

2022-  
23

CORPORATE  
PLAN  
For the period  
FY 2022-2026

**AFTRS** Australian Film Television  
and Radio School

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# 01. PURPOSE AND VISION

The Australian Film, Television and Radio School (AFTRS) was established by a bipartisan Act of Parliament in 1973 to provide education, training, and research to the screen arts and broadcast sector. The School's foundation had a cultural imperative. *The Australian Film, Television and Radio School Act 1973* (AFTRS Act) recognised the power of national storytelling and the need for Australians to have access to world-class content made by Australians for Australians. It also recognised the critical role of formal education and training in creating a thriving industry of highly skilled practitioners. And while the industry AFTRS was created to serve has undergone significant change since 1973, this imperative holds. AFTRS must continue to graduate the best creative talent in Australia who can meet the sector's needs, from grips to production accountants, composers to radio producers, to ensure Australians have access to world-class Australian content.

## OUR MISSION:

Delivering world-leading creative education across the nation, so Australian talent and culture thrive at home and around the world.

## OUR PURPOSE:

Working hand-in-hand with our screen and broadcast industries, AFTRS is a global centre of excellence that provides Australians with the highest level of screen and broadcast education, training, and research.

## OUR VISION:

We believe that a country is shaped by its stories, and in an increasingly complex world, Australians have never needed good stories more to understand who we are and who we can be. As the national screen and broadcast school, AFTRS job is to train the talent who can create these stories.

Our pursuit of excellence is Australian in its nature and global in its ambition. It is empowered by the strength of First Nations' cultures and the rich diversity of our society. We strive for excellence in artistry and craft demanded, and we embrace the essential need for ethical, inclusive collaboration.

## OUR STRATEGY:

Within an expanding operating landscape experiencing an accelerated rate of change, AFTRS' five-year corporate strategy, *Creating the Future*, publicly launched in February 2021, lays the foundations for

meeting our purpose. The strategy comprises three pillars: national reach, excellence, and sustainability.

### *National Reach*

As the national screen and broadcast school, talent across Australia must be able to access our world-class training and educational opportunities. Our curriculum must be flexible in its delivery and reflect the breadth of Australian screen and broadcast culture in its design.

### *Excellence*

As one of the world's leading screen and broadcast schools, AFTRS is committed to the pursuit of excellence in all that we do. Our unique approach to screen and broadcast education is driven by a close working relationship with industry, a transformative curriculum that fosters deep skill-building, creative experimentation, and an understanding of the power of collaboration. Our graduates are sought-after for their outstanding craft skills and artistry. They are enterprising, highly creative, and professional. They understand the power of Australian story, underpinned by First Nations' cultures, and enriched by our country's diversity, to engage, entertain and connect audiences.

### *Sustainability*

Finally, we must ensure that our work delivering world-class education across the country is sustainable. Our offering is scalable and adaptive, allowing us to grow our business and meet local, regional, state, and territory needs while working to the capacity of our staff, school resources, and industry.

## OUR VALUES:

### *Excellence*

We are leaders in our fields and strive to adapt in the face of an ever-changing Industry.

### *Courage*

We are curious, resilient and embrace challenge and the unfamiliar with open-hearted perseverance.

### *Community*

We work together with respect, responsibility and reciprocity, recognising that our strength comes from inclusivity and shared accountability.

### *Creativity*

We embrace different ideas, experiences, and knowledges in the pursuit of creative excellence and innovation.

### *Generosity*

We share our skills and knowledge and are equipped and honoured to help tell each other's stories.

## 02. INTRODUCTION

The AFTRS Council, as the accountable authority of AFTRS, presents the 2022-2023 AFTRS Corporate Plan, covering the period FY 2022-2026, as required under section 35 (1)(b) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act).

AFTRS is accountable to the Australian Government through the Minister for the Arts and is administered through the Department of Infrastructure, Transport, Regional Development, Communications and the Arts. It operates under the AFTRS Act and receives Commonwealth support through an annual appropriation in the Budget.

