	4	3

	Mr Neil Peplow	Dr Georgie McClean	Ms Pearl Tan
Qualifications of the Accountable Authority	AFTRS Chief Executive Officer	AFTRS Acting Chief Executive Officer	AFTRS Staff Member
Experience of the Accountable Authority	AFTRS Chief Executive Officer, Executive Director	AFTRS Acting Chief Executive Officer	AFTRS Senior Lecturer, Directing
Position Title/ Position Held/ Executive/ Non-Executive	Executive Director Ex-Officio Member of Council	Executive Director Ex-Officio Member of Council	Staff-Elected Member Second and final permitted term
Period as the accountable authority member			
– Date of Commencement	6 October 2015	1 June 2019	28 February 2018
– Date of cessation	31 May 2019	30 November 2019	27 February 2020
Number of meetings attended	5	1	5
Number of meetings relevant to term of member	5	1	5

	Mr Adam Boys	Mr Alfred Faber
Qualifications of the Accountable Authority	AFTRS Student	AFTRS Student
Experience of the Accountable Authority	Enrolled third-year Bachelor of Arts Screen: Production	Enrolled third-year Bachelor of Arts Screen: Production
Position Title/ Position Held/ Executive/ Non-Executive	Student-Elected Member Second and final permitted term	Student-Elected Member
Period as the accountable authority member		
– Date of Commencement	6 April 2016	20 April 2019
– Date of cessation	18 November 2018	4 April 2020
Number of meetings attended	2	1
Number of meetings relevant to term of member	2	1

One Non-Executive Convocation Member of Council was vacant as at 30 June 2019.

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 convened four meetings in 2018–19:

- 31 August 2018
- 30 November 2018
- 22 February 2019
- 21 June 2019.

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 2019, FARM Committee members were:

- **Ms Carole Campbell**
Chair
Council member of FARM Committee
FlexiGroup Limited (FXL), Non-Executive Director, Audit Committee Chair;
IVE Group, Non-Executive Director, Audit Committee Chair; Sydney Film Festival, Non-Executive Director
Term: 1 July 2016 – 30 June 2019
Meeting attendance: 4
- **Ms Annabelle Herd**
Council member of FARM Committee
Network Ten, Chief Operating Officer
Term: 15 May 2019 – 2 July 2019
Meeting attendance: 1
- **Mr David Sturgiss**
Independent member
of the FARM Committee
University of Canberra, Council Member, Finance Committee Chair, Investment Committee Chair and Campus Development Board member;
The Social Research Centre Pty Ltd, Director; ANU Enterprises Pty Ltd, Audit Committee member; Australian Mathematics Trust, Director, Finance Committee Chair
Term: 12 October 2018 – 11 October 2021
Meeting attendance: 3

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

Immediate past members (2018–19)

- **Mr Paul Apps**
Independent member
of the FARM Committee
Term: 23 November 2016 – 22 November 2019
Resigned from the FARM Committee 22 February 2019
Meeting attendance: 3
- **Ms Katrina Sedgwick**
Council member of the FARM Committee
Term: 5 April 2018 – 13 February 2020
Resigned from the FARM Committee 15 May 2019
Meeting attendance: 3

Academic Board

The Academic Board is a subcommittee of the Council. 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.

The Academic Board convened four meetings in 2018–19:

- 21 August 2018
- 19 November 2018
- 26 February 2019
- 21 May 2019.

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 (or Acting CEO), the staff-elected member of teaching staff, and the student-elected member of Council.

Academic Board Members

As at 30 June 2019, Academic Board members were:

- **Professor Mark Rose, Chair**
Independent member of Academic Board
Dip. T, BA, M. Ed. Admin, PhD RMIT
RMIT, College of Business, School of Management, Professor of Management
Term: 10 March 2019 – 9 March 2022
- **Ms Rachael Weiss**
Independent member of Academic Board
BA (Hons) University of Sydney
University of Sydney, University Quality Manager
Term: 9 July 2018 – 8 July 2021
- **Associate Professor Christine Burton**
Independent member of Academic Board
BA, M. Arts Admin, PhD UTS
UTS, Associate Professor of Management Discipline Group and Associate Dean Education of Business School
Term: 8 December 2018 – 7 December 2021
- **Associate Professor Vaughan Rees**
Independent Member of Academic Board
Dip. T, BFA, MA, PhD James Cook
UNSW, Associate Professor of Art and Design and Associate Dean International and Engagement in Faculty of Art and Design
Term: 8 December 2018 – 7 December 2021

Other members of Academic Board

- **Dr Georgie McClean**
Acting Chief Executive Officer, AFTRS
- **Dr Duncan McLean**
AFTRS staff-elected teaching staff member of Academic Board
Lecturer Screen Studies, AFTRS staff-elected teaching staff member of Academic Board
Term: 19 February 2019 – 18 February 2020
- **Mr Alfred Faber**
AFTRS student-elected member of Council
Enrolled third-year Bachelor of Arts Screen: Production
Term: 20 April 2019 – 19 April 2020

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 (or Acting 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:

Acting Chief Executive Officer
Dr Georgie McClean

As at 30 June 2019, Executive team were:

- Director of Curriculum and Student Registrar – Award Course Division
Ms Nell Greenwood
- Director of Partnerships and Development – AFTRS Open Division
Ms Christina Alvarez
- Director of School Resources
Ms Bernadette Walker
- Director of Finance and Technology
Mr Shomal Parekh
- Director of Marketing
Ms Kirsten Downie
- Director of People and Performance
Ms Louise Hope
- Head of Indigenous Unit
Ms Kyas Sherriff
- Head of Strategy and Governance
Dr Georgie McClean

Organisation Chart

AFTRS COUNCIL

CHIEF EXECUTIVE OFFICER

Award Courses

- Faculty
- Program and Course Leaders
- Faculty Development
- Student Services
- Compliance
- Industry Liaison
- Internships

Engagement

- Short Courses
- Industry Program
- Engagement
- Partnerships
- International

School Resources

- Timetabling
- Library
- Production Operations
- Facilities
- Work Health and Safety

Finance & Technology

- Financial Services
- Technology, Infrastructure and ICT

Marketing

- Marketing Campaigns
- Digital Content & Communications
- Sales & Distribution
- Student Recruitment
- Events and Alumni Program
- Corporate Communications
- Brand

People and Performance

- Human Resources
- Payroll
- Organisation Development and Learning
- Injury Management

Indigenous

Strategy & Governance

- Strategy
- Policy and Governance
- Applied Industry Research

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.

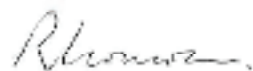
Performance criteria	2018–19 Budget Target	2018–19 AFTRS Actuals
3,000 participants in AFTRS training	3,000	3,691
50,000 views of AFTRS content and events	50,000	3.4 million
10 partnerships a year to deliver training nationally	10	19
425 Award course applications received	425	416
300 new and ongoing Award course student enrolments	300	350
80% eligible completions	80%	95%
200 industry practitioners trained	200	1,197
Triennial consultation on national skills requirements of industry	Undertaken	Undertaken
2 industry research projects per year	2	2

AFTRS

Australian Film Television
and Radio School

Statement of Preparation

AFTRS Council, as the accountable authority of the Australian Film, Television and Radio School (AFTRS), present the 2018–19 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 Russell Howarth
Chair of Council
Australian Film, Television and Radio School

Annual Performance Statement: AFTRS 2018–19

Introductory Statement

The Annual Performance Statement meets the requirements of paragraph 39 (1) (a) of the PGPA Act for the 2018–19 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:

Corporate Plan 2018–19, Finding Talent, Strategic Focus: 4.1 Outreach

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
4.1.1 Find great storytellers, whatever their background or circumstance	Run national Talent Camp for emerging practitioners Implement a Diversity Action Plan	60 participants in Talent Camp nationally	<ul style="list-style-type: none"> · 99 participants in state-based Talent Camp workshops · 16 participants at National Talent Camp, with three participants receiving production funding <p>AFTRS Diversity and Inclusion Action Plan 2018 has two tranches – Staff facing and Student facing</p> <p>The AFTRS Diversity and Inclusion Action Plan 2018 was developed and reviewed by the AFTRS Diversity Taskforce and is supported by the Employee Diversity Network Groups and Student Representative Committee. The AFTRS Diversity and Inclusion Plan includes the measurement, targets and tracking of diversity data in staff and student group</p> <p>Initiatives delivered in FY18–19 included:</p> <ul style="list-style-type: none"> · Maintenance of Employee Diversity Network Groups and reporting of recommendations · Implementation of the Accessibility Plan 2018 · Support of diversity mixer event · Introduction of an onsite Counsellor · Development and introduction of AFTRS Charter and communications · Implementation of Inclusive Pathways Framework recommendations · Introduction of Cultural Competency training · Establishment of the Accessibility and Inclusion Working Group and implementation of Admissions Review recommendations

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
		425 applications for award courses received, including:	416 applications: <ul style="list-style-type: none"> · 409 domestic applications · 7 international applications
		· 35% applications from outside Sydney	42% applications from outside Sydney
		· 16% applications outside NSW	26% applications outside NSW <i>Positive result has been driven by the new Masters Roadshow initiative, attendance at National Careers Fairs, the live streaming of AFTRS events and promotion interstate</i>
		· 50% female	37% female <i>Whilst the School did not meet the 50% target, AFTRS has introduced initiatives to improve female applications. These include partnering with Women in Film and Television through course promotion and initiative support e.g. Raising Films – designed to help women stay in the industry when raising a family; featuring female staff in MA roadshow; and the use of Female centric imagery and content including a video celebrating the women of AFTRS for International Women’s Day</i>
	Indigenous Unit recruitment	· 20 Indigenous students	14 Indigenous applications Indigenous Unit Recruitment: <ul style="list-style-type: none"> · 18 participants for <i>Shut Up & Write</i> · 13 participants for <i>Black Shot 2</i> · Recruitment stall at YABUN and AIME Western Sydney <i>24 Indigenous students enrolled in Award Courses</i>

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
		<ul style="list-style-type: none"> · 10% speakers of a language other than English at home 	5.1% speakers of a language other than English at home <i>ESL support person now embedded into the Student Centre</i>
		<ul style="list-style-type: none"> · 15% CALD students; and 	18% CALD students
		<ul style="list-style-type: none"> · 25% First in family in higher education 	AFTRS has implemented a new CRM. 'First in family in higher education' data is not yet collected at application stage CRM data collection continues to be developed, with this question going live in late 2019 for 2020 applications <i>24% of new enrolments are first in family in higher education</i>
	Fulfil the AFTRS Accessibility Plan		Feeding into the Diversity and Inclusion Action Plan, the AFTRS Accessibility Plan 2018 comprises of ten Building Strategies <ul style="list-style-type: none"> · FY18–19 target of 50% completion achieved · Improvements include upgrades to accessible bathroom doors, auto door openers throughout School, modifications to Library shelving, hearing loop installed in AFTRS Theatre
4.1.2	Partner within and outside the industry to identify talent	10 partnerships per year to deliver training nationally (see 4.3.1)	See 4.3.1
	Scholarships	20 student scholarships per year	35 Scholarships were awarded in 2019 <ul style="list-style-type: none"> · Scholarships are awarded for a calendar year) · AFTRS continues to grow its Scholarships program recently securing scholarship partners OnBass/Gentle Giant, Audible and United Nations High Commissioner for Refugees (UNHCR)

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
4.1.3	Offer Youth programs	1,900 participants in AFTRS Youth, Indigenous, Introductory courses and Media Lab training	2,348 participants: <ul style="list-style-type: none"> · 520 Youth participants · 12 Indigenous participants in Engagement Short Courses · 250 Introductory Course participants · 1,566 Media Lab unique visitors on Media Lab platform
	Build capabilities that contribute to Australian culture	Offer Introductory courses and short courses Roll out national Media Lab	
	Run Black Talks and Indigenous Workshops	10 Black Talks/workshop events per year	7 Black Talks/workshop events were run: <ul style="list-style-type: none"> · 1 Black Talk · 2 Guest Lectures · 2 Writers Workshops · 1 Cinematography Workshop 1 Partnership workshop: FRAIM (with Indigenous Community Television (ICTV))

Criterion Source:
 Corporate Plan 2018–19, Developing Talent, Strategic Focus:
 4.2 Talent Development

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
4.2.1	Offer world-class, industry-relevant education and skills	300 new and ongoing enrolments in Award courses	350 new and ongoing enrolments in Award courses <i>Figure is as at Census date</i>
	Deliver BA, Graduate Diploma and MA Award Courses	50 students accessing internships	92 students have accessed internships, attachments and placements
		80% eligible completions	95% of eligible completions

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
	Implement an innovative curriculum		84% of industry identified AFTRS as innovative in June 2019 Industry Skills Survey
	Manage academic governance		<ul style="list-style-type: none"> · Academic policies reviewed · New Course Approval and Change Procedure implemented and introduction of Continuous Improvement Procedure in 2019 · End of permitted term, member vacancies on Academic Board recruited: Academic Board Chair and three independent member positions · Academic Board met four times during the reporting period · TEQSA compliance achieved for Award course
	Conduct teacher professional development		<p>All AFTRS teaching staff are provided with professional development opportunities including:</p> <ul style="list-style-type: none"> · Peer observation · Bespoke skills training · Access to professional development funding
4.2.2 Cultivate a focus on creative and cultural entrepreneurship	Develop an Incubator program	Incubator program launched	AFTRS launched the AFTRS Graduate Incubator Program <i>AFTRS has partnered with The Studio to deliver the program</i>
		2 new businesses supported through incubator program	<p>Due to budget constraints AFTRS delayed the announcement of the incubator program recipients to July 2019, outside the reporting period</p> <p><i>Post launch of Graduate Incubator Program, a panel consisting of representatives from AFTRS and The Studio selected winners for the two three-month Incubator labs from a field of 25 submissions. The Incubator Labs will begin in mid-August 2019</i></p>

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
	Teach students to pursue audience outcomes for their work	2 webisode series delivered in BA	2 webisode series produced within BA <i>Release planned in late 2019</i>
4.2.3 Generate an inclusive culture supporting creative risk-taking	Create a safe, creative culture for work and study through AFTRS Charter commitments		<ul style="list-style-type: none"> · Support officers have been appointed · AFTRS has delivered Cultural Competency training to the Executive and Leadership teams through the Indigenous Unit · Relevant staff are required to complete an online cultural competency module · National Centre for Cultural Competence engaged to deliver a series of workshops for all staff · The Indigenous Unit offers resilience training to Indigenous students · (Planned for all Award students to complete the online cultural competency module from 2020 onwards)
	Ensure strong student support, including for students from under-represented communities	80% eligible completions for students from under-represented communities	91% eligible completions achieved for students from under-represented communities <i>Eligible completions – 2018 Graduates</i>
		Student Centre provides support for 100 students per year	The Student Centre provided support for 190 students during the period

Criterion Source:

Corporate Plan 2018–19, Finding Talent, Strategic Focus: 4.3 Industry Training

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
4.3.1 Work with industry to offer relevant training	Partner in training delivery	10 training partnerships delivered nationally	19 Partnerships were developed to deliver training Partnerships include: all state screen agencies: Screen Territory, Film Victoria, South Australian Film Corporation, Create NSW, Screen West, Screen Queensland and City of Gold Coast (Film Gold Coast); Screen Australia; Screen Producers Australia; Screenworks; Australian Writers Guild; Cinespace; DADAA; National Disability Coordination Officer Program; Miss Sahara Beauty Pageant; Diversity Arts Australia (DARTS); Screenwave; Film By; and Solid Ground.
	Inform training with Industry Advisory Panels	30 participants in Industry Advisory Panels	43 participants on Industry Advisory Panels (IAPs) <i>IAPs meet twice per year to inform the direction of the AFTRS Industry training program</i>
	Consult across the industry on skills needs	Triennial consultation on national skills requirements of industry conducted	Industry Skills Survey was conducted over May–June 2019 <i>The report produced findings discussed in several forums across the School</i>
4.3.2 Upskill practitioners through industry training	Offer industry validated certificates	200 industry practitioners trained through Industry Certificates or Industry Partner workshops	199 industry practitioners were trained through Industry Certificates or Industry Partner workshops: · 120 Industry Certificates; and · 79 SPA Business Essentials <i>In the reporting period, the School partnered with Central Australian Aboriginal Media Association (CAAMA) and Top End Aboriginal Bush Broadcasting Association (TEABBA) to support broadcast staff attending Industry Certificate training</i>

