

# 2020 – 21

Annual Report

AFTRS

Australian Film Television  
and Radio School



# About this report

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and Radio School 2020

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# Acknowledgement of Country

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The Australian Film, Television and Radio School acknowledges Traditional Owners, the Bidjigal and Gadigal peoples of the Eora Nation, on whose land we meet, work, study, learn and teach.

We pay our respects to Elders and Knowledge Holders past and present and extend our respect to Aboriginal and Zenadth Kes (Torres Strait) Nations from all parts of this land.

# AFTRS

Australian Film Television  
and Radio School

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10 September 2021

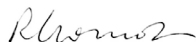
The Hon Paul Fletcher MP,  
Minister for Communications,  
Urban Infrastructure, Cities and the Arts  
Parliament House, Canberra, ACT 2600

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 2021.

The Annual Report 2020–21 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 Friday, 10 September 2021.

Yours faithfully,



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





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# 1 Chair's Introduction

This has been an extraordinary year. COVID accelerated the growth of Australia's screen and broadcast industries and the rapid disruptions and opportunities of digitisation. Our students were again faced with periods of change, uncertainty, and lockdowns.

But throughout this period, AFTRS has demonstrated its resilience and enduring value to industry and its graduates.

The School exists to deliver world-class skills, training and talent to the Australian screen and broadcast industries. Over the course of the year, that remit has never felt more pressing as these industries have experienced significant and rapid growth.

Generous government incentives, such as the Location Incentive and production offsets, Australia's world-class facilities and talent and the Government's management of COVID-19 over this period, have led to significant industry growth.

Leading international studios such as Industrial Light & Magic (ILM), Marvel Studios, and NBC Universal have established long term bases in Australia and are seeking Australian talent and skills in areas such as visual effects at a scale we haven't seen before. The creative industries as a whole, contributing more than \$90 billion to the national economy annually, have grown 34% over the last ten years.

A pressing question for AFTRS through this period has been how we best support the Australian industry in this time of growth and how we best equip our graduates. Our offerings, extending across degree programs, short courses, industry-partnered training, partnerships with communities, masterclasses, and research, have engaged with new skills

and capacity building, as well as those vital legacy skills needed to tell a good screen and audio story. But as we head into a digitally disrupted COVID world, perhaps the biggest question of all that we have grappled with is how we enable our graduates to be bold, brilliant, and resilient and lead meaningful, colourful, creative lives.

The tremendous support the School provides our graduates and our industry is laid out in the remarkable achievements documented in this report, in the ambitious targets we set ourselves and that we have, to a very impressive degree, met. Reflecting on my fourth year as Chair of AFTRS' Council, I am again struck by the commitment that AFTRS' staff and students have to the School and its founding idea—that we are an institution created in the service of culture, enriching Australian creativity and storytelling. I would like to single out some achievements of note that reflect the passion and skill of the AFTRS' team and the AFTRS' values that underpin all that we do.

Mastery, merit, and the pursuit of excellence are at the heart of AFTRS' approach to education and training. Honouring creative mastery was the focus of this year's graduation, a particularly joyful event. AFTRS awarded honorary degrees to three extraordinary trailblazers in the Australian cultural landscape. Lynette Wallworth was awarded a Doctor of Arts, Film and Television (*honoris causa*) in 2019, but we were unable to confer this award in 2019 as our graduation was cancelled. But we were able to confer the degree this year—along with two other brilliant recipients.



An Emmy and AACTA award-winning Australian artist and filmmaker whose immersive installations, VR and film works reflect on the connections between people and the natural world, Lynette was the School's first Artist in Residence in 2020 and a recipient of our inaugural Creative Fellowship in 2010. Lynette talked eloquently about the importance of receiving this support from the School—not only in recognition of her achievements but also in acknowledgement of the School's awareness of the power of story and the delicate, determined business of making great work. Our 2020 recipients, Mitch Torres and Cherie Romaro, were awarded a Doctor of Arts, Film and Television (*honoris causa*) and a Doctor of Arts, Radio (*honoris causa*), respectively. Mitch Torres was SBS' first Indigenous presenter. She's had a truly impressive journalism career across radio and television and has written and directed a range of dramas, documentaries, and theatrical plays. Cherie Romaro has led a remarkable career in both the Australian radio and television industries and was the nation's first-ever female Music Director. Like Lynette, both Mitch and Cherie are extraordinary models of the imagination, resourcefulness, and grit that a creative career demands.