AFTRS' Portfolio Budget Statement outcome is:

*"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."*

## 03. ENVIRONMENT, FACTORS, AND FOCUS

AFTRS is a cultural agency funded by the Commonwealth Government through the Office for the Arts in the Department of Infrastructure, Transport, Regional Development, Communications and the Arts to provide the industry with the talent and skills it needs to thrive.

AFTRS is also a fully self-accrediting Higher-Education provider. As one of three institutions evaluated and accepted into a newly introduced Provider category status of University College<sup>1</sup> under the Higher Education Standards Framework (Threshold Standards) 2021, it reflects the "high national standing and performance of AFTRS" within our arena and across the higher education sector more broadly.

Driven by the rise of digitisation, both the screen and broadcast and educational sectors have been in states of change over the last decade, and COVID-19 has only accelerated this rate of change. AFTRS' strategy acknowledges change as an ever-present constant in our new world. The strategy positions AFTRS as an agile organisation that can identify and adapt to change without losing sight of its fundamental commitment to excellence and providing high-quality, industry-partnered training across Australia.

There are now multiple ways of making and engaging with content for the screen and broadcast industries. The 2021 PWC *Australian Media & Entertainment Outlook* report highlighted the rise of streaming, video games and digital technologies as three key factors that would continue to shape and drive growth in the Australian content industry<sup>2</sup>. Opportunities for skilled Australian content-makers to engage audiences worldwide and earn revenue from their creativity have ignited through the creator economy and continue to expand. In Australia, TikTok now has 7.38m users and is the most downloaded mobile entertainment app in Australia<sup>3</sup>. The video games sector is predicted to generate A\$1 billion annually in Australia, with most of that being export revenue, creating 10,000 new highly skilled, innovation-focused, full-time jobs within ten years<sup>4</sup>. A recent study by Bond University highlighted that nine out of ten Australian households had at least one games console, with two-thirds of the Australian population playing video games<sup>5</sup>. Total interactive games and e-sports revenue in Australia reached A\$3.41 billion in 2020 and is expected to increase to A\$4.9 billion in 2025<sup>6</sup>. There is an ever-increasing global market for engaging, high-definition visual experiences, and Australia is in a prime position to service this sector.

While AFTRS remains committed to its established areas of excellence, it must also continue in its response to the rise of these new platforms supporting the range of skills, knowledges and capacity-building needed to ensure Australian content continues to cut through the 'global content deluge'<sup>7</sup> and engage local and international audiences across multiple platforms.

Similarly, our educational offerings must be relevant to an emerging generation of content-makers and compelling to life-long learners looking to upskill in this new digital world. Our new flexible delivery strategy will draw from our distinct AFTRS brand of hands-on learning, and the AFTRS campus, with its professionally equipped, world-class facilities, will remain the vibrant creative hub of our school activities. We know that micro-credentials are increasingly important to employers and learners seeking to keep up with digital innovations and emerging skillsets in a way that traditional qualifications cannot<sup>8</sup>. Flexible delivery will allow us to offer a range of pathways and modalities to deliver learning that combines face-to-face and online, part-time and full-time, in bite-sizes as well as substantive, to ensure that Australians across the country are able to access the training they need to upskill or discover and pursue careers in the screen and broadcast industries.

### 3.1 SCREEN AND BROADCAST INDUSTRIES

For our screen and broadcast industries, it remains a time of significant change and dynamic growth.

Driven by the creativity of the sector and government, the Australian industry is an increasingly successful global participant, producing billions of dollars in revenue and driving the creation of thousands of new jobs for Australians. AFTRS has a crucial responsibility to support this growth by developing the skills, capacity, and new knowledges needed to stay at the forefront of global production.

Working closely with industry through regular industry advisory panels, a triennial industry skills survey program, and our close curriculum partnerships, our courses will target both immediate and longer-term industry needs.