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
	Offer Industry short courses	1,100 Industry Practitioners undertaking Industry Short courses	1,097 industry practitioner participants in industry short courses
	Offer Industry masterclasses		121 masterclass industry practitioner participants

Criterion Source:

Corporate Plan 2018–19, Supporting Talent, Strategic Focus:

4.4 Research and Innovation

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
4.4.1 Explore new frontiers of storytelling, technology and business models	Generate and run applied Innovation projects	2 industry research projects per year	<ul style="list-style-type: none"> · In partnership with Audiocraft, AFTRS has developed an industry-focused podcast sharing insights on innovation in storytelling and technology – <i>Lumina</i> · AFTRS initiated the research project Blockchain in the Arts, in collaboration with RMIT, the Australia Council and Screen Australia. This project examines applications of distributed ledger technologies to creative practice · Through the Screen Diversity and Inclusion Network (SDIN), AFTRS supported the development of a Diversity Measurement Tool tracking self-identified diversity characteristics of Australian practitioners

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
4.4.2 Establish AFTRS as a hub for innovation, creativity and ideas	Run thought leadership events Conduct workshops and talks	10 representations in industry forums and panels per year	21 representations in industry forums and panels <i>Representations included: 2 panels at Screen Producers Association (SPA) Screen Forever conference; Diversity and Inclusion panel at DARTS; SPACE conference presentation; ASPERA conference presentation by AFTRS Elder in Residence; 8 From 8 event; ReFrame event; 10 AFTRS TV Talks, Screen Industry Forum: Raising Films Australia; OzDox; and National Film and Sound Archive (NFSA)</i>

Criterion Source:

Corporate Plan 2018–19, Effective Organisation, Strategic Focus: 5.1 Inclusion

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
5.1.1 Diversity supported across all school activities	Implement a Diversity Action Plan	Applicants diversity (see 4.1.1)	Diversity & Inclusion Action Plan has been implemented <i>Activities included: Employee Network Groups launched for LGBTQI, Women and CALD staff; Access Action Plan developed; Online recruitment system implemented, now tracking diversity of staff applicants through to appointment; Relevant training rolled out to support understanding of diversity; Staff Census completed with 98% EEO data completion in Aurion system; and 75% staff satisfaction with Diversity & Inclusion at the School</i>

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
		AFTRS Staff composition includes: 3% Indigenous;	2.5% Indigenous <i>Figure down 0.5% from FY2017–18</i>
		4% People living with disability	2.5% People living with disability <i>Whilst this figure has increased 0.5% from FY2017–18, the School has fallen short of its target. To improve this AFTRS has commenced with the Disability Confident Recruiter program through the Australian Network on Disability. This program assists the School to grow its ability to recruit talented people with disability</i>
		25% CALD; and	23% Culturally and linguistically diverse (CALD) <i>Figure has increased 1% from FY2017–18</i>
		55% women in leadership roles	46% Women in Leadership roles <i>Figure down 1% from FY2017–18. Whilst the School did not meet the women in leadership target by 30 June 2019, there has been a year-on-year increase in women employed at the School. The largest increase in female teaching staff. In FY17–18 there was a 50:50 ratio of male/female teaching staff. In FY2018–19 this increased to 60% female teachers noting that many teaching areas have been traditionally male dominated</i>

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
Conduct cultural awareness training	Conduct cultural awareness training	90% AFTRS staff complete cultural awareness training	73% of the total staff had cultural competence training <ul style="list-style-type: none"> · This figure is calculated from all AFTRS staff including contracting and staff with short engagements. This has contributed to the reduced percentage · Cultural Competency training has been delivered to the Executive and Leadership teams · Online cultural competency module purchased for staff with 60% of AFTRS staff completing the online learning module · Workshops were made available to all staff, delivered by the National Centre for Cultural Competence with 48% of AFTRS staff attending the face to face training
Support Indigenous talent into industry through the Indigenous Unit			Also see Indigenous Unit Recruitment (4.1.1) and Black Talks/ Workshop events (4.1.3)
Support good practice through the Screen Diversity and Inclusion Network (SDIN)			See 4.4.1

Criterion Source:
Corporate Plan 2018–19, Effective Organisation, Strategic Focus:
5.3 Communications

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
5.2.1 Ensure an efficient and effective financially sustainable organisation	Implement a Business Development Plan		In FY17-18 AFTRS developed and approved a Business Development Plan with a strong focus in FY18-19 on own-source revenue targets through forming new business relationships and exploring tender opportunities
		25% of AFTRS funding is made up of own-source revenue	27% of AFTRS budget consisted of own-source revenue
	Implement a Technology and Facilities Plan		The Technology and Facilities Departments prepared Capital Expenditure Plan for FY2018–19 and future years to ensure equipment and facilities remain at a world class standard for teaching and students
	Scope International Training Programs		While AFTRS continues to explore international training opportunities, AFTRS has concentrated its focus on building the core Corporate training offer

Criterion Source:

Corporate Plan 2018–19, Effective Organisation, Strategic Focus: 5.2 Operations

Desired Result	Key Activities	Performance Criterion 2018–19 Targets	Result Against Performance Criterion
5.3.1 Position AFTRS as a leading international centre of innovation in education for the screen and broadcast industries	Establish a new Alumni Program		AFTRS Alumni Program launched with AFTRS Reunion event <i>Launch via communications and event program</i>
	Launch the new AFTRS website		AFTRS launched its new website on 4 July 2018 <i>Website featured new award-winning brand identity and improved user experience with a focus on AFTRS courses</i>
		50,000 views of AFTRS content across all platforms	3.4 million+ views · 2 million views AFTRS YouTube Channel · 14,301,714 AFTRS Website page views · <i>AFTRS Followers: 26K Facebook; 5.6K Instagram; 13K Twitter; and 9k LinkedIn</i> · <i>Over the period, the Marketing Division has delivered on improved communications with personalised and dynamic content, enhanced applications process and customer engagement via our new CRM</i>
	Improve stakeholder relationships through a new Customer Relationship Management system		· The new Customer Relationship Management System (CRM) was introduced in 2018 providing the School with a more responsive portal improving customer experience from application to enrolments · The School has been able to better engage with the customer journey, tracking and re-engaging with applicants to build a sales pipeline, and streamline assessment process

Analysis of Performance against Purpose

In 2018–19, the performance targets set in the 2018–19 Corporate Plan, both qualitative and quantitative, were principally completed, in some cases exceeding targets set. The School did not reach its new targets regarding diversity in staff composition or student applications for the period. Efforts to improve the diversity profile of AFTRS Staff are already underway with the School engaging with external programs and enhanced internal recruitment processes. With AFTRS having experienced improvements in enrolment diversity data overall and the School not having tracked specific metrics prior to 2019, the lower than desired diversity student application data has been mainly attributed to limited disclosures at the time of application. The School continues in making the application process more accessible to applicants and to build on the insights the data will provide over time.

Some performance measures were reviewed and carried over into 2019–20 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 is to deliver against the School's key impact agendas consistent with an enhanced external focus, the development of partnerships, broader engagement with the national and international screen and broadcast industry, advancing diversity and inclusion, and cultivating innovation. The strategic focus is detailed in AFTRS four-year Corporate Plan for the period 2019–23.

Statutory Reports

Equal Employment Opportunity (EEO – Workplace Diversity)

The Diversity Taskforce was established in 2017 with the aim of increasing the diversity of our staff and students. Over the last year, we have focused our efforts on inclusion. With staff and student diversity targets established, we formed several Employee Network Groups to better understand what we could do to make AFTRS a more supportive, safe and inclusive space for all.

The Accessibility Network Group worked together with students and alumni with lived experience to develop the School's first Access Action Plan. The LGBTQIA+ Network Group are in the process of developing their Action Plan and will continue this progress over the coming year. The School is working hard to create an environment where everyone can bring their whole selves to work, regardless of gender, cultural identity, age, sexual preference, work style or whether they identify as having a disability. The School has continued to provide development opportunities to all staff to increase their knowledge and confidence when working with all individuals.

AFTRS continues to seek staff input through multiple forums including: the annual staff survey, onboarding and exit surveys, the Staff Consultative Committee and the Quarterly Employee Voice Forum with all staff representatives from across the School.

The AFTRS online anonymous whistleblowing form did not receive any reports during this period. In addition, special individual email addresses were advertised for Authorised Officers to receive complaints under the *Public Interest Disclosure Act 2013*. We have promoted this channel on the staff intranet and our website.

Three anonymous Protected Interest Disclosure reports were made directly to AFTRS Authorised Officers. All matters were formally investigated. Two were found to be lacking in substance and one was substantiated. All 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 2018–19, the People and Performance team have focused on embedding the Work Culture Strategy, which included:

- Delivery of the AFTRS Staff Engagement Survey and follow up 'Pulse' survey to help identify issues and barriers that may be impacting staff engagement and satisfaction;
- Rollout of the staff-led Reward and Recognition Program to recognise and celebrate values-led performance and excellence in teaching and support;
- Continued rollout of the Performance Conversations program, focusing on ongoing performance feedback, two-way feedback and professional and career development goals;
- Ongoing work with managers and staff to embed the values and ensure we continue to be a values-led School;
- Improved avenues for 'Employee Voice' to ensure all ideas, thoughts, feedback and concerns can be heard; and
- Rollout of staff 'mini-hack' sessions to resolve and refine our more complex processes.

The team also rolled out live HR data to the Executive team to help aid decision making and easily identify and address issues in a timely manner. This data supports the monthly dashboard which is shared with both Executive and Council.

In addition, the team moved a number of manual, paper-based processes, such as probation reports, into the online HRIS system. This has streamlined the completion and approval process, as well as increasing compliance and timeliness.

Staffing, Establishment and Appointments

The structure of the Executive team remained the same this year. However, due to staff changes, the make-up of the Executive team changed from 70% women to 78%, an increase of 8% from last year.

As at 30 June 2019, there were 164 staff at AFTRS, 37 of whom worked part-time (an increase of 22 from last year). Staff from non-English speaking backgrounds occupied 37 positions at all levels across the School (an increase of seven/19% from last year), four were occupied by people identifying as having a disability (an increase of 1/25% from last year), and four members of staff identifying as an Aboriginal and/or Torres Strait Islander (remained steady from last year).

Overall, representation of women at AFTRS has increased slightly from 52% to 55% of staff.

The percentage of leadership positions held by women has decreased from 49% in the previous year to 47% this reporting period. Women in lecturer roles has increased from 50% to 60%, with 60% of Senior Lecturer roles occupied by women, and the number of women occupying technical roles has decreased from 3 to 2 staff (12%).

AFTRS' staff members are selected on merit. Of the 107 appointments AFTRS made during the year, 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 AFTRS' 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 and inclusion objectives.

All Ongoing Employees Current Report Period (2018–19)

NSW		
Male	Full-time	31
	Part-time	4
Total male		35
Female	Full-time	31
	Part-time	5
Total female		36
Indeterminate	Full-time	–
	Part-time	–
Total indeterminate		–
Total		71

All Ongoing Employees Previous Report Period (2017–18)

NSW		
Male	Full-time	29
	Part-time	6
Total male		35
Female	Full-time	31
	Part-time	4
Total female		35
Indeterminate	Full-time	–
	Part-time	–
Total indeterminate		–
Total		70

All Non-Ongoing Employees Current Report Period (2018–19)

NSW		
Male	Full-time	24
	Part-time	13
Total male		37
Female	Full-time	29
	Part-time	14
Total female		43
Indeterminate	Full-time	–
	Part-time	1
Total indeterminate		1
Total		81

All Non-Ongoing Employees Previous Report Period (2017–18)

NSW		
Male	Full-time	29
	Part-time	17
Total male		46
Female	Full-time	23
	Part-time	15
Total female		38
Indeterminate	Full-time	–
	Part-time	1
Total indeterminate		1
Total		85

Comparison Tables 2018–19 and 2017–18: Staffing Information

30 June 2019	Male	Female	X	Total	NESB
Senior Management*	12.50%	87.50%		4.88%	
Management/Heads of Department	68.18%	31.82%		13.41%	16.22%
Teaching	40.38%	59.62%		31.71%	24.32%
Teaching/Training Support	26.32%	73.68%		11.59%	10.81%
Administration	25.00%	72.22%	2.78%	21.95%	29.73%
Technical	88.24%	11.76%		10.37%	16.22%
Production	75.00%	25.00%		2.44%	
Support	100.00%			1.83%	2.70%
Education		100.00%		1.83%	

30 June 2018	Male	Female	X	Total	NESB
Senior Management*	33.33%	66.67%		5.92%	3.33%
Management/Heads of Department	57.69%	42.31%		17.11%	16.67%
Teaching	50.00%	50.00%		25.00%	20.00%
Teaching/Training Support	22.22%	77.78%		11.84%	13.33%
Administration	29.41%	67.65%	2.94%	22.37%	23.33%
Technical	83.33%	16.67%		11.84%	20.00%
Production	75.00%	25.00%		2.63%	
Support	100.00%			1.97%	3.33%
Education		100.00%		1.32%	

* 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 five staff on Individual Flexibility Arrangements or Individual Variable Remuneration. SES equivalent staff are employed on a contract basis. The appointed holder of the Principal Executive Office is covered by a performance appraisal scheme, which allows for an annual performance-related payment. This provision does not apply to the Acting Principal Executive Officer.

Representation of EEO Target Groups within Salary Bands

Salary Band 30 June 2019	NESB	ATSI	PWD	Women	LGBTQIA+
To \$45,619			1	1	
\$45,620 – \$59,934			1	1	
\$59,935 – \$63,814	4			10	3
\$63,815 – \$85,245	7	2	1	19	4
\$85,246 – \$97,064	11			26	2
\$97,065 – \$119,295	8	1	1	21	4
Over \$119,295	7	1		13	2
Total	37	4	4	91	15

Salary Band 30 June 2018	NESB	ATSI	PWD	Women	LGBTQIA+
To \$45,619					
\$45,620 – \$59,934	1		1	3	1
\$59,935 – \$63,814	1			5	1
\$63,815 – \$85,245	3	2		17	3
\$85,246 – \$97,064	7			12	1
\$97,065 – \$119,295	13	1	1	25	2
Over \$119,295	5	1	1	17	2
Total	30	4	3	79	10

The table above shows the representation of the five our 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. We are now also tracking and reporting LGBTQIA+ 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.

Remuneration Information

The following tables cover the arrangements for Key Management Personnel, other Executives and other highly paid staff.

Remuneration for Key Management Personnel

Name & Position Title	Base Salary	Bonuses	Short-term benefits	Post-employment benefits	Other long-term benefits	Termination Benefits	TOTAL REMUNERATION
Neil Peplow Chief Executive Officer	314,718	47,520		20,316			382,554
Shomal Parekh Director, Finance & Technology/Chief Financial Officer	228,393			20,067			248,460
Russell Howcroft Char of Council	51,481			4,891			56,372
Carole Campbell Council Member	41,691			3,961			45,652
Georgina McClean Acting Chief Executive Officer	32,383			2,057			34,440
Katrina Sedgwick Council Member	29,563			2,809			32,371
Peter Tonagh Council Member	28,069			2,667			30,736
Annabelle Herd Council Member	26,716			2,538			29,254
Tanya Hosch Council Member	18,019			1,712			19,731
Adam Boys Council Member	9,899			1,469			11,368
Alfred Faber Council Member	4,953			471			5,423
Total	785,886	47,520	-	62,956	-	-	896,362

Remuneration for Senior Executives

Remuneration Band	Number of Senior Executives	Average Base Salary	Short-term benefits		Average Superannuation Contributions	Average Long Service Leave	Other long-term benefits		Termination Benefits	AVERAGE TOTAL REMUNERATION
			Average Bonuses	Average Other Benefits and Allowances			Average Other Long-Term Benefits	Average Termination Benefits		
\$0 – \$220,000	9	112,349	-	19	10,315	2,081	-	15,223	139,986	
\$220,001 – \$245,000	1	200,825	-	-	17,683	4,547	-	-	223,055	
\$245,001 – \$270,000	1	222,743	-	-	19,596	5,023	-	-	247,362	

Remuneration for Other Highly Paid Staff

Nil to report

Remuneration for the Council Members, including the Council Chair and Chair of Academic Board, is set by the Remuneration Tribunal as outlined in the *Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination 2018*.