This year was also a celebration of daring and working together.

AFTRS is committed to recognising and embedding First Nations' culture in everything we do. This year AFTRS and Netflix announced the Netflix Indigenous Scholarship Fund. This will provide USD 400,000 to promote and support First Nations and Indigenous voices across the Australian screen and broadcast industries. Administered by AFTRS and supported by a selection panel including Indigenous leaders from industry and educational institutions funds, this is an inspiring example of different groups coming together for a shared cause of elevating Indigenous talent and creativity across Australia.

The daring and determination of our students in responding to the challenges posed by COVID-19 were ably demonstrated by our radio students at this year's Easter Show. The 2021 Sydney Royal Easter Show was the largest event to take place globally at that time since the emergence of the pandemic. It was a sell-out event, with crowds of 60,000 per day. AFTRS' Graduate Diploma Radio students ran the official station of the Show – Show Radio—and did an incredible job.

The AFTRS' value of generosity was a particular and salutary highlight. The year has proven tough both financially and emotionally for students, with some losing jobs due to the pandemic and others being separated from families and support networks. This year we were able to award 57 scholarships to AFTRS' students, which provides critical support that allows our students to complete their studies during a difficult and unpredictable time and continue on their paths into the Australian screen and broadcast industries. But even more significantly, the whole AFTRS' community—students, staff, and Council members, have been abundantly generous with their time, good ideas and patience in supporting the School activities this year.

I would like to thank the Minister for the additional funding the School received to mitigate against the impact of COVID-19 and allow us to focus on our remit to industry and grow as a global beacon of excellence in screen and broadcast training and education.

Council notes the extraordinary levels of activity undertaken by the School in 2020-21. In a year that saw the world struggle with a pandemic, this activity, and our gains across multiple areas, such as partnerships, scholarships, diversity, and inclusion, have been remarkable.

Council passes on its gratitude to all the staff at AFTRS for the dedication, commitment and resourcefulness shown throughout the year and congratulates our CEO, Dr Nell Greenwood, and the Executive team, who have demonstrated outstanding leadership and resourcefulness throughout this remarkable year.

I would like to express my deep thanks to all members of the Council for their contribution over this period. In particular, I would like to thank Peter Tonagh for the service, generosity, and insights he brought to his time on Council and Professor Mark Rose for his inspired and generous leadership as Chair of the AFTRS' Academic Board.

Russel Howcroft  
Chair of Council  
Australian Film Television and Radio School

A handwritten signature in black ink, appearing to read 'Russel Howcroft', followed by a period. Below the signature is a long, horizontal, slightly wavy line, also followed by a period.

# 2 CEO's Perspective

Over this period, the AFTRS community has demonstrated extraordinary levels of ingenuity and determination in navigating the ongoing disruptions of COVID to meet our remit to find, support and develop Australian talent.

In preparation for the launch of a new five-year Corporate Strategy in 2021, the Executive team was restructured to refocus and align expertise to support our mission to offer world-leading creative education across Australia. This restructure introduced two new roles to our Executive team —the Director of First Nations & Outreach position to ensure that First Nation's needs, values, culture, and knowledges remain at the heart of our decision-making, and the Director of Partnerships & Development position to keep the strategic focus on impactful engagement with industry and to ensure we remain sustainable, adaptive and fit-for-purpose in this world of change and opportunity.

## COVID-19 Response

This year was a demonstration of both the School's and the industry's capacity for recovery and resilience.

Working closely with Screen Australia, SPA, the MEAA and the Chief Medical Officer's Team, AFTRS took the lead in co-ordinating COVIDSafe Screen Production Guidelines for the Australian screen sector. As with industry, adopting these guidelines for all AFTRS productions allowed us to return to production in July 2020 swiftly and safely. Student-facing Protocols were shared amongst our tertiary colleagues, including VCA and NIDA. Our Radio team also produced Safe Studio Principles for Radio & Podcasting with Commercial Radio Australia, the ABC, First Nations Media Australia, SBS, TAFE NSW and community training and broadcast organisations.