The recent Ausfilm audit of Australia's production capacity highlighted skills gaps at both the mid-career and early career points in the production pipeline, with an increasing need for those with technical knowledge and skills (including visual effects)<sup>9</sup>. Parallel to this, the audit also highlighted the need for a national approach to address the skills and training gaps<sup>10</sup>. AFTRS' graduate employment statistics remain consistently strong. Of those surveyed (2021–2022) across all AFTRS award courses, 78% of graduates are applying the skills they learn in their AFTRS courses professionally within six months of finishing their course<sup>11</sup>.

In a period of creative and economic opportunity, a notable area of growth and innovation is the post,

digital and visual effects (PDV) sector. The global screen industries are integrating digital production processes and technologies with traditional crafts and methodologies at a lightning pace, and the need for local training is clear and pressing. To meet the resourcing challenges of upskilling staff and the building itself to meet this new world, AFTRS continues to prioritise industry-partnered training in the PDV area. An initial focus is on virtual production – Digital Futures Summit Series, and Industry-partnered curriculum design with Universal Studio Group (USG), so Australia can meet its skills shortage and take full advantage of this time of extraordinary global innovation.

In response to the proposed Government's forward-looking 30% tax offset for local and international businesses that develop digital games in Australia, AFTRS will partner with the Interactive Games and Entertainment Association of Australia and New Zealand (IGEA) to develop and deliver a series of games business modules that can be offered as both stand-alone experiences to its members or as electives within AFTRS' successful Master of Screen: Business course.

In the next Academic year, AFTRS will launch a world-first training partnership with international VFX powerhouse Industrial Light and Magic, including short courses and degree programs, to provide over 200 Australians with world-leading training in visual effects.

### 3.2 INCLUSION AND BELONGING

Reflected in the strategic focus areas of outreach and inclusion, AFTRS prioritises its commitment to ensuring that the school and the screen and broadcast sectors represent all Australians and are culturally safe for all Australians.

As the national screen and broadcast school and a centre for Australian creative excellence, AFTRS' engagement with First Nations' knowledges and values is of paramount importance. We are led by a new First Nations Strategy that embeds First Nations' cultural values in all that we do. In the period of this corporate plan, building on the learnings from the review of our award-course curriculum, we will ascribe scalable targets for partnerships with First Nations communities and First Nations-led organisations so that our activities are led by community needs and priorities.

Further progressing the strategic area of belonging and inclusion, adopted in FY2021, the School's focus is on the unique potential and contribution of each individual in a learning environment where they are heard, safe and welcome; these principles continue to inform project selection and how projects and programs are developed externally through the First Nations and Outreach Division and internally through the People and Culture Division.

Over the next year, we are committed to continuing the program of curriculum review and design, cultivating

cultural capacity within AFTRS and the Australian screen and broadcast sectors and creating conduits from underrepresented groups across Australia into AFTRS through meaningful, community-led partnerships. We will work with State and Territory screen agencies to bring talent from underrepresented groups and commissioners together through our Talent Camp initiative and seek out talent at career pathway events across Australia.

Over the period of this Corporate Plan, as we complete the development and start implementation of our Flexible Delivery Strategy, AFTRS will continue to nurture its training partnerships with regionally based organisations. AFTRS is committed to supporting its students through its student support mechanisms, including financial, to assist students from underrepresented backgrounds to thrive at the School.

As we work to build an inclusive culture at AFTRS, we will also continue to promote best practices on Australian screens through research projects and our leadership role in the Screen Diversity and Inclusion Network (SDIN).

### 3.3 INNOVATION

As a leading creative institution, innovation and experimentation are at the heart of everything we do. Demonstrating our responsibility in the AFTRS Act to "conduct and encourage research", as part of our new five-year strategy, we are developing a faculty-driven research program to bridge industry knowledge and academic expertise to drive projects with practicable, immediate, and rigorous outputs for the industry.