Remuneration for the Principal Executive Officer is also set by the Remuneration Tribunal as outlined in the *Principal Executive Office – Classification Structure and Terms and Conditions – Determination 2018*.

The Principal Executive Officer may also be eligible for up to 15% annual performance payment pending a performance review with the Chair of the Council.

Remuneration at all other levels, including Senior Executive level, is assessed using the Mercer Job Evaluation System which ensures consistency in job analysis and evaluation. Assessments are conducted by the People and Performance team. Senior Executive assessments are reviewed by the Principal Executive Officer who is the decision maker on Senior Executive remuneration.

The primary aim of the evaluation process is to provide a means of applying appropriate and equitable rates of remuneration to all employees at all levels, taking into account both the School environment and the wider Australian Public Sector as a whole.

The process of evaluation involves:

- Consideration of the work value of the position;
- Comparison of both internal and external relativities, i.e. positions of similar work value within the School and the wider Australian Public Sector, with internal taking precedent over external;
- And consideration of the Mercer CED job evaluation system.

The work value of a position is established by considering:

- The type and nature of work performed;
- The skills required to carry out important aspects of the work;
- Responsibilities and risks carried by the position; and
- Conditions under which the work is performed.

Staff Training and Development

The Performance Conversations and Professional Development Planning Program continues to embed and show results in staff development. Expenditure on training and development has increased by 14% from 2017–18 which brings the School closer to the benchmark.

Professional Development Type	# Attended	# Attendees	Total Cost
Internal Workshops	113	601	\$18,509.36
External Workshops	57	517	\$90,195.21
Conferences	44	129	\$89,265.61
Total	214	1,247	\$197,970.18
Average expenditure per attendee			\$158.76
Average expenditure per FTE			\$1,207.14

Thirty-one days of study leave were approved for six members of staff: one staff member working on a Graduate Certificate; three staff working on their Masters Degrees; and two working on PhD submissions. This is a 100% increase on last year demonstrating a clear commitment to supporting staff.

Five staff members accessed Professional Development Leave, an entitlement under the Enterprise Agreement, with a total of 31 days being used to attend external training and other opportunities designed to enhance professional experience, skills and knowledge.

Training undertaken included:

- Access Awareness
- Classroom Management
- Collaborative Learning Techniques
- Cultural Competence
- Customer Service
- Design Thinking
- Mental Health First Aid
- Making Successful Presentations
- Risk Management and Due Diligence.

Industrial Relations

AFTRS continued to refine and improve the way we involve staff in decision-making processes. The School has 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, Inclusion Taskforce, HR and Union Representatives meetings and the Employee Voice forums with HR and the CEO. 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, 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.

The AFTRS Enterprise Agreement 2017 has been in place since it was formally approved by the Fair Work Commission in March 2018. This contains the terms and conditions for all AFTRS employees excluding SES staff.

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 2018–19, several policies and procedures were developed or reviewed, including the following:

- Rehabilitation Management System
- Work Health and Safety Handbook.

An ongoing program of review continued including risk assessment processes; ergonomic assessments; identification and review of high-risk activities; emergency evacuation and critical incident 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 AFTRS 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.

WHS Personnel

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

- 13 Health and Safety Representatives
- 14 Senior First Aid Officers plus Contract Security Officers
- 46 Mental Health First Aid Officers
- 6 Safe Conversation Officers
- 18 Emergency Wardens
- 3 Rehabilitation Case Managers.

We have dedicated a significant amount of time and resource during this period to supporting staff through Mental Health First Aid training and accreditation to ensure high levels of support are provided throughout the School both to staff and students.

Incident Reports

During 2018–19, there were 26 incidents reported, which is a 100% increase on last year and reflects the work the Committee has done to encourage a safety culture with staff reporting all hazards, near misses and incidents they observe or encounter. None were reportable according to legislation and all are closed. We continued to streamline the incident reporting process and early identification of issues through the WHS Committee.

There were no lost time injuries and no new compensation claims lodged during 2018–19. We have one ongoing claim relating to back pain. Absences were minimal, and the employee has 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 one FOI request 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 another 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.

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 Committee.

AFTRS management is satisfied that AFTRS has appropriate fraud prevention, detection, investigation, reporting, and data collection procedures and processes that meet AFTRS' specific needs, and that all reasonable measures are taken 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 2019 was provided by ComCover. The premium for liability insurance was \$54,416.

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

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 Aggregate assets and liabilities
- 14 Assets held in trust



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Communications, Cyber Safety and the Arts

Opinion

In my opinion, the financial statements of the Australian Film, Television and Radio School ('the Entity') for the year ended 30 June 2019:

- (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 Entity as at 30 June 2019 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following statements as at 30 June 2019 and for the year then ended:

- Statement by 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 Entity 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 Entity, the Council is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under the Act. The Council is also responsible for such internal control as the Council determines is necessary to enable the preparation 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 ability of the Entity 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 the Accountable Authority 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
26 September 2019

STATEMENT BY COUNCIL, CHIEF EXECUTIVE OFFICER AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2019 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 25 September 2019	Dr Georgie McClean Acting Chief Executive Officer 25 September 2019	Shomal Parekh Director, Finance and Technology (CFO) 25 September 2019

Statement of Comprehensive Income

for the year ended 30 June 2019

	NOTES	2019 \$000	2018 \$000	Original Budget \$000
NET COST OF SERVICES				
EXPENSES				
Employee benefits	1A	16,687	17,541	19,497
Suppliers	1B	12,456	12,128	11,141
Depreciation and amortisation	4A	1,832	2,132	1,993
Write-down and impairment of assets	1C	-	10	-
TOTAL EXPENSES		30,975	31,811	32,631
Less:				
OWN-SOURCE INCOME				
Own-source revenue				
Sale of goods and rendering of services	2A	8,001	8,975	9,900
Interest on deposits	12(b)	389	129	135
Donation income		7	35	12
Total own-source revenue		8,397	9,139	10,047
Gains				
Net (losses)/gains from sale and disposal of assets	1D	(23)	15	-
TOTAL OWN-SOURCE INCOME		8,374	9,154	10,047
Net cost of services		22,601	22,657	22,584
Revenue from government	2B	22,584	22,683	22,584
Surplus/(Deficit) on continuing operations		(17)	26	-
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation surplus		-	-	-
Total other comprehensive income		-	-	-

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

Budget Variances Commentary

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

Employee benefits: were below budget by \$2,810k (8.6% of Total Expenses) due to engaging more contractors and fewer casual employees to help manage the Average Staffing Level cap, and as a result of lower resourcing requirements stemming from the lower sale of goods and rendering of services, and due to some temporary vacancies.

Suppliers: expenses were higher than budget by \$1,315k (4.0% of Total Expenses) due to engaging more contractors and fewer casual employees to help manage the Average Staffing Level cap.

Sale of goods and rendering of services: was lower than budget by \$1,899k (18.9% of Total Own-Source Income) due to fewer student enrolments, a reduction in short course offerings and ceasing the management of the onsite cafe.

Interest on deposits: was higher than budget by \$254k (2.5% of Total Own-Source Income) due to higher cash balances during the year invested in term deposits.

Statement of Financial Position

as at 30 June 2019

	NOTES	2019 \$000	2018 \$000	Original Budget \$000
ASSETS				
Financial assets				
Cash and cash equivalents	3A	6,560	6,435	6,711
Trade and other receivables	3B	2,833	3,156	4,003
Other financial assets		-	-	156
Total financial assets		9,393	9,591	10,870
Non-financial assets				
Property, plant and equipment	4A	7,100	7,255	7,359
Intangibles	4A	1,367	1,477	1,568
Other non-financial assets	4B	567	521	445
Total non-financial assets		9,034	9,253	9,372
TOTAL ASSETS		18,427	18,844	20,242
LIABILITIES				
Payables				
Suppliers	5	682	924	1,246
Other payables	6	4,143	4,346	4,668
Total payables		4,825	5,270	5,914
Provisions				
Employees	7	2,497	2,452	3,232
Total Provisions		2,497	2,452	3,232
TOTAL LIABILITIES		7,322	7,722	9,146
NET ASSETS		11,105	11,122	11,096
EQUITY				
Reserves		175	175	175
Retained surplus		10,930	10,947	10,921
TOTAL EQUITY		11,105	11,122	11,096

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

Budget Variances Commentary

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

Trade and other receivables: were below budget by \$1,170k (5.8% of Total Assets) due to fewer student enrolments and a reduction in short course offerings.

Suppliers: payables were below budget by \$564k (6.2% of Total Liabilities) due to a reduction in capital expenditure in order to offset reduced revenue.

Other payables: were less than budget by \$525k (5.7% of Total Liabilities) due to fewer student enrolments creating a lower deferred income liability.

Employees: the provision was below budget by \$735k (8.0% of Total Liabilities) primarily due to the departure of some staff with high leave balances and some temporary vacancies.

Statement of Changes in Equity for the year ended 30 June 2019

	Retained earnings		Asset revaluation reserve		TOTAL EQUITY		
	2019 \$000	2018 \$000	2019 \$000	2018 \$000	2019 \$000	2018 \$000	Original Budget \$000
Opening balance	10,947	10,921	175	175	11,122	11,096	11,096
Comprehensive income							
Surplus/(Deficit) for the period	(17)	26	-	-	(17)	26	-
Other comprehensive income	-	-	-	-	-	-	-
Total comprehensive income	(17)	26	-	-	(17)	26	-
Closing balance as at 30 June	10,930	10,947	175	175	11,105	11,122	11,096

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

Budget Variances Commentary

There are no significant variances from budget.

Cash Flow Statement for the year ended 30 June 2019

	NOTES	2019 \$000	2018 \$000	Original Budget \$000
OPERATING ACTIVITIES				
Cash received				
Appropriations		22,584	22,683	22,584
Sale of goods and rendering of services		8,437	8,940	9,629
Interest on deposits		284	150	135
Net GST received		1,240	1,136	1,555
Other		3	97	60
Total cash received		32,548	33,006	33,963
Cash used				
Employees		16,762	18,098	19,471
Suppliers		13,914	13,487	12,438
Total cash used		30,676	31,585	31,909
Net cash from operating activities		1,872	1,421	2,054
INVESTING ACTIVITIES				
Cash received				
Proceeds from sale of property, plant and equipment		-	23	-
Total cash received		-	23	-
Cash used				
Purchase of plant, equipment and computer software		1,747	2,414	2,163
Total cash used		1,747	2,414	2,163
Net cash used by investing activities		(1,747)	(2,391)	(2,163)
FINANCING ACTIVITIES				
Net cash used by financing activities		-	-	-
Net increase/(decrease) in cash held		125	(970)	(109)
Cash at the beginning of the reporting period		6,435	7,405	6,820
Cash at the end of the reporting period		6,560	6,435	6,711

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

Budget Variances Commentary

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

Sale of goods and rendering of services: was less than budget by \$1,192k (3.5% of Total Cash Received on Operating Activities) due to fewer student enrolments, a reduction in short course offerings and ceasing the management of the onsite cafe.

Employees: Cash used was \$2,709k less than budget (8.5% of Total Cash Used on Operating Activities) due to AFTRS' decision to engage more contractors and fewer casual employees during the year and as a result of lower resourcing requirements stemming from the lower sale of goods and rendering of services.

Suppliers: Cash used was \$1,476k higher than budget (4.6% of Total Cash Used on Operating Activities) due to engaging more contractors and fewer casual employees during the year.

Purchase of plant, equipment and computer software: Cash used was \$416k lower than budget (19.2% of Total Cash Used on Investing Activities) due to a reduction in capital expenditure following reduced revenue.

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.

Financial Performance

This section analyses the financial performance for the year ended 30 June 2019.

	2019 \$000	2018 \$000
1. EXPENSES		
1A. Employee benefits		
Wages and salaries	12,340	13,433
Superannuation		
Defined benefit plans	226	361
Defined contribution plans	1,770	1,756
Leave and other benefits	2,051	1,821
Separation and redundancy	300	170
Total employee benefits	16,687	17,541
Accounting policies for employee related expenses are contained in the People and Relationships section.		
1B. Suppliers		
Goods and services supplied		
Consultants and professional fees	345	387
Contractors	2,043	1,574
Stationery	208	150
Repairs and maintenance (non IT related)	284	321
Utilities	425	378
Building services	545	639
Travel	261	575
Marketing	758	852
IT related expenses	1,278	1,168
Other	1,315	1,165
Total goods and services supplied	7,462	7,209
Goods and services are made up of:		
Goods supplied	3,226	3,947
Services rendered	4,236	3,262
Total goods and services	7,462	7,209

	2019 \$000	2018 \$000
Other supplier expenses		
Operating lease rentals to external entities	4,909	4,824
Workers compensation premiums to federal government entities	85	95
Total other supplier expenses	4,994	4,919
Total supplier expenses	12,456	12,128

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 2 possible further terms of 5 years and one possible further term of 3 years, terminating in 2036. Rent is payable monthly and is subject to a CPI review in February each year.

	2019 \$000	2018 \$000
Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:		
Within 1 year	5,641	5,554
Between 1 to 5 years	14,615	19,927
More than 5 years	-	-
Total operating lease commitments	20,256	25,481
1C. Write-down of assets		
Fixed assets written off	-	10
Revaluation decrement	-	-
Total write-down of assets	-	10
1D. Gains and losses from asset disposals		
Equipment		
Proceeds from sale	-	21
Carrying value of assets sold	(23)	(6)
Gains/(losses) from disposal of equipment	(23)	15
Total proceeds from sale	-	21
Total carrying value of assets disposed	(23)	(6)
Total net gains/(losses) from disposal of assets	(23)	15
1E. Surplus (deficit) from café operations		
Income	71	220
Employee benefits	(34)	(132)
Supplier expenses	(65)	(220)
Surplus/(deficit) from café operations	(28)	(132)

2019 2018
\$000 \$000

2. INCOME

2A. Sale of goods and rendering of services

Sale of goods	95	230
Rendering of services	7,906	8,745
Total sale of goods and rendering of services	8,001	8,975

2B. Revenue from Government

Department of Communications and the Arts		
Departmental appropriations*	22,584	22,683
	22,584	22,683

* 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. 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.

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.

2019 2018
\$000 \$000

3. FINANCIAL ASSETS

3A. Cash and cash equivalents

Cash at bank	6,557	6,430
Cash on hand	3	5
Total cash	6,560	6,435

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 12 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 2019 and 30 June 2018.
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 (2018: \$110,000) with the Commonwealth Bank of Australia, with the balance cleared monthly.

	2019 \$000	2018 \$000
3B. Trade and other receivables		
Goods and services receivables	2,648	3,017
Other receivables		
Interest receivable	107	2
GST receivable	78	121
Other sundry receivables	-	16
Total other receivables	185	139
Total trade and other receivables (gross)	2,833	3,156
Less: Impairment allowance for other receivables/(payables)	-	-
Total trade and other receivables (net)	2,833	3,156
All receivables are expected to be recovered in no more than 12 months.		
Trade and other receivables (gross) are aged as follows		
Not overdue	2,833	3,156
Total trade and other receivables (gross)	2,833	3,156
Trade and other receivables (net) expected to be recovered		
No more than 12 months	2,833	3,156
Trade and other receivables (net)	2,833	3,156

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 (2018/19)						
As at 1 July 2018						
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)
Net book value 1 July 2018	4,573	2,658	24	801	676	8,732
Additions by purchase	240	1,005	-	-	345	1,590
Revaluations recognised in other comprehensive income	-	-	-	-	-	-
Revaluations recognised in net cost of services	-	-	-	-	-	-
Depreciation/ amortisation expense	(435)	(933)	(9)	(257)	(198)	(1,832)
Disposals						
Written off	-	-	-	-	-	-
Other disposals	-	(23)	-	-	-	(23)
Net movements during the year	(195)	49	(9)	(257)	147	(265)
Net book value 30 June 2019	4,378	2,707	15	544	823	8,467
Net book value as of 30 June 2019 represented by						
Gross book value	9,052	16,335	51	1,155	2,339	28,932
Accumulated depreciation/ amortisation	(4,674)	(13,628)	(36)	(611)	(1,516)	(20,465)
	4,378	2,707	15	544	823	8,467

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

AFTRS expects to sell or dispose of some minor technology assets within the next 12 months as they get replaced by new assets or due to obsolescence.

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

No significant contractual commitments for the acquisition of leasehold improvements, plant and equipment or intangibles existed at 30 June 2019.

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 industry 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. The current policy is to assess fair values at least every three years.

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:

	2019	2018
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 are 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.

	2019	2018
	\$000	\$000

4B. Other non-financial assets

Prepayments	567	521
Other non-financial assets expected to be recovered		
No more than 12 months	421	381
More than 12 months	146	140
Total other non-financial assets	567	521

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

5. SUPPLIERS

Trade creditors and accruals	682	924
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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.

	2019 \$000	2018 \$000
6. OTHER PAYABLES		
Deferred income	3,309	3,312
Accruals and sundry payables	-	9
Salaries, wages, and superannuation	171	178
Lease incentive – current	185	185
Lease incentive – non current	478	662
	4,143	4,346

All other payables (except for a portion of the 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.

	2019 \$000	2018 \$000
7. EMPLOYEES PROVISIONS		
Annual leave	1,051	1,024
Long service leave	1,446	1,428
Redundancy	-	-
Aggregate employee provisions	2,497	2,452

Accounting Policy

Liabilities for short-term employee benefits (as defined in AASB 119) and termination benefits due within twelve months of the 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 2019. 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 the Director of Finance and Technology. Their remuneration is summarised below.

	2019 \$	2018 \$
Short-term benefits		
Base Salary	785,886	2,022,943
Bonus	47,520	37,270
Other benefits and allowances	-	40
Total short-term benefits	833,406	2,060,253
Superannuation	62,956	182,903
Total post-employment benefits	62,956	182,903
Other long-term benefits:		
Long-service leave	-	20,624
Total other long-term benefits	-	20,624
Termination benefits	-	-
Total key management personnel remuneration	896,362	2,263,780

The total number of key management personnel included in the above table is 11 individuals (2018:19).

In previous years Key Management Personnel comprised the Council, the CEO, and other members of the Managing Executive including the Director of Finance and Technology, Director of Curriculum and Student Registrar, Director of Partnerships and Development, Director of School Resources, Director of Marketing, Director of People and Performance, Head of Indigenous and Head of Strategy and Governance.

In 2018-19 there has been a significant change in the corporate planning process and strategic framework resulting in the CEO and Director of Finance and Technology still meeting the definition of Key Management Personnel, considering their significant budgetary and financial delegations, along with the ability to influence decision making and activity across divisions within AFTRS.

This has resulted in \$1,238,444 being excluded from the total key management personnel remuneration for 2019.

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 DISCLOSURE

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 issued scholarships to students on behalf of the Kenneth Myer Fellowship Trust to the value of \$211,016. The Kenneth Myer Fellowship Trust reimbursed AFTRS \$211,016.

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 2019 was carried out by an independent external valuer which confirmed the reasonableness of the net book values. Adjustments were not deemed necessary.

	2019 \$000	2018 \$000	Fair value measurements at the end of the reporting period
Non-financial assets			
Leasehold Improvements	4,378	4,573	
Plant and Equipment	2,707	2,658	
Motor Vehicles	15	24	
Total non-financial assets subject to regular fair value assessment	7,100	7,255	

12. FINANCIAL INSTRUMENTS

(a) Categories of financial assets and liabilities

		Floating Interest Rate		Fixed Interest Rate Maturing in 1 Year or Less		Non-Interest Bearing		Total	
	Notes	2019 \$000	2018 \$000	2019 \$000	2018 \$000	2019 \$000	2018 \$000	2019 \$000	2018 \$000
Financial Assets									
Cash at bank	3A	2,338	430	4,219	6,000	-	-	6,557	6,430
Cash on hand	3A	-	-	-	-	3	5	3	5
Loans and receivables									
Receivables for goods and services	3B*	-	-	-	-	2,648	3,017	2,648	3,017
Other receivables	3B*	-	-	-	-	107	18	107	18
Total		2,338	430	4,219	6,000	2,758	3,040	9,315	9,470
Carrying amount of financial assets		2,338	430	4,219	6,000	2,758	3,040	9,315	9,470
Financial Liabilities									
At amortised cost:									
Trade creditors	5	-	-	-	-	682	924	682	924
Other payables	6	-	-	-	-	171	187	171	187
Total		-	-	-	-	853	1,111	853	1,111
Carrying amount of financial liabilities		-	-	-	-	853	1,111	853	1,111

* After excluding GST and impairment allowance

(b) Net income from financial assets/liabilities

	2019 \$000	2018 \$000
Interest income from bank deposits	389	129
Net income from financial assets and liabilities	389	129

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.

(c) Categories of Financial Instruments

	2019 \$000	2018 \$000
Financial Assets under AASB 139		
Held-to-maturity investments		
Cash at bank		6,430
Cash on hand		5
Total held-to-maturity investments		6,435
Loans and receivables		
Receivables for goods and services		3,017
Other receivables		18
Total loans and receivables		3,035
Financial Assets under AASB 9		
Financial assets at amortised cost		
Cash at bank	6,557	
Cash on hand	3	
Receivables for goods and services	2,648	
Other receivables	107	
Total financial assets at amortised cost	9,315	
Total financial assets	9,315	9,470
Financial Liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	682	924
Other payables	171	187
Total financial liabilities measured at amortised cost	682	924
Total financial liabilities	682	924

Classification of financial assets on the date of initial application of AASB 9.

	Note	AASB 139 original classification	AASB 9 new classification	AASB 139 carrying amount at 1 July 2018 \$000	AASB 9 carrying amount at 1 July 2018 \$000
Financial assets class					
Cash and Cash Equivalents	3A	Held-to-maturity	Amortised Cost	6,435	6,435
Trade receivables	3B	Held-to-maturity	Amortised Cost	3,035	3,035
Total financial assets				9,470	9,470

Reconciliation of carrying amounts of financial assets on the date of initial application of AASB 9.

	AASB 139 carrying amount at 30 June 2018 \$000	Reclassification \$000	Remeasurement \$000	AASB 9 carrying amount at 1 July 2018 \$000
Financial assets at amortised cost				
Held to maturity				
Cash at bank	6,430	-	-	6,430
Cash on hand	5			5
Loans and receivables				
Receivables for goods and services	3,017	-	-	3,017
Other receivables	18			18
Total amortised cost	9,470	-	-	9,470

Accounting Policy

Financial assets

With the implementation of AASB 9 Financial Instruments for the first time in 2019, the entity classifies its financial assets in the following categories:

- financial assets at fair value through profit or loss;
- financial assets at fair value through other comprehensive income; and
- financial assets measured at amortised cost.

The classification depends on both the entity's business model for managing the financial assets and contractual cash flow characteristics at the time of initial recognition. Financial assets are recognised when the entity becomes a party to the contract and, as a consequence, has a legal right to receive or a legal obligation to pay cash and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred upon trade date.

Comparatives have not been restated on initial application.

Financial Assets at Amortised Cost

Financial assets included in this category need to meet two criteria:

- the financial asset is held in order to collect the contractual cash flows; and
- the cash flows are solely payments of principal and interest (SPPI) on the principal outstanding amount.

Amortised cost is determined using the effective interest method.

Effective Interest Method

Income is recognised on an effective interest rate basis for financial assets that are recognised at amortised cost.

Financial Assets at Fair Value Through Other Comprehensive Income (FVOCI)

Financial assets measured at fair value through other comprehensive income are held with the objective of both collecting contractual cash flows and selling the financial assets and the cash flows meet the SPPI test.

Any gains or losses as a result of fair value measurement or the recognition of an impairment loss allowance is recognised in other comprehensive income.

Financial Assets at Fair Value Through Profit or Loss (FVTPL)

Financial assets are classified as financial assets at fair value through profit or loss where the financial assets either doesn't meet the criteria of financial assets held at amortised cost or at FVOCI (i.e. mandatorily held at FVTPL) or may be designated.

Financial assets at FVTPL are stated at fair value, with any resultant gain or loss recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest earned on the financial asset.

Impairment of Financial Assets

Financial assets are assessed for impairment at the end of each reporting period based on Expected Credit Losses, using the general approach which measures the loss allowance based on an amount equal to lifetime expected credit losses where risk has significantly increased, or an amount equal to 12-month expected credit losses if risk has not increased.

The simplified approach for trade, contract and lease receivables is used. This approach always measures the loss allowance as the amount equal to the lifetime expected credit losses.

A write-off constitutes a derecognition event where the write-off directly reduces the gross carrying amount of the financial asset.

Financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. Financial liabilities are recognised and derecognised upon 'trade date'.

Financial Liabilities at Fair Value Through Profit or Loss

Financial liabilities at fair value through profit or loss are initially measured at fair value. Subsequent fair value adjustments are recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest paid on the financial liability.

Financial Liabilities at Amortised Cost

Financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective interest basis.

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

Other Information

13. AGGREGATE ASSETS AND LIABILITIES

	2019 \$000	2018 \$000
Assets expected to be recovered in:		
No more than 12 months	11,469	10,140
More than 12 months	6,958	8,704
Total assets	18,427	18,844
Liabilities expected to be settled in:		
No more than 12 months	5,542	5,724
More than 12 months	1,780	1,998
Total liabilities	7,322	7,722

14. 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 invested with the Australian Communities Foundation. In the previous year the trust funds were in unit trusts managed by Mutual Trust at the discretion of the AFTRS Council

	2019 \$000	2018 \$000
Trust funds		
Fund opening balance	1,671	1,953
Donations, dividends and distributions received	-	96
Interest received	11	1
Increase / (decrease) in value of investment	392	(174)
Imputation refund received	-	35
Scholarships paid	(211)	(240)
Fund closing balance	1,863	1,671
Represented by :		
Cash	2	79
MF Charities Equities Fund	-	1,592
Australian Communities Foundation	1,861	-
Total funds	1,863	1,671

END OF AUDITED FINANCIAL STATEMENTS

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 deficit of \$17,000 for the 2018–19 financial year. The reason for the deficit is due to the re-statement of long service leave balances, which were impacted by the reduced bond rate. The total revenue received was \$30,958,000. The balance of \$8,374,000 was generated through AFTRS' activities, and mainly comprised student fees. Award Courses produced \$5,737,000 with \$2,099,000 generated by the Open Program (Engagement Division), which provides short courses to industry, corporate groups and schools. Other revenue sources such as interest, cafe operations and royalties produced the remaining \$538,000.

AFTRS' operating expenditure totalled \$30,975,000. This included \$16,687,000 for employee benefits, \$12,456,000 for supplier expenses and \$1,832,000 for depreciation and amortisation.

AFTRS reviewed its asset fair values as at 30 June 2019. There were no material differences between fair value and book value and no revaluation was required.

External Audit

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

Internal Audit

The Contract between AFTRS and Deloitte Touche Tohmatsu to provide and independent internal audit services, expired in June 2018. Prior to its expiry, AFTRS initiated a procurement exercise, returning to market seeking to engage a new internal audit provider. Due to the uninterrupted tenure of the incumbent provider and with consideration to best practice, AFTRS did not invite Deloitte Touche Tohmatsu to submit a quote for services.

Due to the additional strengths in relevant areas of expertise, AFTRS awarded the Contract for internal audit services to KPMG for a period of three years, commencing 1 August 2018.

Internal Audit is administratively responsible to the Director of 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. While the plan is reviewed annually, FARM re-evaluates the plan at each FARM meeting with consideration to conditions within the School.

During the 2018–19 period, the audits conducted were:

- In November 2018, KPMG undertook the first internal audit for the period – Risk Management. The approach undertaken was a Sprint review. Sprint reviews are workshop-style reviews where Internal Audit and Management (and any other relevant stakeholders as needed) come together to discuss and agree any improvements that may be required to key policies, procedures or frameworks and ‘co-develop’ a practical action plan to implement these. It concentrated on the effectiveness of the key risk management activities within the School. The findings summary provides an ‘unrated’ summary report; however, it described the School as a ‘Risk Aware’ organisation. As the risk management continues to mature within the School, work is being done to make these activities more dynamic, targeted and a useful management tool for strategic decision-making.
- In February 2019, a Fullscope, Cyber Security internal audit was completed after having performed a cyber maturity assessment. The internal audit incorporated a review of the design of cyber security controls and defence mechanisms to prevent security breaches and data loss. The audit findings provided three Priority 2 requiring Executive Management attention and two Priority 3 requiring Management action.
- In June 2019, KPMG performed a Sprint internal audit of AFTRS’ Business Continuity Management (BCM). At this time, KPMG performed desktop reviews of key BCM documentation, held consultations with relevant AFTRS stakeholders and facilitated a workshop for improvement recommendations. The finding noted that the overall current BCM is comparable to other organisation of similar size and complexity. The recommendations noted work completed to date by the School on key policies and procedures supporting a strong BCM and provided AFTRS with actions that would enhance the School’s approach to BCM.

Risk Management

AFTRS’ Risk Management Framework is overseen by the Finance Audit and Risk Management Committee. It demonstrates how governance, policies, processes, review and consultation work together to meet the requirements of the PGPA Act 2013 and promote a well-informed decision-making framework.

AFTRS’ risk tolerance, as set out in the Business Risk Register, is informed by AFTRS’ Administrative Orders, and the Financial and Human Resource Delegations. Any risk at a high or significant level is escalated to the CEO and reported to the Finance Audit and Risk Management Committee. The Business Risk Register is reviewed monthly by AFTRS Executive team to take into account changes to the Schools’ risk environment and to relevant strategies, goals and endeavours.

Claims and Losses

There were no major losses during the year ending 30 June 2019.

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 plan.

Competitive Tendering and Expressions of Interest

The AFTRS’ Administrative Orders require 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 \$350,000 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 2018–19, AFTRS sought written quotes and/or tenders for the following services (over \$100,000):

- Cleaning
- Electricity
- Security
- Painting
- Carpeting.

Consultancy Services

AFTRS engages consultants with specialist skills to help with defined projects. During the reporting period the School entered into 27 specialist consultancies, involving expenditure of \$345,000. Three consultancies had a value exceeding \$20,000.

Consultancy	Service provided	Amount
Audiocraft Pty Ltd	Lumina Podcasts	40,000.00
Elton Consulting Group Pty Ltd	Analysis on student housing needs	24,950.00
Pasco Publishing Pty Ltd	Elder in Residence, Bruce Pascoe	24,500.00

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.

The building (12,964m²) features specialist screen and radio teaching and production facilities. The cost of leasing, outgoings and other property costs for 2018–19 totalled \$4,909,000.