As processes, practices, and technologies have changed, so have people's pathways to enter and progress through our industries. In consultation with State and Territory screen agencies, AFTRS commissioned a substantive piece of research from Screen Audience Research Australia (SARA) last year, mapping Career Pathways across the industry to ensure we are equipping our graduates with the skills and knowledge they need to thrive in this new world, and to understand how we may best support them in their pathways into and through the industry. The survey had an excellent level of response and engagement, with 567 respondents across a broad range of ages, experience levels, industry sectors and geographic locations. The extensive amount of qualitative (open responses) and quantitative (numbers) data from the survey provides a valuable resource to Government agencies, higher education, and private enterprise on how we can better support practitioners in this new world. We have shared the outcomes with key external stakeholders, including Screen Australia and the State and Territory screen agencies, and at February's *Digital Future Summit: The Future of Work and Australia's Talent Pipeline*. The good news for AFTRS and other film schools and TAFEs is that formal training/education was identified as a key

contributor to career success. 75% of respondents had completed some level of tertiary education, and the value of it was high for all respondents, including "Below the Line" practitioners.

AFTRS will continue to engage in new industry-led partnered research projects, committing again this year to two new industry partnered initiatives and a First Nations-led research partnership. As part of its new Digital Futures Lab program —designed to support the industry to do the experimentation, testing, and research it needs to stay at the forefront of this fast-moving digital world, with a grant from the Government and support through a partnership with Matchbox Pictures and USG, AFTRS is introducing its first 'technology-in-residence': a virtual production volume stage. Virtual production is a particularly exciting production methodology for Australia. It enables remote collaborations allowing production companies to dodge the tyranny of distance that has challenged Australia previously. Large segments of the industry in Australia are now working with remote teams in the US, UK and Europe for the first time using remote and virtual production technologies and workflows. This technology is being used across the local industry, with Australian television productions, such as Seven's *Home and Away* and ABC's *Fires*, beginning to utilise virtual production to take on ambitious shoots. While the business and creative opportunities are manifold, skills gaps in meeting this growth are acute —as are opportunities to test out the possibilities of this new technology. In partnership with Matchbox Pictures and USG, AFTRS will deliver world-leading virtual production training to AFTRS students and the industry on its new volume stage, supporting the growth of a new ecosystem of skills, knowledge and talent.

# 04. STRATEGIC DIRECTION, DELIVERY, AND PERFORMANCE

The AFTRS' Corporate Plan is designed around the three strategic pillars of the AFTRS five-year Corporate Strategy, *Creating the Future* of National Reach, Excellence, and Sustainability.

Throughout the period of this Corporate Plan, the School moves into the second year of its strategy, ready to meet a changing operating environment that poses new risks and prospects. Drawing together AFTRS' mission and vision to provide all Australians access to our world-class learning and offer the highest level of screen and broadcast training, we remain adaptive, resilient and fit-for-purpose. The principles supporting each pillar inform the strategic areas of focus expressed in the School's corporate performance measures, Portfolio Budget Statement performance objectives and activities.



## AREAS OF STRATEGIC FOCUS



**PILLAR 1**

**PILLAR 2**

**PILLAR 3**

# PILLAR 1. NATIONAL REACH

*Giving all Australians access to our world-class learning.*

As the national screen and broadcast school, AFTRS engages, upskills, and supports the most talented learners in all states and territories.

The pillar of national reach is supported by two strategic areas of focus —First Nations' culture and outreach & inclusion.

## STRATEGIC FOCUS: 1.1 First Nations' Culture

Embedding First Nations values within AFTRS by including First Nations' knowledges, voices, values, and pedagogies to build the capacity and knowledge of our staff, graduates, and industry.

What will be measured? (Desired result)	How? (Key Activities)	2022-23 Targets	2023-24 Targets	2024-25 Targets	2025-26 Targets
Embedding First Nations' values within AFTRS through the inclusion of First Nations' voices, values, knowledges, and pedagogies to build the capacity and capability of our staff, students, graduates, and industry to co-create an environment that is culturally, spiritually, socially, intellectually, and emotionally safe	Grow First Nations' Community Stakeholders & Projects	2 First Nations-led partnerships per year			
		2 MOUs in place with First Nations Community Controlled organisations per year			
		Support 2 First Nations' media and education conferences per year			



## STRATEGIC FOCUS: 1.2 Outreach & Inclusion

Supporting under-represented talent across Australia to learn, make and work in the Australian screen and broadcast industries and building an inclusive school culture that celebrates all Australians. Creating a flexible and responsive model of delivery that allows us to capitalise on established strengths by delivering face-to-face learning in our world-class Sydney campus.

What will be measured? (Desired result)	How? (Key Activities)	2022-23 Targets	2023-24 Targets	2024-25 Targets	2025-26 Targets
Ensure AFTRS reflects Australian society by supporting diversity across its activities	Deliver courses across the country	3,000 participants in industry training per year			
		50% course enrolments outside of NSW			
		1 partnered industry event per State and Territory outside NSW per year			
	Partner with community organisations and high schools to build bridges from under-represented communities into AFTRS	8 CALD community-led projects across Australia per year			
All Australians can access our world-class learning	Create a flexible model of delivery that capitalises on AFTRS' strength in delivering hands-on practical learning	Complete the flexible delivery framework and begin its implementation	Continue implementation of the flexible delivery framework	Continue implementation and review of the flexible delivery framework	Implement the recommendations from the review of the flexible delivery framework
		2 interstate delivery partnerships per year across industry training and award courses			
		Award 32 scholarships to students across Australia per calendar year	Award 34 scholarships to students across Australia per calendar year	Award 36 scholarships to students across Australia per calendar year	Award 36 scholarships to students across Australia per calendar year

# PILLAR 2. EXCELLENCE

*Industry aligned and forward-facing.*

Working together with industry, AFTRS offers the highest level of screen and broadcast training. Our graduates are sought-after for their outstanding craft skills and artistry. They are enterprising, highly creative, and professional. They understand the power of Australian story, underpinned by First Nations' culture, enriched by the diversity of our country, to engage, entertain and connect audiences at home and around the world.

The pillar of excellence is supported by three strategic areas of focus –talent development, industry skills training, and research & innovation.

## STRATEGIC FOCUS: 2.1 Talent Development

Empower student learning through an experiential curriculum that is inclusive and flexible, and national in its reach and enables teaching excellence.

What will be measured? (Desired result)	How? (Key Activities)	2022-23 Targets	2023-24 Targets	2024-25 Targets	2025-26 Targets
Educate and train new talent to help grow and support the industry	Deliver accredited courses	300 award course enrolments per calendar year			
		100 award course graduates per calendar year			
Empower the learning of screen and broadcast storytellers and practitioners through an inclusive, experiential curriculum	Build and implement a Teaching & Learning plan enshrining AFTRS unique approach to creative pedagogy	Annual review of Teaching & Learning plan against creativity & inclusion criteria including discipline reviews			
		Review curriculum against First Nations Strategy	Undertake an audit of the curriculum	Deliver the findings of the curriculum audit	Implement recommendations and redesign curriculum aligned with First Nations Strategy (2023-2026 objectives) and measure through student feedback surveys

## STRATEGIC FOCUS: 2.2 Industry Skills Training

Creating future-oriented, industry-aligned learning environments that are accessible and transformative and provide pathways to life-long careers in the screen and broadcast industries. Partnering with industry in the design, development, and delivery of courses.

What will be measured? (Desired result)	How? (Key Activities)	2022-23 Targets	2023-24 Targets	2024-25 Targets	2025-26 Targets
Ensure Australian screen and broadcast practitioners have the high levels of skills required to compete in an increasingly global marketplace	Deliver industry-aligned training	75% of recent graduates are applying the skills they learnt in their AFTRS course professionally			
		Annual consultation with industry stakeholders, including Industry Advisory Panels and triennial skills survey			
	Partner with screen & broadcast stakeholders to provide targeted training	10 industry training partnerships per year			

## STRATEGIC FOCUS: 2.3 Research & Innovation

Providing the industry with the new knowledge it needs to keep Australia at the forefront of global innovation. Supporting a culture of enquiry, exploration, and rigour through the School's research programs.