3 2018 AFTRS Graduates

Advanced Diploma in 3D Animation and Visual Effects

James Aston
Ming Bong
Dominique Gaultier
Tristan Jensen
Andrew Lawes
Blake Murphie
Joshua Rees
James Turnbull

Advanced Diploma in Production Sound

Cameron Brooks
Robert Kelly
Troy Murphie
Cy Norman

Advanced Diploma in Radio Essentials

Alison Aitken
Matthew Brokenbrough
Amelia Drew
Samuel Glissan
Robyn Harms
Madeline Ibrahim
Nathan Michail
Marcus Nomikos
Michelle Powell
Daniel Rosenberg
Andrew Rothwell
ZaSchroedl
Luke Stanley
Adam Staples
Talecia Vescio
Maree Walk

Advanced Diploma in Screenwriting: Feature Film

Tamika Bowditch-Clarke
Sarah Brock
Oscar Cavagnola
Anna Dadic
Sarah Doreen
James Dubay
Scott English
Brigitte Haviland
Dow Hogan
Shontell Leah Ketchell
Aislinn Lowe
Zoe McDonagh
Delaware North-Cavanaugh
Anna O'Connor

Advanced Diploma in Screenwriting: Series Television

Siobhan Barrett-Brown
Carol Bott
Sharon Corso
Gerard Dewhurst
Jaclyn Dyball
Andrew Emmerson
Charlie Falkner
Thomas Green
Adam Hadley
Tricia Ingham
Kane Jacobs
Erin Lewis
Jacinta Marshall
Michele McLoughlin-Wilden
Joel Noble

Advanced Diploma in Script Editing and Development

Bridget Callow
Hannah Darkling
Bruce Davie
Harry Frankel
Stacey Jensen
Nicholas Linehan
Gregory Moran
Kimberley Ramsay
Chelsea Thistlewaite
Irma Woods

Bachelor of Arts Screen: Production

Benjamin Anderson
Christine Anderson
Aaron Armstrong
Naysan Baghai
Jamison Blood
Adam Boys
Jack Clark
Kimberly Clarke
Tomer Cohen
Simon Croker
Brayden Davies
Didi de Graaf
Andreas Dominguez
Tahira Donohoe-Bales
Oliver Ellis
Erin Friedman
Kane Gaundar
Olivia Gillan
Jessica Gosling

Benjamin O'Brien
Jackson Williams

Timothy Graham
William Hadinata
Andrew Hall
Alex Hancock
Molly Hanrahan
Matthew Hill
Shannon Hurst
Scott Irwin
Aidan Jessup
Lev Jutsen
Nathaniel Kelly
Tamatea Kohu
Scott Koppelhuber
Benjamin Lannon
Joshua Lee
Oliver Levi-Malouf
Nicola Macindoe
Rachel Mackey
Jordan Mansfield
Karen Masters
Jessica McDonald
Kyle McDonnell
Eden McFarlane
Elijah McKeogh
Gabriel Medina-Blackman
Timothy Miller
Alyssa Montgomery
Rishi Montgomery
Woodward
Amie Moynihan
Alexandra Muir
Jordan Mutton
Sidney Norris
Nicholas Parker
Shane Parsons
Michael Puglisi
Jeremiah Puni
Nivetha Ramkumar
Oliver Ritchie
Bokmakierie Robertson
Angus Roche

Karl Salter
Eirena Sapounas
Erin Sayers
Teiger Sceats
Harrison Sharp
Ryan Simpson
Byron Smith
Jack Stephens
Zak Stevens
Sacha Vivian-Riding
Robert Walcott
Holly Warner
Alexander Warren
James Weir
Zoe-Rose Werle
Daniel White
Rowan Yeomans
Patrick Zoerner

Graduate Certificate Screen: Cinematography

James Anderson
Camille Baldassari
James Barahanos
David Knight
Gokul Chand
Mandalapu
Julian Panetta
Jacob Pattinson
Leah Pellinkhof
Joel Rasmussen
Francesco Sansoni
James Ward-Miller

Graduate Certificate Screen: Creative Producing

Tsu Shan
Chambers
John Chaplin
Jacqueline Kerwick
Ian Watson

Sleena Wilson
Susannah Wolff

Graduate Certificate Screen: Directing

Micha Bartlett
Robert Carnemolla
Blake Clemesha
Christopher Cosgrove
Craig Foster
Michael Karagiannakis
Charlton Lansley
James Lee
Millicent Malcolm
Jacob Melamed
Rosanna Scarcella
Rowena Vilar
Catherine Williams

Graduate Certificate Screen: Documentary

Rory Brennan
Dina El Saed
Rebekah Hatfield
Julia Landrey
Benjamin Nunney
Margaret Whitehouse
Ruo Lan Zhou

Graduate Certificate Screen: Editing

Gavin Davis
Sam Grammer
Rathai Manivannan
Ondine Morice-Pearce
Cong Hien Tran
Jarrod Young

Graduate Certificate Screen: Music

Luke Bertoz
Daniel Bunting
Nicholas Henderson
Bronte Horder
Hamish Mackenzie
Emma Murphy
Jenna Pratt

Graduate Certificate Screen: Screenwriting

Octavia Barron
Martin Liam Carroll
Michael Di Biasi
Jasper Garner
Gore Matthew Heffernan
Alana Hicks
Amelia Joscelyne
Georgina Ley
Lachlan Marks
Michail Mathioudakis
Grace O'Neill
Nicholas Radinoff
Alice Williams

Graduate Diploma in Radio

Jerome Comisari
Maria Dimitrakas
Katherine Fleming
Jake Harvey
Claudia Hirst
Dean Johnston
Grant Maling
Leah Porges
Dylan Saville
Jack Schmidt
Damon Sutton

Pariya Taherzadeh
Julian Virgona

Master of Arts Screen

Harriet Archibald
Shannon Ashlyn
Emma Bourke
Lauren Clair
Alexander Danta
Stephanie Day
Timothy Guthrie
Allister Haire
Eero Heinonen
Jessie Hildebrand
Michaela Holmes
Imogen Hopper
Joshua Lee
Melissa Lee Speyer
Laura Anna Lucas
Stuart Melvey
Nathan Mewett
Oliver Miller
Melanie Morningstar
Timothy O'Connor
Lauren Rouse
David Tran
Samuel Van Grinsven
Brent Williams
James Woods
Ryan Woods

Master of Arts Screen: Business and Leadership

Angela Bates
Lucas Conway
Bryan Fisher
Marissa McDowell
Orion Mitchell
Daniel Punton
Nathan Sauer

4 Public Programs

Open Days and Tasters

Open Day

Saturday 11 August 2018

Postgraduate Info Evening

Wednesday 29 August 2018

Industry Certificates Taster Evening

Tuesday 30 October 2018

Jane Macaulay (Director of Production, Endemol Shine); Julia Gretton-Roberts (Production Supervisor, Nine Entertainment); Jimmy Foggo (Head of Development,

Eureka Productions); Tara Palmer (Post-Production, Network Seven); Tim Hawkins (freelance Director of Photography); and lecturers Kate Ayrton, Julie Kalceff and Jess Milne

Tuesday 30 April 2019

Wendy Gray (AFTRS Head of Industry); lecturers Kate Manning (Production Management – TV Unscripted), Kate Ayrton (Digital Producer), Josh Butt (Content Creation), Gareth Tillson (Content Creation), Max Chen (Production Accounting), Lucia Vorst (Production Accounting)

Events, Conferences, and Festivals

8 From 8

4 July 2018

Russel Howcroft (AFRS Chair); Senator the Honourable. Mitch Fifield (Minister for Communications and the Arts); Lynette Wallworth (New South Wales); Rolf de Heer (Tasmania); Celia Tait (Western Australia); Daley Pearson (Queensland); RackaRacka: Danny and Michael Philippou (South Australia); Trisha Morton-Thomas (Northern Territory); Mia Wasikowska (Australian Capital Territory) and Tony Ayres (Victoria)

NFSA and AFTRS present Brian Trenchard-Smith

24 July 2018

Brian Trenchard-Smith and Alexei Toupoulous (Moderator of Q&A)

SPA Generate

26 July 2018

Elle Curran and Owen Johnston (SPA); Shaun Miller (Entertainment Lawyer);

Michele McDonald, Nerida Moore, Lee Naimo, Tessa Sloane, Sally Caplan and Lisa Duff (Screen Australia); Jill Hewitt (Moneypenny); Dan Read and Anni Browning (Film Finances); Taylor Litton-Strain (Producer); Abi Tabone (Producer); Susan Schmidt (Mint Pictures); Leo Faber (BADFAITH); Neil Peplow (AFTRS CEO); Sally O'Donoghue (ABC iview); Chris Irvine (SBS); Carmel Creswell (Count Out Load); Kieran Cato (Cato Logistics/Honeywagons Location Services); Chris Chow (Chow Creative Lawyers); Joe Lo Surdo and Eleanor Laurie (SURA Insurance); and Max Dalton (Fulcrum Media Finance)

Screen Makers Conference: Panel session

27–28 July 2018

Rowan Woods (AFTRS Head of Directing); Roland Gallois (AFTRS Head of Editing); Michelle Law (author and actor); Julie Byrne (Triptych Pictures); Sarah Lancaster (SAFC Production and Development Executive); and Taylor Litton-Strain (AFTRS alumna)

National Press Club Address: The Creative Economy Deficit

15 August 2018

Russel Howcroft (AFTRS Chair)

NFSA and AFTRS present Digital Directions

23 August 2018

Tony Ageh (Chief Digital Officer New York Public Library); Neil Peplow (AFTRS CEO), Professor Deb Verhoeven (Associate Dean of Engagement and Innovation UTS); Meg Labrum (NFSA General Manager Access and Collections, and moderator)

CineFest Oz Panel Session: The Business of Screenwriting

24 August 2018

Pieter Aquilia (AFTRS Head of Screenwriting); Peter Herbert (AFTRS Head of Screen Business); Nathan Mewett (filmmaker); and Maziar Lahooti (AFTRS student and alumni)

Lebanese Film Festival Screenings at AFTRS

26 August 2018

Persian Film Festival Screenings at AFTRS

1–2 September 2018

Panelists: Dr Michelle Langford, Dr Afshin Forghani, Elham Naeef and Dr Hadi Nojournian

AFTRS Taster Session: Designing World Workshop

8 September 2018

Igor Nay (AFTRS Head of Design); Maija Howe (AFTRS Senior Lecturer Creative Practice); Stephen Murphy (AFTRS Head of Sound); Nell Greenwood (AFTRS Course Leader Masters); and Kim Batterham (AFTRS Head of Cinematography)

ASSG Screenings

8–9 September 2018

Musings Screening and Panel Session

24 September

Bina Bhattacharya (Writer/Director); Dr Timothy Laurie; and Paul Nunes

Special Screening: The Deer Hunter

14 October 2018

Parliamentary Screenings: AFTRS Showcase

16 October 2018

Russel Howcroft (AFTRS Chair); Neil Peplow (AFTRS CEO); Carole Campbell and Peter Tonagh (AFTRS Council Members); Georgie McClean (AFTRS Head of Corporate Strategy and Governance); Kerinne Jenkins, Peter Duncan and Warwick Young (AFTRS alumni)

Sony Event: Falling in Reverse

23 October 2018

Jonathan Key (Creative Director); William Suen (Director); and Benjamin Powell (Cinematographer)

ReFrame 2018

7 November 2018

Tea Uglow (Creative Director of Google Creative Lab); Ben Sand (CEO of The Teleporter); Luke Briscoe (NITV and IndigiLab); Claire Evans (Grumpy Sailor); Tristonne Forbes (Pathwize); Tim Parsons (X-Lab); Tash Tan (S1T2); and Fenella Kernebone (Radio and TV presenter and TEDxSydney)

Screen Forever Conference

20–22 November 2018

Wendy Gray (AFTRS Head of Industry Programs and Moderator); Peter Drinkwater (CEO Screen Audience Research Australia); Tarra Van (Amerongen Group Director: Fjord Design and Innovation); Paul Wiegard, (Managing Director of Madman Entertainment); Grace Feng; Steven Arriagada; Chloe Black; Georgie McClean (AFTRS Head of Corporate Strategy and Governance); and Christina Alvarez (AFTRS Engagement Manager)

Anne Deveson Research Centre Launch Event

22 November 2018

Jack Heath (CEO SANE Australia); Margaret O'Donnell AO (Chair SANE Australia); The Honourable Dame Quentin Bryce AD CVO; Dr Michelle Blanchard (Director of ADRC and Deputy CEO, SANE Australia); Simon Freeman (CEO Paul Ramsay Foundation); and Janet Meagher AM (SANE Australia and ADRC Patron)

Alumni Reunion and 45th Birthday

29 November 2018

Neil Peplow (AFTRS CEO); AFTRS alumni: Kriv Stenders, Jocelyn Moorhouse, Liza Harvey, Peter Duncan (Vedrana Music) and Vanessa Gazy.

AACTA Meet the Nominees:

The Sweet Spot

4 December 2018

Jeffrey Walker (Director); Greg Waters (Writer); Joanna Werner (Producer); Louise Smith (Producer); Warwick Thornton (Director); Ben Howling (Director); Yolanda Ramke (Director/Writer); Kristina Ceyton (Producer); and Kingston Anderson (ADG and moderator).

Screen Industry Forum:

Raising Films Australia

6 December 2018

Monica Davidson (Creative Plus Business); Megan Riakos (WIFT Australia); Jocelyn Moorhouse (Writer, Director and Producer); Professor Deb Verhoeven (UTS); Dr Sheree Gregory (Western Sydney University); Emma Walsh (Parents At Work); Janin Bredehoeft (Workplace Gender Equality Agency); Tania Teague (Carers NSW); Sally Regan (Create NSW); Michele McDonald (Screen Australia); and Courtney Gibson (South Australian Film Corporation)

AGSC Special Screening and Q&A

13 December 2018

Bruce Beresford (Director/Writer) and composer Christopher Gordon

Black Talk: Little J & Big Cuz

25 February 2019

Travis Cardona (AFTRS, host); Kyas Sherriff (AFTRS, facilitator); Panel: Erica Glynn, Ned Lander, Tony Thorne, and Dot West

Apple Accessibility Ambassador Program

26 February 2019

Neil Peplow (AFTRS, CEO); Jessica Grauds (Apple Pty Ltd); David Woodbridge (Vision Australia); Michael Harrison (NSW Dept of Education); Craig Smith (Aspect Autism School); Mike Tozer (Xceptional); Steven Ralph (Bayer Australia); Greg Alchin (All Equal); and a special presentation and live demonstration from Christopher Hills and Garry Hills (Switched on Video Editing)

Two Hands on 35mm print

28 March 2019

72andSunny and AFTRS, in association with the NFSA

Compassion in Fashion Award Nights

8 April 2019

Sherman Centre for Culture and Ideas (SCCI) and AFTRS

Graduate Showcase

9 April 2019

2018 BA and MA Graduates and Industry Guests

APDG Screening: Picnic at Hanging Rock

10 May 2019

Igor Nay (AFTRS, Head of Production Design); Fiona Donovan (ADPG); and Jo Ford (Production Designer)

TEDxSydney Film Night

14 May 2019

Georgie McClean (AFTRS); TEDxSydney speakers included: Remo Giuffrè (Founder/Licensee); Fenella Kernebone (Head of Curation); Kirsty de Garis (Deputy Head of Curation); and Fraser Orford (Curator)

Audiocraft Podcast Festival

1 June 2019

Event had over 50 speakers across event

Skip Ahead – webseries launch

13 June 2019

Speakers included: Georgie McClean (AFTRS); Graeme Mason (Screen Australia); Michael Cooley (Google Australia); Creatives: Greta Lee Jackson; Sarah Bishop; Adele Vuko; Michael Shanks; Nick Colla; Christiaan Van Vuuren; Connor Van Vuuren; Nick Boshier; Bridget Callow-Wright; Abi Tabone; and Matt Okine (MC)

TV Talks

TV Talks: Agents for Good

3 July 2018

Panel: Kathryn Fleming (CEO, The Fleming Agency); Kat Dale (Agent, Century Management); Monica Keightley (Manager/Agent, MKM); and Jean Mostyn (Agent, Yellow Creative)
MC: Andrew Garrick

TV Talks: Just the Factuals

7 August 2018

Panel: Steve Bibb (Head of Factual, ABC); Sarah Thornton (EP Factual, Network Ten); and Andrew Farrell (Head of Factual, CJZ)
MC: Andrew Garrick

ASPERA Conference 2019

Making, Learning, Thinking: Screen and Broadcast Education and Research

17–18 June 2019

ASPERA represents higher education providers teaching screen-based production courses. 80+ attendees from screen and broadcast schools across Australia. Keynotes from: Uncle Bruce Pascoe and Sue Maslin AO

AWG presents: Getting it Right

22 June 2019

Melissa Lee Speyer; Elena Terol Sabino; Grant Blashki; Mary Rachel Brown; Glen Dolman; and Nicholas Verso

Alumni Film Club

26 June 2019

Erica Glynn (Blackfella Films)

TV Talks: Competing in a Global Market

4 September 2018

Panel: Jo Porter (Director of Drama, Fremantle Media); Kylie Du Fresne (Producer and Partner, Goalpost Pictures); Michael Tear (CEO, Wildbear Entertainment); Chris Hilton (CEO and Executive Producer, Essential Media)
MC: Anita Jacoby

TV Talks: From Browser to Broadcast

2 October 2018

Panel: Ainslie Clouston (Writer/Director/Actor); Julie Kalceff (Producer/Writer/Director); Monica Zanetti (Screenwriter); and Craig Anderson (Producer/Director)
MC: Andrew Garrick

TV Talks: 2019 and Beyond

13 November 2018

Panel: David Mott, (CEO and Managing Director, ITV Studios); Josie Mason-Campbell (Head of Entertainment and Factual, ABC); Megan Brownlow, (National Industry Leader Telecommunications, Media and Technology (TMT), PwC); Michael Brooks (Managing Director, Warner Bros Australia); and Nick Murray (Managing Director and Co-founder, CJZ)
MC: Andrew Garrick

TV Talks: Drama in the Age of Streaming

5 February 2019

Panel: Penny Chapman (Producer, Matchbox Pictures); Ian Collie (CEO, Easy Tiger); Jo Rooney (Co-head Drama, Nine Network); and Greer Simpkin (Producer and Head of Television, Bunya Productions)
MC: Andrew Garrick

TV Talks: Insight and Outlook

5 March 2019

In conversation: Anita Jacoby (Producer) and Jenny Brockie (SBS)

TV Talks: Kids TV – New Directions

2 April 2019

Panel: Libbie Doherty (Acting Head of Children's Content, ABC); Justine Flynn (Producer, The Unlisted); Virginie Laverdure (Actor, The Unlisted); Mary-Ellen Mullane (Senior Commissioning Editor, NITV); and Catherine Nebaur (Head of Kids and Scripted, Northern Pictures)
MC: Andrew Garrick

TV Talks: The Latest from MIP

7 May 2019

Panel: Christiaan Van Vuuren (Producer/Writer/Actor); David Mott (CEO ITV Studios); Evan Maloney (Development Manager, Screen Tasmania); Jessica Ellis (Head Content Sales and Distribution, ABC Commercial); and Natalie Apostolou (Mipcom Consultant, Reed Midem)
MC: Andrew Garrick

TV Talks: Keeping it Original

4 June 2019

Panel: Angie Fielder (Producer, Aquarius Films); Michael Lucas (Writer/EP); and Vincent Sheehan (Producer, Porchlight Films)
MC: Andrew Garrick

OzDox: The Australian Documentary Forum presented by Australian Directors Guild

AFTRS Main Theatre and streamed.

- Wednesday 11 July 2018
- Wednesday 19 September 2018

- Wednesday 14 November 2018
- Wednesday 13 February 2019
- Wednesday 13 March 2019
- Wednesday 8 May 2019

Australian Screen Editors movie night

AFTRS Main Theatre.

- Thursday 19 July 2018
- Thursday 25 October 2018

- Thursday 22 November 2018
- Wednesday 16 January 2019

5 Industry Guilds and Associations, Festivals, Conferences and Partnerships

- 72andSunny
- ABC OzPods Conference (Radio)
- ABC Indigenous Unit
- ABC iview
- Antenna Film Festival
- Artology
- ASPERA Conference
- 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 the 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
- Campbelltown Arts Centre
- 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
- Grumpy Sailor
- Indigenous Remote Communications Association (IRCA)
- Information & Cultural Exchange (ICE)
- Jumbunna
- Lebanese Film Festival
- MediaRing
- NAIDOC
- National Archives of Australia
- National Film and Sound Archive of Australia
- National Ethnic and Multicultural Broadcasters Council (NEMBC) Conference – Canberra (Radio)
- National Maritime Museum
- NITV
- OzDox
- Radiodays Europe – Vienna (Radio)
- Screen Australia
- Screen Australia Indigenous Unit
- Screen Canberra
- Screen Makers Conference – Media Resource Centre
- Screen Producers Australia (SPA)
- Screen Forever Conference
- Screen Tasmania
- Screen Territory
- Screenwave International Film Festival
- Screen Queensland
- Screenworks
- Sherman Centre for Culture and Ideas (SCCI)
- Sydney Film Festival

- Tropfest
- UNSW ASPIRE
- Wide Angle
- Women in Film and Television (WIFT)
- World Radio Awards – New York Festival (Radio)
- VICE
- Victorian Multicultural Commission
- Virgin Australia
- YABUN Festival
- YouTube

6 Industry Use of AFTRS' Facilities

- Film Fatales Sydney Chapter: monthly meeting, 2 July 2018
- AFTRS alumni Warwick Young: script development for feature project with AFTRS Masters student Ebran Edwards, 2 July – 7 August 2018
- Lee Whitmore: industry screening of *Sohrab and Rustum*, 5 July 2018
- Spectre Studios VR Company: VR demonstration showing *Nekromancer* VR experience to eOne and AFTRS students, 6 July 2018
- Dreamgenie: test screening of *The Merger* feature film, 17 July 2018
- Australian Directors Guild: OzDox Committee Meeting, 18 July 2018
- AFTRS alumni Reece Jones: industry screening of *Little Sista* web series, 20 July 2018
- AFTRS alumni Taylor Litton-Strain: cast read of *Jade of Death*, 22 July 2018
- Firelight Productions and AFTRS alumni Marcus Gillezeau: audience test screening of *The Living Universe* feature documentary, 26 July 2018
- AFTRS alumni Cyna Strachan: short film rehearsal, 27 July 2018
- Screen Producers Australia: PwC briefing, 1 August 2018
- Trackdown: Australian feature *Hotel Mumbai* investor screenings, 2 and 13 August 2018
- Australian Screen Editors Guild: Mystery Road Masterclass with Deb Peart ASE, 2 August 2018
- AFTRS alumni Imogen McCluskey: private screening of AFTRS alumni debut feature *Suburban Wildlife*, 6 August 2018
- Film Fatales Sydney Chapter: monthly meeting, 6 August 2018
- Australian Screen Sound Guild: Committee meeting, 6 August 2018
- Australian Radio Network: Executive meeting, 9 August 2018
- Blue Tongue Films: Offline edit screening and file checks *Judy and Punch*, 15–16 August 2018
- AFTRS alumni Sharon Abela: private screening of self-funded short film *Option X*, 16 August 2018
- AFTRS Student David Hoey: private screening of *Dave and Theo* web series, non-AFTRS project, 18 August 2018
- Eastside Radio: presenter workshop, 18 August 2018
- Hannah Hilliard: pre-production meeting for new feature film produced by Kristian Moliere, 22 August 2018
- Sydney Theatre Company: meeting, 28 August 2018
- Bridget Ikin: test of restoration of *Look Both Ways*, 30 August 2018
- Steve Arnold: screening lens tests for Australian feature in pre-production, 30 August 2018
- Australian Screen Sound Guild: Committee meeting, 3 September 2018
- Australian Screen Sound Guild: awards judging screenings, 8–9 September 2018
- Goalpost Pictures and AFTRS alumni Liam Heyen: pre-picture lock screening of *Top End Wedding*, 11 September 2018
- Wild Child Productions with AFTRS alumni Melissa Anastasi and Katie Amos: feature film development session for *Bluebird*, 12 September 2018
- National Film and Sound Archive: DCP test of restoration of *Sunday Too Far Away*, 13 September 2018
- Wild Child Productions with AFTRS alumni Melissa Anastasi and Katie Amos: short film auditions, 16 and 22 September 2018
- Nadi Sha and AFTRS alumni: short film private screening *KinShip*, 17 September 2018
- AFTRS alumni Brendan Young: launch screening of film *The Widow*, 18 September 2018
- Pat Fiske: memorial event for cinematographer and filmmaker Michael Edols, 25 September 2018
- AFI and AACTA: AACTA Awards VFX Bake-off, 4 October 2018
- AACTA: AACTA Mini Australian Documentary Festival, 5–7 October 2018
- Australian Screen Sound Guild: Committee meeting, 8 October 2018
- AFTRS alumni Bebi Zekirovski: industry screening of short film *Letters*, 8 October 2018
- Film Fatales Sydney Chapter: monthly meeting, 8 October 2018
- AFTRS alumni Melissa Anastasi: auditions for *Chlorine*, 14 October 2018
- Wild Child Productions with AFTRS alumni Melissa Anastasi and Katie Amos: feature film development session for *Bluebird*, 10 and 17 October 2018
- Peter Duncan: script read-through for new project, 10 and 11 October 2018
- Blue Cat Pictures: industry screening for AACTA International Jury, *Girl*, 13 October 2018
- AFTRS alumni Cecilia Ritchie: writers workshop for project *The Baby Commune*, 15–17 October 2018
- AFTRS alumni Sam Zubrycki: rough cut screening of new feature documentary *Migulito*, 16 October 2018
- Grow Yourself Up: DCP check of new documentary *Waiting*, 16 October 2018
- Blue Cat Pictures: industry screening for AACTA International Jury, *Beautiful Boy*, 20 October 2018
- AFTRS alumni and David Hardy: private screening of Australian independent feature *A Silent Agreement*, 26 October 2018
- Wild Child Productions with AFTRS alumni Melissa Anastasi and Katie Amos: feature film development session for *Bluebird*, 27 and 30 October 2018
- Synchronicity Films: TV series script development, *The Cry*, 29–30 October 2018
- Blue Cat Pictures: industry screening for AACTA International Jury, *Buster Scruggs*, 4 November 2018
- Film Fatales Sydney Chapter: monthly meeting, 5 November 2018
- Blue Cat Pictures: industry screening for AACTA International Jury, *Sorry to Bother You*, 6 November 2018
- JCL Productions: test screening for feature film *Greed* to AFTRS students, 10 November 2018

- Blue Cat Pictures: industry screening for AACTA International Jury, *22 July*, 11 November 2018
- Bonafide Pictures with AFTRS alumni: test screening for industry personnel, 12 November 2018
- Wild Child Productions with AFTRS alumni Melissa Anastassi and Katie Amos: feature film development session for *Bluebird*, 13 November 2018
- Blue Cat Pictures: industry screening for AACTA International Jury, *They'll Love Me When I'm Dead*, 15 November 2018
- MEAA Actors Equity: 'In conversation with Ita O'Brien' sessions on handling intimacy scenes for actors, 16–19 November 2018
- Suzi Jamil: industry screening of *Islam and the Future of Tolerance*, film supported by Screen Australia and Documentary Australia Foundation, 19 November 2018
- Blue Cat Pictures: industry screenings for AACTA International Jury, *Outlaw King*, 19 November 2018
- Blue Cat Pictures: industry screenings for AACTA International Jury, *If Beale Street Could Talk*, 24 November 2018
- Wild Child Productions with AFTRS alumni Melissa Anastassi and Katie Amos: *Chlorine* film development meeting, 24 November 2018
- Nadi Sha with AFTRS alumni: short film screening *KinShip*, 26 November 2018
- Blue Cat Pictures: industry screenings for AACTA International Jury, *Cold War*, 27 November 2018
- AFTRS alumni Elise Cociuban: feature film *Marley*, *Someone* vocal recording, 27 November 2018
- Australian Directors Guild: OzDox Committee Meeting, 27 November 2018
- AFTRS alumni David Hov: screening of independent feature film *Tabernacle 101*, 30 November 2018
- AFI/AACTA: industry screenings for AACTA International Jury, *Green Book*, 1 December 2018
- Blue Cat Pictures: industry screenings for AACTA International Jury, *Vice*, 1 December 2018
- The Attitude Foundation: interview shoots for docuseries *Attitude*, 2–6 December 2018
- Film Fatales Sydney Chapter: end of year event with Screen Vixens, 3 December 2018
- Botanic Gardens and Centennial Parklands: Marketing and Communications Strategy Day, 6 December 2018
- Women in Film and Television: Raising Films Australia Forum, 6–7 December 2018
- Women in Film and Television: Making it Possible course, 7 December 2019
- AFTRS alumni Elliott Clifford: writers room for digital series for ABC/Create NSW Digital First Comedy Initiative, 8 December 2018
- Blue Cat Pictures: industry screenings for AACTA International Jury, *Destroyer*, 9 December 2018
- AFTRS alumni Marcus Gillezeau and Firelight Productions: script meeting for new feature *Helena*, a biopic about the cosmetics entrepreneur Helena Rubinstein, 10 December 2018
- Documentary Australia Foundation: Stakeholder screening of feature documentary *Backtrack Boys*, 12 December 2019
- Sydney Theatre Company: all staff meeting, 13 December 2018
- Southern Star Pictures: interview with Tracey Spicer for #MeToo movement documentary, 13 December 2018
- Imogen Thomas Films: *Emu Runner* screening for cast, crew and supporters, 14 September 2018
- AFTRS alumni Cyna Strachan: production rehearsals for short film, 14 December 2018
- AFI/AACTA: industry screenings for AACTA International Jury, 15 December 2018
- Joanne Weatherstone: cast screening of *Hardball*, children's live action series for the ABC, 15 December 2018
- Mike Jones: script development session, 18 December 2018
- AFTRS alumni Pat Fiske: fine cut screening *When the Camera Stopped Rolling*, 19 December 2018
- Blue Cat Pictures: industry screenings for AACTA International Jury, *Mary Poppins Returns*, 20 December 2018
- CJZ: writers script workshop for upcoming drama *My Life is Murder*, 14 January 2019
- Sydney Theatre Company: Public Relations planning session, 18 January 2019
- Opening Act Films: writing meeting with Mike Jones for new Australian TV series *Risen*, 24–25 January 2019
- Breakenback Films: cast and crew screening of independent feature *Turbines*, 30 January 2019
- AFTRS alumni Jonathan Ogilvie: Lone Wolf auditions, new Australian feature in development, 30 January 2019
- AFTRS alumni Harry Milas: cast and crew screening of short film, 1 February 2019
- Tom Cronin and AFTRS alumni: cast and crew screening of *The Portal*, 4 February 2019
- AFTRS alumni Jonathan Ogilvie: Lone Wolf auditions, new Australian feature in development, 6 February 2019
- Brindle Films: writers' workshop, 23 and 24 February 2019
- Lisa Hoppe AFTRS alumni: test screening of *His for Happiness* Australian feature funded by Screen Australia, Screenwest, 24 February 2019
- AFTRS MA Screen student Beatrice Barbeau-Scurla and BA alumni: industry screening of feature *Suburban Wildlife*, 25 February 2019
- Jo Austin and AFTRS alumni: investor screening for short film *Girl Falling*. Proof of concept for a feature film. Produced by AFTRS alumni Chole Lawrence-Hartcher, 26 February 2019
- Alumni Sam Zubrycki: documentary *Miguelito* DCP test for film festival, 27 February 2019
- Alien TV: stills shoot – background plates for Alien TV web series, 28 February 2019
- Paul Barakat: *Kairos* screening for cast and crew, filmmakers worked with RUKUS a disability-led performance group, 1 March 2019
- AFTRS alumni Monique Terry: test screening of 5.1 sound on short film, 5 March 2019
- Spectre Studios: VR Showcase, AFTRS students invited, 7 March 2019
- AFTRS alumni Cyna Strachan: DCP test of short film, film funded by the Sydney Film Festival Lexus Fellowship, 8 March 2019
- Eric Perry AFTRS BA Student: *Summerbank Hill* pilot screening, non-AFTRS project, 8 March 2019
- Australian Directors Guild: meeting with CEO Kingston Anderson, 13 March 2019
- Sydney Theatre Company: all staff meeting, 14 March 2019
- AFTRS alumni Elliot Clifford: rehearsals for web series *Carpark Clubbing*, ABC/ Create NSW First Comedy Initiative, 16 March 2019
- AFTRS alumni Lisa Shaunessy: investor screening of new feature film *2067*, 21 March 2019