What will be measured? (Desired result)	How? (Key Activities)	2022-23 Targets	2023-24 Targets	2024-25 Targets	2025-26 Targets
Drive innovation in the screen and broadcast industry and practice-based education through research	Develop a faculty-driven research project that bridges industry knowledge and academic expertise	2 industry research projects disseminated per year			
		1 First Nations-led research partnership per year			
Provide industry with new knowledge to keep the nation at the forefront of global innovation	Partner on values-driven, future-focused industry research projects	2 industry partnered research projects per year			

# PILLAR 3. SUSTAINABILITY

*Adaptive, resilient and fit-for-purpose.*

The School has a suite of scalable, adaptive, face-to-face and online offerings that allow us to grow our business whilst meeting local, regional, and state and territory demand for graduates in a sustainable way for our staff, our school resources, and our industry.

The pillar of sustainability is supported by a strategic area of focus —an effective organisation.

## STRATEGIC FOCUS: 3.1 Effective Organisation

Ensuring infrastructure, work, and curriculum design facilitate and supports collaboration, connectedness, and creativity. Developing long-lasting strategic partnerships with organisations that share our values delivering incremental revenue and reach.

What will be measured? (Desired result)	How? (Key Activities)	2022-23 Targets	2023-24 Targets	2024-25 Targets	2025-26 Targets
Ensure an adaptive, efficient, and sustainable business that supports AFTRS as a global centre of excellence for screen & broadcast education, training, and research	Support good practice through the School's diversity initiatives and inclusion network groups	AFTRS staff is representative of the community (reflective of ABS census)			
		<ul style="list-style-type: none"> <li>• 51% Female representation and at a leadership level</li> <li>• 9% People living with disability<sup>12</sup></li> <li>• 3% First Nations</li> </ul>			
	Develop and implement staged Environmental Plan	Annual review environmental action plan and practices in line with industry best practice			
Ensure the organisation is financially sustainable and scalable		Increase own-sourced funding to 27%	Increase own-sourced funding to 28%	Maintain own-sourced funding to 28%	Maintain own-sourced funding of 28%
Infrastructure Audit		Annual review of Building & Technology Plan against the priorities of the Corporate Strategy			

# 05. OPTIMISING RESOURCES AND CAPABILITIES

As detailed in the Portfolio Budget Statements, the Commonwealth Government has allocated \$22.997 million to AFTRS for the 2022-23 financial year.

AFTRS has budgeted to generate an additional \$10.3 million to supplement its operations for the financial year. AFTRS makes revenue from several sources, primarily through student fees for Award courses and short course programs and revenue from corporate offerings. Combined with the Government appropriation, this own-sourced income creates a total revenue budget for 2022-23 of \$33.3 million.

AFTRS aims to grow its own-sourced income, including increasing its online course offering, expanding the national reach of its Award courses, and engaging in new partnerships to ensure its financial sustainability.

AFTRS has a Capital Management Plan, covering the acquisition and updating of technical resources and facilities to support its activities across each year of the Corporate Plan. The School reviews its budget plan annually. Supporting the Corporate Plan's strategies, the capital management plan allows flexibility across FY 2022-2026 to adapt to equipment and facility needs and meet the needs of AFTRS' diverse student population.

The School occupies a purpose-built campus in the Entertainment Quarter at Moore Park in inner-city Sydney, NSW. AFTRS has the option of extending the current lease (ending in 2023) through to 2036.

To improve workforce planning and optimisation, AFTRS will continue implementing a workload model that supports a required Average Staffing Level of 145.

The School's technology capability allows for the integration and automation of systems responsive to student needs at scale. Its further development will continue to improve AFTRS' capability to deliver online education and training courses to achieve greater scale, revenues, and impact. In addition, the AFTRS Customer Relationship Management (CRM) system is being further enhanced to engage even more with potential students, alumni, and the broader industry.