- Olga Markovic: writers' room for independent web series *All for Eve*, 25–27 March 2019
- Australian Media Oral History Group: New Media Project interview, 25 March 2019
- International Film Base: *Tabernacle* low-budget Australian feature, distributor screening, 29 March 2019
- Screen Australia: industry briefing, 1 April 2019
- Media RING: Executive meeting, 1 April 2019
- Film Fatales Sydney Chapter: monthly meeting, guest speaker Gillian Armstrong, 1 April 2019
- Australian Directors Guild: Ozdoc committee meeting, 4 April 2019
- Firelight Productions and Scripted Ink: script meeting for new Australian feature, 5 April 2019
- AFTRS alumni Joshua Longhurst: writers room for web series development, 7 April 2019
- AFTRS alumni Winne Sempio: distributor/acquisition screening for feature project, 8 April 2019
- AFTRS alumni Cyna Strachan and Goalpost Pictures: tech check DCP *I Am Woman*, 10 April 2019
- AFTRS student Claudia Bailey: screening short film *Appetite* non-AFTRS project, 12 April 2019
- AFTRS alumni Madeleine Gottlieb: writers workshop, 12 April 2019
- Rob Carlton and John Collee: writers workshop for TV series in development, 15–18 April 2019
- National Film and Sound Archives: Oral History interview with Toby Zoates, 16–17 April 2019
- ARRI: industry screening of *Moving Pictures – Filmmakers and the Art of Cinematography*, 17 April 2019
- AFTRS alumni Parish Malfitano: rough cut screening of new feature project, 1 May 2019
- AFTRS alumni Chris Burke: script writing session for new feature project, 4 May 2019
- Melissa Kelly: writers room for SBS drama series, 8 May 2019
- Aviva Ziegler: crew and donors screening of *Wandering Souls*, self-funded and through donations made via Documentary Australia Foundation, 9 May 2019
- AFTRS alumni Adam Dolman: rough cut screening of new feature *I Met a Girl* for Create NSW and Screen Australia, 9 May 2019
- RevLover Films: ABC series cast and crew screening *Diary of an Uber Driver*, 12 May 2019
- Matthew Dabner: writer's development session with Tasmanian writer Martine Delaney, 17 May 2019
- AFTRS alumni Adam Dolman: fine cut screening of new feature *I Met a Girl*, 21 May 2019
- Alien TV: stills shoot – background plates for Alien TV web series, 20 May 2019
- Helen Grace: new 4K experimental video work screening *The Housing Question*, 21 May 2019
- AFTRS alumni Adam Boys: writers room for script development, 24 May 2019
- AFTRS alumni Thomas Wilson White: test screening of AFTRS MA film *The Greenhouse*, 29 May 2019
- AFTRS alumni Jonathan Ogilvie: rehearsal for new low-budget feature *Lone Wolf*, 3–5 June 2019
- AFTRS alumni Adam Dolman: test screening of new feature *I Met a Girl*, 3 June 2019
- Sydney Theatre Company: all staff meeting, 4 June 2019
- Shadowfax TV and Rob Carlton: pre-production development session for new Australian TV series *The Pharmacist*, 5–6 June 2019
- Australian Media Oral History Group: New Media Oral Histories Project interview recording, 11 June 2019
- AFTRS alumni Alex White: test screening of feature *Babyteeth*, 11 June 2019
- AFTRS alumni Chris Squadrito: short film screening *The Complex*, several AFTRS alumni in key crew roles, 14 June 2019
- National Film and Sound Archive: Oral History interview, interviewee Hugh Keays-Byrne, 14 June 2019
- AFTRS alumni Jolyon Hoff: screening of documentary *The Staging Post* for film supporters and community in the film, 20 June 2019
- AFTRS alumni Timothy Boyle: cast and crew screening of feature *On Halloween*, 21 June 2019
- Frank Shields and David Stratton: tribute to Pierre Rissient, hosted by David Stratton, 23 June 2019
- National Film and Sound Archive: Oral History interview, interviewee Lloyd Swanton, 24 June 2019
- Australian Directors Guild: members monthly table read, 25 June 2019
- AFTRS alumni Thomas Wilson White: DCP test of *St Augustine* short film, 27 June 2019
- National Film and Sound Archive: Oral History interviews, 27–28 June 2019
- AFTRS alumni Robbie Miles: Interview shoot for *Sarah's Channel*, ABC iview web series, 28 June 2019.

7 Industry Practitioners at AFTRS

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

In 2018–19, Award course guest lecturers included:

Diplomas and Advanced Diplomas

Romina Accurso; Tony Bosch; Andrew Brown; Christopher Burke; Jonathan Champ; Dave Cole; Carolyn Constantine; Ed Coy; Debbie Cramb; Monica Davidson; Sarah Emery; Natasha Exelby; Justine Flynn; Mathila Gupta; Alex Hardaker; Matt Hardie; Brooke Hemphill; Jeremy Ireland; Julie Kalceff; Justine Kerrigan; Nick King;

Jacqueline Maree Walk; Leuke Marriott; Liz Martin; Sam Meikle; Jules Munro; Sophie Nash; Ben Osmo; Jonathan Page; Hannah Pembroke; Jacquelin Perske; Paris Pompor; Joan Sauers; Eren Sener; Suzanne Slack-Smith; Gaele Sobott; Shay Spencer; Paul Struthers; Rachel Turk; Jackie Turnure; Alana Valentine; Mark van Kool; Sarah Walker

Bachelor of Arts (Screen)

Kingston Anderson; Naysan Baghai; Shirley Barrett; Luca Barone-Peters; Jami Blood; Tim Chappel; Sherre DeLys Chambers; Stacey Copas; Wendy Cork; Este Darin-Cooper; Adam Daniel; Andrea Demetriades; Peta Einberg; Andrena Finlay; Lucy Gaffy; Erin Good; Mark Grentell; Marcus Gillezeau; Liam Heyen; Christopher Hill; Kerinne Jenkins; Belinda Jombwe; Danny Lachevre; Luciano Marigo-Spitaleri; Miles Martignoni; Imogen McCluskey; Tricia Morosin; Imogen McCluskey; Daniel Monks; Keith Munro; Greg O'Connor; Jonathan Page; Bali Padda; Sarah de Possesse; Wendy Strehlow; Maria Tran; Hedley Thomas; Martin Thorne; Alexei Toliopoulos; Nadia Townsend Kelly Wood

Graduate Certificates

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; Philippa 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; Lynnette Walworth; Luke Warren; Peter Wasson; Greg Waters; Ian Watson; Jessica Wells; Adrian Wills; Greg Wise; Rich Welch; Caitlin Yeo

Graduate Diploma of Radio

Steve Ahern; Jason Allen; Ellie Angel-Mobbs; Dave Archer; Mariam Belle; Sean Brown; Madill Cate; Angela Catters; Michael Christian; Cassie Croft; Glenn Daniel; Ben Dillion Smith; Melissa Femia; Katie Fleming; Masako Fukui; Joel Gosper; Giles Hardie; Tony Hill; Madeline Joannou; Alan Jones; Nic Kelly; Dean Kesby; Lachlan Kitchen; Nikolina Koevska; Peter Longman; Phil Maguire; Miles Martignoni; Marc McCreadie; Rod McGuinness; Alex Mitchell; Ally Parker; Ellie Parnell; Mark Parry; Leah Porges; Jen Seyderhelm; Shayne Sinclair; Brett Smith; Gareth Tillson; Tom Whitaker; Mike Williams; Peter Yiamarelos

Masters

Umasiri Aaron; Laurent Auclair; Angela Bates; Scott Bird; Jenevieve Chang; Kim Dalton; Liz Doran; Kathryn Fleming; Lucy Gaffy; Marcus Gillezeau; Chrisopher Gordon; John Gray; Allister Haire; Najmeh Hassanli; Martin Hersov; Paul Healy; Madeleine Hetherton; Simon Higgins; Lucy Hill; Lauren Hillier; Anna Houston; Emma Jensen; Marissa MacDowell; Marian Macgowan ; Oliver Miller; Tess Morris; Rochelle Oshlack; Greg Morrow; Terry Paton; Wayne Pashley; Jennifer Peedom; Craig Rutherford; David Sharpe; Busarin Sinthunavarat; Deane Taylor; Sirinart Theenanondh; Caitlin Yeo; Greg White

In 2018–19, AFTRS Engagement

Division lecturers included:

Steve Arnold; Nick Bennett; Dylan Blowen; Nick Bolton; Susan Bower; Liam Branagan; Anne Brooksbank; Josh Butt; Carol Cameron; Jess Campanaro; Helen Campbell; John Collee; Carolyn Constantine; Rowena Crowe; Stephen Davis; Andy Day; Suzi Dougherty; Sarah Eddowes; Ben Edwards; Rebecca Edwards; Melissa Femia; Tim Ferguson; Nicholas Flanagan; Lucy Gaffy; Andrew Garrick; Genevieve Ginty; Rob Gunn; Devris Hasan; Simon Higgins; Anna Howard; Kerinne Jenkins; Barry Keohane; Danny Lachevre; Taylor Litton-Strain; Amy Longhurst; Lynette

Lounsbury; Holly Lyons; Luciano Marigo-Spitaleri; Kit Mcdee; Steven Mcdonald; Sophie Mcgill; Matt Mcgowan; Brita Mcveigh; Jess Milne; Alex Mitchell; Rob Neil; Cinnamon Nipard; Jonathan Ogilvie; Marie Patane; Claire Phillips; Michael Pickells; Jessica Redenbach; Lynette Reeves; Jennifer Seyderhelm; Tony Shannon; Kat Slowik; Dave Smith; Louise Smith; Tracey Spicer; Sarah Stollman; Toni Tenaglia; Gareth Tillson; Dani Torresan; AnnaTow; Paul Warren; Ian Watson; Sophie Wiesner; Thomas Wilson-White; Greg Woodland; Annie Wright; Miguel Zaragoza

In 2018–19, AFTRS Engagement Division

guest lecturer/speakers included:

Lorelle Adamson; Drew Alexander; Sandra Alexander; Natalie Allen; Kate Ayrton; Kathryn Ayrton; Bayley Bloome-Peake; James Boyce; Josh Butt; Josh Capelin; Colleen Clarke; Stephen Cleary; David Clune; Nick Cole; Janine Cooper; Jane Corden; Ellenor Cox; Tracey Crane; Monica Davidson; Mark Davies; Saxon Dixon; Ed Donovan ; Fiona Donovan; Michael Easton; Matt Enfield ; Mike Feghali; Patrick Flaherty; Tara Foster; Brigham Glaser; Jarryd Hall ; Paul Hawker; Dr Nick Heard; Belinda Hobbs;

Nick Hunter; Kylee Ingram ; Jeremy Ireland; Jonny Kennerley; Judy Levine; Melissa Maclean; Michele Mcdonald; Catherine Mcdonnell; James Nowiczewski; Michelle Pizanis; Matt Purchase; Dan Read; Lynette Reeves; Robert Rogers; Katherine Shearer; Grant Shepherd; Chris Smyth; Deb Spinocchia; Mark Stewart-Pearson; Pam Swaine; Claire Tonkin; Chris Turner; Kristin Voumard; Jeremy Waters; Oliver Weidlich; Richard Wilmot; Jennifer Wilson

In 2018–19, AFTRS Indigenous Unit engaged the following tutors, crew and industry:

Wayne Blair; Grant Brecht; Lou Bennett; Matthew Dabner; Erica Glynn; Justine Kerrigan; Ned Lander; Murray Lui; Penelope McDonald; Romaine Moreton; Cornel Ozies;

Bruce Pascoe; Shelley Reys; Jacob Round; Gabrielle Russell-Mundine; Bird Runningwater; Sally Riley; Jason Ryle; Tony Thorne; Dot West

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 Australian.
- *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.

Index

#

8 From 8 11, 47, 78, 134

A

ABC 51
Arts 28
iview 45, 139
Radio 21

Aboriginal and Torres Strait Islander 34, 43, 44. See also *Indigenous*

academic
Board 36, 63–64, 74, 92
governance 36, 74
Governance Framework 36

Academic Standards and Quality Committee (ASQC) 36

Access Action Plan 78, 84

accessibility 15, 17, 49, 55, 72
Plan, AFTRS 72

accountable authority 56, 57, 60

accounting standards 60

Acting Chief Executive Officer (Acting CEO), AFTRS 7, 57, 59, 62, 63, 65. See also *McClellan, Georgie, Dr*; See also *Chief Executive Officer (CEO), AFTRS*

administrative orders 130, 131

Admissions Committee 36

Advanced Diploma 27, 145
2018 graduates 132

AFTRS
Act. See *Australian Film, Television and Radio School Act 1973*
Charter 26, 34, 70, 75
Enterprise Agreement 2017 87, 92
Showcase 41, 135
website 82

Ageh, Tony 49, 135

AlME Western Sydney 71

Alchin, Greg 48, 136

alumni 10, 27, 40, 41, 45, 46, 51, 55, 82, 84, 136, 137, 140
program 82

Alvarez, Christina, Director of Partnerships and Development 50, 65, 135

AM 21

Anderson, Kingston 47, 136, 143, 146

annual performance statement 69–81
introductory statement 69

applications 71, 72, 77, 82

applied innovation 11, 77
research 52

Apps, Paul 62

Archibald, Hattie 10

Armstrong, Gillian 46

Arriagada, Steven 50, 135

Ashlyn, Shannon 41

ASPERA Conference 2019 36, 48, 78, 137, 139

Audible 72

audience engagement 5, 15, 25, 46, 50, 52, 69

Audiocraft 11, 77, 131, 137, 139
Podcast Festival 48

audit 99–100
external 61, 62, 129
internal 60, 61, 62, 129

Australia Council 11, 52, 77, 139

Australian Academy of Cinema and Television Arts (AACTA) 47, 51

Australian Commercial Radio Awards 40

Australian Directors Guild (ADG) 47, 51, 138, 139, 140, 142, 143, 144, 145

Australian Documentary Forum 51, 138

Australian Film, Television and Radio School Act 1973 56, 87, 128, 130

Australian Government Industry Award 2016 92

Australian National Audit Office 129

Australian Network on Disability 79

Australian Qualifications Framework (AQF) 22, 37

Australian Screen Editors Guild (ASE) 51, 140

Australians in Film (AiF) 45, 139

Australian Writers' Guild (AWG) 18, 47, 51, 76, 139

Award Courses 129
Division 25–26, 36
Program 22

Ayres, Tony 47, 134

B

Bachelor of Arts Screen 20, 35, 73, 146
2018 graduates 132

Bachelor of Arts Screen: Production 19, 20, 21, 23, 25, 28, 43, 46, 132

Black, Chloe 50, 135

Black Shot 2 44, 71

Black Talk: Little J & Big Cuz 136

Black Talks 11, 44, 73, 80

Blockchain 77
Innovation Hub 52

Bories, Bernard 41

Boys, Adam 59

Bredehoeft, Janin 49, 136

Briscoe, Luke 50, 135

Burton, Christine 7, 64

Business Development Plan, AFTRS 81

Bus Stop Films 18

C

Campbell, Carole 57, 62, 135

Cannes Film Festival 41

Capital Expenditure Plan, AFTRS 81

Carriageworks 18

Central Australian Aboriginal Media Association (CAAMA) 76

CEO's Perspective 9

Ceyton, Kristina 47, 136

Chadha, Gurinder 46

Chair of Academic Board, AFTRS 7, 64, 74, 90.
See also *Rose, Mark, Professor*; See also *Ewing, Robyn, Professor*

Chair of Council, AFTRS 1, 7, 90. See also *Howcroft, Russel*

Chair's Introduction 5

Chapman, David 19

Chief Executive Officer (CEO), AFTRS 11, 39, 56, 57, 59, 61, 63, 64, 65, 92, 130. See also *McClellan, Georgie, Dr*; See also *Peplow, Neil*