# 06. RISK MANAGEMENT AND OVERSIGHT

Over the last period, AFTRS has further developed its risk management methodologies and transformed its approach; with a new Risk Policy and Plan, the School has firmly embedded a risk culture within the organisation. AFTRS is committed to the ongoing strengthening of its risk culture across the period of its strategy.

AFTRS' risk tolerance is set out in the recently comprehensively reviewed Business Risk Register. The risk register continually evolves and is a 'live' document reviewed by the AFTRS Executive team monthly. Risks are categorised as strategic, operational, financial, people related, or regulatory and governance related. Ratings of risks are determined using a matrix that specifies the possible occurrence of the risk (from 'almost certain' to 'rare') and the consequence of the possible occurrences (from 'insignificant' to 'severe').

The register prioritises risks according to the Top 10 Risks identified by AFTRS Executive, Emerging Risks and Business-As-Usual Risks. Each risk is also assigned an inherent and residual rating that considers the mitigation strategies and actions specified. Ratings are assessed and adjusted as appropriate with changes in the external environment and the implementation of the mitigation strategies.

The Finance, Audit and Risk Management Committee oversees the organisation's Risk Management Framework and Risk Register to ensure the requirements of the PGPA Act are being met. In addition to an annual review of the framework and business risk register, the Committee examines the applicability, management and mitigation strategies of particular risks identified in the Top 10 business risks.

In the first quarter of FY 2022-2023, the School will undertake the annual review of the Business Risk Assessment and its mitigation strategies. The School will continue to respond to the impact of COVID-19 on AFTRS' ability to operate and deliver on its crucial education and training objectives and will be included as a high priority in the organisation's risks.

Other risks that have been historically included in the organisational risks comprise the School's government appropriation, reputation and relevance, educational standards and quality, appropriate student support, revenue targets around its business and short course offerings, and technology innovation. These continue to be areas of importance.

The review will continue to be informed by the Corporate Plan (FY 2022-2023); however, it also encompasses the

ambitions of the five-year Strategy 2021–2026 and any further identified associated risks related to the School's strategic activities.

## 07. COOPERATION

AFTRS works closely with government agencies and industry to achieve our purpose of being a global centre of excellence, providing Australians with the highest level of screen and broadcast education, training, and research.

Over the next four years, AFTRS will continue to liaise closely with the office of the Minister for the Arts and the Department of Infrastructure, Transport, Regional Development, Communications and the Arts. In addition, we have strong relationships with other portfolio agencies, and in particular, the Department of Education.

Through our participation in the Ausfilm-led, Below the Line Skills Working Group, we continue to support a national approach to meeting the growing need for skills and supporting the extraordinary growth and opportunities of the Australian screen sector. We have built close associations with industry bodies, including Screen Australia, Screen Producers Australia, the State and Territory screen agencies, the National Film & Sound Archive, and the screen production guilds, ensuring our common objectives' success. We will continue to lead industry-wide initiatives, as we did with the COVIDSafe Production Guidelines, to support, sustain and grow international best-practice standards in production, including WHS, cultural competency and wellbeing initiatives, to ensure that the screen sector remains an employer of choice for emerging talent.

With support from the Australian Government's Location Incentive, the School has developed industry-partnered training initiatives with partners, including Industrial Light & Magic, Matchbox Pictures, and USG, including much-needed training in emerging areas such as virtual production and visual effects.

AFTRS remains a member of the ARTS8 (the Australian Roundtable for Arts Training Excellence). Each year, along with the other leading performing arts training organisations, we come together with the common aim of training and developing Australian storytellers in various storytelling formats. In addition to the regular ARTS8 annual project, the School will be involved in Yagunda Barbindu (Today – Tomorrow) project, an immersive retreat to be held 'On-Country' for the Executive Directors of each organisation to build vital cultural capacity and First Nations understanding.

Outside of the ARTS8 arena, AFTRS and NIDA work closely at a curriculum level and continue to build opportunities for student collaborations, shared staff training and alumni networking.

In the broader industry, we collaborate with the public and commercial broadcasters, as well as production companies and content makers, to provide student internships and other opportunities for student development. We have relationships with international companies like Marvel and Disney and local production companies like Jungle Entertainment and CJZ, providing real-world production briefs for our students. Students studying for a Master of Arts: Screen Business Leadership course also complete a live exercise in an international organisation or company as part of their coursework. This has included the Asia-Pacific Broadcasting Union (ABU) and Infinity Studios in Singapore. We also work with local and international Film Festivals to show and promote content made by AFTRS students.

In celebration of the UK/Australia Year of Culture —a program that explores and celebrates the relationship between Australia and the UK across the arts, creative industries, and higher education, AFTRS has received a grant from the International Cultural Diplomacy Arts Fund (ICDAF) to support wages and travel for three AFTRS graduates to travel to the UK to produce a short documentary film, *Who are we now?*, capturing the Australian National Academy of Music's (ANAM) Quartetthaus exchange program and concert series in London at the Royal Albert Hall.

As an educational institution, we partner with universities in Australia and overseas. We have and continue to explore curriculum-sharing opportunities with tertiary partners.

AFTRS is a key curriculum bench-marking partner in communicating and establishing standards of best practices for screen and broadcast education. AFTRS will partner with Victoria College of Arts (VCA) and Edith Cowan Universities Western Australia Screen Academy (ECU / WASA), focusing on the bench-marking of emerging practices around Virtual Production. Exchanges with TAFE NSW are ongoing to establish more direct pathways from their curricula into studying with AFTRS. Continuing collaboration and bench-marking activities continue with the UK's National Film and Television School and the American Film Institute (AFI) —the leading screen institute in the US. AFTRS is an active member of, nationally, the Australian Screen Production Education & Research Association (ASPERA), and internationally, the organisation of film schools: Centre International de Liaison des Ecoles de Cinéma et de Télévision (CILECT). Faculty members from AFTRS are attending both conferences, participating in keynotes, presenting papers and sharing knowledge in the pursuit of excellence in screen and broadcast education. AFTRS intends to continue its faculty exchange activity, including hosting a senior academic from Chapman University. The School is also designing learning opportunities with FutureLearn, an online learning platform that is partnering with Austrade to promote Australian learning excellence internationally.

# 08. REFERENCES

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<sup>2</sup> PWC, (2021). Australian entertainment & media outlook 2021-2025.

<sup>3</sup> Eliezer, C. (2022) TikTok most downloaded mobile entertainment app in Australia, reaches 7.38m users [report]. <https://themusicnetwork.com/tiktok-usage-australia-2022/>, (Accessed: 15 June 2022)

<sup>4</sup> IGEA, (2020). Game engine: Australia's immediate opportunity to create a \$1billion video game development industry.

<sup>5</sup> IGEA, (2020). Digital Australia: the power of games. p. 15.

<sup>6</sup> IGEA, (2020). Digital Australia: the power of games. p. 15.

<sup>7</sup> The Global Production Deluge: Evidence and Discussion Paper'. 25th February 2020. Olsberg & SPI. Retrieved from: <https://www.o-spi.co.uk/wp-content/uploads/2020/03/Global-Production-Production-Deluge-Evidence-and-Discussion-Paper-Final-2020-02-25.pdf>

<sup>8</sup> Gauthier, T., 2020. The value of microcredentials: The employer's perspective. The Journal of Competency-Based Education, 5(2).

<sup>9</sup> Olsberg SPI for Ausfilm, (2021). Production infrastructure and capacity audit of Australia. p.7.

<sup>10</sup> Olsberg SPI for Ausfilm, (2021). Production infrastructure and capacity audit of Australia. p.7.

<sup>11</sup> AFTRS, 2021 Graduate Outcome Survey (GOS), May 2022

<sup>12</sup> 16% of Australian population is living with disability – of that 53% participate in the workforce.