Chillag, Ian 48

Cinderella 33

Cinema des Antipodes 41

Cinespace 18, 76

CJZ 28, 143

claims 94

claims and losses 130

Clausen, Matt 19

Clouser, Charlie 46

Coaldrake, Peter, Emeritus Professor, AO 37

collaboration 5, 9, 11, 13, 25, 28, 29, 45, 55, 77

Comcare 93

ComCover 95

Commonwealth Register of Institutions and Courses for Overseas Students (CRICOS) 37

communications 81

community workshops 17, 18

competitions 33

complaints 84, 94

completions 35, 37, 67, 73, 75

compliance 60, 61, 74
educational 37

conferences 35, 36, 37, 48, 50, 51, 91, 134, 139

consultancy services 131

contractors 131

convocation 56, 57, 58, 59

corporate governance 56–66
handbook 57

Corporate Plan, AFTRS 14, 20, 70–81, 83, 86

Council, AFTRS 7, 36, 56–59, 90, 92, 128, 130

courses
introductory 17, 19, 73

Create NSW 32, 76, 139

cultural
awareness 11, 80
competency 11, 70, 75, 80

culturally and linguistically diverse (CALD) 72, 78, 79

Customer Relationship Management (CRM) 34, 72, 82

D

Davidson, Monica 49, 136, 145, 147
de Garis, Kirsty 51, 137
de Heer, Rolf 47, 134
Delegation of the European Union 39
Deloitte Touche Tohmatsu 129. See also *audit*
developing talent 9, 14, 24–37, 33, 73–75
Digital Directions in Conversation 49
Director of Curriculum and Student Registrar, AFTRS 64
Director of Finance and Technology, AFTRS 129
Director of School Resources, AFTRS 62
disability 18, 34, 48, 79, 85, 88
Disability Confident Recruiter Program 79
Disability in the Arts Disadvantage in the Arts (DADAA) 18, 76
diversity 5, 6, 11, 15, 18, 21, 26, 34, 37, 44, 45, 50, 52, 54, 67, 70, 72, 77, 78, 83, 84
targets 6
Diversity Arts Australia (DARTS) 18, 76, 78
Diversity & Inclusion Action Plan 70, 78
Diversity Measurement Tool 11, 52, 77
Downie, Kirsten, Director of Marketing 65
Drinkwater, Peter 50, 135

E

Education Services for Overseas Students Act 2000 37
Education Unit, AFTRS 35, 36
Elder in Residence 36, 43, 48, 54, 78, 131. See also *Pascoe, Uncle Bruce*
enabling legislation 128
engagement 45
Engagement Division, AFTRS 30, 129, 147
enrolments 22–23, 34, 37, 67, 73, 83
Enterprise Agreement 91
environmental management 96
Equal Employment Opportunity (EEO) 78, 84, 88
equity scholarships 20
EU Film Award 39
Evans, Claire 50, 135
Ewing, Robyn, Professor 7, 19. See also *Chair of Academic Board, AFTRS*
excellence 10, 13, 14, 30, 40, 85

executive 65, 85, 89, 90, 93, 130
Director, AFTRS 87
Team, AFTRS 65
expressions of interest 131

F

Faber, Alfred 59, 64
Facebook 46, 47, 82
facilities 18, 48, 51, 55, 69, 128, 131
Feng, Grace 18, 50, 135
festivals 10, 41, 51, 134, 139
Fifield, Mitch, The Hon. See *Minister for Communications and the Arts*
Film By 18, 76
Film Gold Coast 76
Film Victoria 76
Finance, Audit and Risk Management (FARM) Committee 60–62, 129, 130. See also *risk management*
financial
performance 129
statements 98–127
finding talent 9, 14, 16–23, 70–77
Fletcher, Paul, The Hon. See *Minister for Communications, Cyber Safety and the Arts*
Forbes, Tristonne 50, 135
Foxtel 31, 32
Diversity Scholarship 5, 21
FRAIM 73
fraud control 95
freedom of information 94
Freedom of Information Act 1982 (FOI Act) 94

G

Gardiner, Anna 42
Gentle Giant 72
Gibson, Courtney 49
Giuffrè, Remo 51, 137
government policy orders 95
Governor-General 56, 57, 58
graduate 39, 132–133
showcase 30, 136

Graduate Certificate Program 28, 55
Graduate Certificate Screen 35
2018 graduates 133
Graduate Diploma 73
in Radio 21, 25, 26, 27, 35, 133
Graduate Incubator Program 6, 25, 30, 33, 74
graduation 34, 39
Grant, Jay 42
Grauds, Jessica 48, 136
Gray, Wendy, Head of Industry Programs 50
Greenwood, Nell, Director of Curriculum and Student Registrar 65, 135
Gregory, Sheree, Dr 49, 136
Gut Feeling 10
Guthrie, Tim 42

H

Handout 41
Harcourt, Miranda 146
Harrison, Michael 48, 136
Hatch, Sophie 10, 42
Head of Strategy and Governance 62
Health and Safety Committee 92, 93
Herd, Annabelle 58, 62
Hicks, Alana 18
Hills, Christopher 48, 136
Hills, Garry 48, 136
Hope, Louise, Director of People and Performance 65
Hosch, Tanya 58
Houssard, Audrey 42
Howcroft, Russel 1, 7, 47, 57, 134, 135. See also *Chair of Council, AFTRS*; See also *Chair's Introduction*
Howling, Ben 47, 136

I

I Heart Radio 28
inclusion 6, 11, 15, 20, 26, 34, 52, 70, 72, 78, 83
indemnities and insurance premiums 95
Indigenous 73, 79
applications 71

Head of. See *Sherriff, Kyas, Head of Indigenous Unit*
scholarships 20, 44
student 43, 71, 73, 75. See also *Aboriginal and Torres Strait Islander Unit* 11, 20, 34, 43, 44, 71, 75, 80, 147
Indigenous Community Television (ICTV) 73
Indigenous Remote Communications Association (IRCA) 44, 139
industrial relations 92
industry
advisory panel 76
certificates 11, 26, 76, 134
guilds 51, 139
partners 33
partner workshop 76
practitioners 30, 67, 76, 77, 131, 145
relevant 35
short courses 77
skills survey 9, 74, 76
training 76
use of AFTRS' facilities 51, 140
industry-relevant 13, 14, 25, 26, 47
Information Publication Scheme (IPS) 94
innovation 6, 11, 13, 15, 28, 35, 52, 74, 77–78
Instagram 82
International Film Festival Innsbruck 39
internships 6, 21, 30, 31–33, 73

J

Jerzy Toeplitz Library 54
Johns, Chris 42
judicial decisions 95
Jungle 28

K

Katana Group 29
Kenneth Myer Fellowship Trust 20
Kernebone, Fenella 50, 51, 52, 135
key performance criteria 67
Koori Club 43
KPMG 129, 130. See also *audit*

L

Labrum, Meg 49, 135
LinkedIn 82
Llewellyn Bates, Michael 18
Loved 41
Lumina 11, 52, 77, 131

M

Mackey, Rachel 148
Maling, Grant 39
Marketing Division, AFTRS 82
Martignoni, Miles 10, 40, 146
Maslin, Sue, AO 36, 48, 137
masterclasses 11, 46, 48, 49, 77
Master of Arts Screen 20, 21, 23, 25, 29, 35, 37, 39, 46, 73
2018 graduates 133
scholarships 20
Master of Arts Screen: Business and Leadership
20, 25, 29, 35, 36, 43
2018 graduates 133
Masters
Program 29
Roadshow 71
McClean, Georgie, Dr 7, 50, 51, 59, 64, 65, 135, 137.
See also Chief Executive Officer (CEO), AFTRS;
See also Acting Chief Executive Officer, AFTRS
Head of Strategy and Governance 65
McDonald, Michele 49, 134, 136, 147
McLean, Duncan, Dr 64
Media Lab 11, 17, 19, 73
MediaRing 44, 139
mentorship 29, 33, 46
Mewett, Nathan 39, 135
Mindframe 18
Minister for Communications and the Arts 47, 56, 134
Minister for Communications, Cyber Safety
and the Arts 1, 56
ministerial directions 95
Miss Sahara Beauty Pageant 18, 76
MoodleMoot 35
Moorhouse, Jocelyn 49, 136
Morningstar, Melanie 41
Morton-Thomas, Trisha 47, 134

N

NAIDOC Week 54
National Centre for Cultural Competence 75, 80
*National Code of Practice for Providers of Education
and Training to Overseas Students 2018* 37
National Disability Coordination Officer Program (NDCO)
18, 76
National Film and Sound Archive (NFSA) 49, 78, 134, 135, 136
NITV 44, 51
non-executive director 57

O

OnBass 72
One Hundred A Day 41
operations 82
Orford, Fraser 51, 137
organisation chart 66
outreach 11, 14, 17, 18, 70–73
OzDox 78

P

Parekh, Shomal, Director of Finance and Technology 65
Parsons, Tim 50, 135
partnership 6, 11, 15, 17, 18, 30, 33, 39, 44, 45, 48, 49, 51,
67, 72, 73, 76, 77, 139
Pascoe, Uncle Bruce 36, 43, 48, 54, 137. See also
Elder in Residence
Pathways 27, 28, 70
Pearson, Daley 47, 134
Peplow, Neil 7, 11, 39, 48, 49, 59, 134, 135, 136. See
also Chief Executive Officer (CEO), AFTRS
performance
reporting 60, 97
review 85, 90
Philippou, Danny 134
Philippou, Michael 134
podcasting 10, 11, 19, 27, 40, 46, 48, 54, 77
Portfolio Budget Statements (PBS) 13, 67

Precipice 46
Principal Executive Office 87
Principal Executive Officer 90
principles, AFTRS 12–13
privacy 94
Privacy Act 1988 94
procurement 97, 129, 130
Production Operations 55
professional development 74
staff 35, 36, 91
students 6, 19, 29
property use 131
Protected Interest Disclosure 84
Provider Category Standards (PCS) 37
*Public Governance, Performance and Accountability
(PGPA) Act 2013* 1, 56, 60, 69, 95, 129, 130
*Public Governance, Performance and Accountability
Rule 2014* 60
Public Interest Disclosure Act 2013 84
public programs 6, 47, 134
'Pulse' survey 85
purchasing 130
purpose, AFTRS 47, 69

Q

quality assurance 35, 36, 37, 63
Quarterly Employee Voice Forum 84

R

RackaRacka 47, 134
radio 26
Advanced Diploma in Radio Essentials 26
Core Radio Skills 26
courses 26–27
Raising Films Australia 71, 78
Screen Industry Forum 49
Ralph, Steven 48, 136
Ramke, Yolanda 47, 136
Rees, Vaughan 7, 64
ReFrame 11, 33, 50, 78, 135

Regan, Sally 49, 136
regional 26, 44
research 11, 52, 77–78
reviews by outside bodies 95
Riakos, Megan 49, 136
risk 56, 61, 130
risk management 56, 60, 92, 95, 129, 130. See also
Finance, Audit and Risk Management (FARM) Committee
RMIT 11, 52, 77
Rose, Mark, Professor 7, 64. See also Chair of Academic
Board, AFTRS

S

safe conversations 26, 34, 93
Sand, Ben 50, 135
Saunders, Nicholas, Professor, AO 37
SBS 51
Viceland 28
scholarships 5, 17, 20–21, 26, 46, 72. See also
Indigenous: scholarships
Storytelling 21, 46
school resources 54
Screen Australia 11, 18, 46, 52, 76, 77, 139, 144
Indigenous Department 44
Indigenous Unit 139
Screen Diversity and Inclusion Network (SDIN) 11, 52
Screen Forever Conference 50, 78
Screen Producers Association (SPA) 47, 76, 78, 134, 140
Screen Queensland 18
Screen Territory 76
Screenwave 18, 76
Screen West 76
Screenworks 18, 76, 139
Sedgwick, Katrina 7, 58, 62
Sequin In A Blue Room 10, 41
Shadows Part 1 41
Sherman Centre for Creativity and Ideas (SCCI) 33, 136, 139
Sherriff, Kyas, Head of Indigenous Unit 65, 136
short courses 11, 18, 19, 30, 73, 77, 129, 145
introductory 17
Shut Up & Write 44, 71
skills
survey 6
training 27, 35
Smith, Craig 48, 136

Smith, Louise 47, 136, 146, 147
 Smyth, Fiona, Head of Radio 48
 Solid Ground 44, 76
 South Australian Film Corporation 76
 Southern Cross Austereo (SCA) Fellowship 39
 SPACE Conference 78
 Spadi, Fabio, Dr 39
 Speight, Selwyn 21
 Speyer, Melissa Lee 5, 39, 137
 staff
 appointments 29, 85–88
 Consultative Committee 84, 92
 survey 85
 training and development 91
 state agencies 18, 31, 45, 46, 76, 139
Storytellers Wanted 21, 41, 46
 storytelling 6, 7, 9–11, 13, 14, 18, 43, 44, 77
 strategic direction 14, 56, 83
 student
 achievements in film 41, 148–149
 achievements in radio 40
 applications 15, 22–23, 34, 67, 83
 Centre 26, 34, 72, 75
 Handbook 34
 Representative Committee (SRC) 36, 70
 Support Program 34
 Sturgiss, David 62
 supporting talent 9, 11, 14, 38–53
Sweet Tooth 41
 Sydney Film Festival 10, 41, 51, 139, 148

T

Tait, Celia 47, 134
 Talent Camp 6, 11, 17, 18, 50, 70
 Tan, Pearl 59
 Tan, Tash 50, 135
 teaching and learning 35, 55, 131
 Teague, Tania 49, 136
 technology 6, 11, 14, 50, 52, 55, 69, 77, 131
 TEDx Sydney 51, 52
 tenders 97, 131
TEQSA Standards Framework (Threshold Standards) 2015 37

Tertiary Education Quality and Standards Agency (TEQSA) 36, 37
 The Asia Society 41, 148, 149
The Breathless 40
The Granny Flat 41
 The Loop 33
The Reckoning 10, 40
 The Studio 6, 33, 74
The Sweet Spot 47
 Thornton, Warwick 47, 136
 thought leadership 11, 78
 Tonagh, Peter 57, 135
 Top End Aboriginal Bush Broadcasting Association (TEABBA) 76
Top Tips 46
 Tozer, Mike 48, 136
 training 34
 Tram, William 42
 Tran, Nikki 18
 Trenchard-Smith, Brian 49, 134
 TV Talks 11, 51, 78, 137–138
 Twitter 44, 46, 82

U

Ugnow, Tea 50, 135
 United Nations High Commissioner for Refugees (UNHCR) 72

V

values, AFTRS 6, 13, 45, 61, 85
 van Grinsven, Samuel 10, 41, 42
 Van, Tarra 50, 135
 Vedrana Music 41, 46, 136, 148
 Velocity, #Earnbassador 33
 Verhoeven, Deb, Professor 49, 135, 136
 Virgin Australia 46, 140
 scholarship 21, 46
 vision, AFTRS 12, 47

W

Walker, Bernadette, Director of School Resources 65
 Walker, Jeffrey 47, 136
 Wallworth, Lynette 47, 134
 Walsh, Emma 49, 136
 Wasikowska, Mia 47, 134
 Waters, Greg 47, 136, 146
 Weiss, Rachael 7, 64
 Wenham, David 46
 Werner, Joanna 47, 136
What's Your Flava? 46
 whistleblowing 84
 Wiegard, Paul 50, 135
 Williams, Brent 42
 Women in Film and Television 71
 women in leadership 79
 Woodbridge, David 48, 136
 Woods, Rowan 46, 134
 work and private commitments 88
 work health and safety (WHS) 92
 workplace
 culture 85
 diversity 84

Y

Yamarellos, Peter 39, 146
 youth 73
 youth program 11, 19
 YouTube 46, 140
 AFTRS channel 46, 82

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	128
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	128-129 13
17BE(c)	the names of the persons holding the position of responsible Minister or Ministers and the titles of those responsible Ministers	56
17BE(d)	any directions given by a Minister under an Act or instrument during the period	n/a
17BE(e)	any government policy orders that applied	n/a
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	69-83
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	57-59
17BE(k)	an outline of the organisational structure	66
17BE(ka)	statistics on the number of employees	86-87
17BE(l)	an outline of the location	131
17BE(m)	information in relation to the main corporate governance practices	56-83
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	n/a
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	95
17BE(ta)	information about executive remuneration	89-90
17BE(u)	an index identifying where the requirements of this section and 17BF are to be found	158
<u>17BF</u>		n/a



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