The level and quality of hands-on production over the year was extraordinary. During this time of duress and challenge, it was inspiring and heartening to see students' resourcefulness and creativity flourish across screen production, audio, and radio.

## Industry Engagement

With the growth of international and domestic production in Australia and the emergence of clear skills gaps in local talent, a particular focus for AFTRS this year was working closely with industry to create a sustainable pipeline of skilled talent. After conversations with State Agencies and large local production houses, we embarked on training partnerships with Screen Queensland, SAFC and Matchbox / NBC Universal in Virtual Production.

This was also a great year for the AFTRS Graduate Program. Despite the challenges COVID-19 presented, Fremantle Australia, Sky News, Endemol Shine Australia, ABC and SBS all offered paid internships to several of our very talented BA graduates. A testament to the success of the program and the strength of our graduates is that all interns went on to secure paid employment after completing their internships. This year, Marvel Studios also offered eight paid traineeships, and 110 students accessed industry opportunities, including internships, placements, paid positions, and workshops.

Our Industry Masterclass program, including panels, workshops, and Q&A Sessions, brought over 2000 practitioners from across our screen and broadcast community together to hear candid insights from some of Australia's most skilled luminaries such as Philip Noyce, Helen Bowden, Tim Minchin, Mitch Torres, Emile Sherman, Joshua Oppenheimer, and Beck Cole. Over this period, AFTRS online content and events period reached over 4.7 million hits. Evidence of this close working relationship with industry is AFTRS' employment rates –83% of Master of Arts Screen graduates (2019-2020) are currently working on, or have worked on, a production in Australia.

## Graduates & Alumni

This year, AFTRS' graduates and alumni once again shone on the national and international stage, showcasing brilliant creative storytelling talent. AFTRS' alumni Vanessa Gazy's (Master of Arts Screen 2014) series *Eden* premiered on the streaming platform Stan. And we had a stand-out year at Flickerfest with 2019 Master of Arts Screens Graduates Naomi Fryer and Jorde Heys, both winning awards for their AFTRS Capstone projects.

AFTRS is extremely lucky to have 48 years of dedicated and active alumni. This year a focus was to re-engage and reactivate this network, and the School appointed an Alumni Program Manager. Development has started on renewing and updating the alumni database and creating a program of events to bring our alumni together.

## Flexibility and Digital Acceleration

Capitalising on the increased confidence of staff and students across the school in digital learning and the success of the Government's Tech Future initiative and its drive for digital inclusion, AFTRS expedited its work to make its world-class learning accessible and available to the most talented learners across Australia.

Two new courses launched on the online FutureLearn platform and engaged over 2,200 fully participating learners. The feedback from both students and staff who facilitated the courses was overwhelmingly positive, with 93% of students saying that the Essential

Finance course either met or exceeded their expectations and 97% of Production Design students stating that the course met or exceeded their expectations.

AFTRS Master of Screen: Business also moved to online delivery this year. The online delivery of the course has so far been a success, and the increasing numbers of students applying for the course reflect the changing needs and expectations of learners in engaging with their studies.

## An Inclusive School Community

As part of the strategic restructure, this year, the School welcomed Dr Romaine Moreton to the new role of Director, First Nations & Outreach, to lead us in meaningfully embedding First Nations values in all that we do and to build and articulate pathways into the School for under-represented communities. Romaine has led the team to consolidate and build on the great work already achieved in this area. A training highlight was the engagement of First Nations videographer, filmmaker and AFTRS alumnus Cornel Ozies to deliver a Mobile Content Creation workshop online for First Nations community journalists from around Australia.

AFTRS exceeded its target for the period with a total of 26 community and cultural partnerships with diverse organisations. The 2020-21 period was the first year AFTRS has included female and non-binary targets in our Corporate Performance Measures. Setting tough measures is key to ensuring the student population at AFTRS is representative of the Australian population and that the make-up of our industry is representative of the Australian population. With a target of 51% female or non-binary enrolments at the census date, the school fell just short of this goal, reaching 47% of enrolments, but there was a notable 5% growth from the last period. While there is further work to be done, the School is making strong gains in ensuring those who have the most potential to gain from an AFTRS education can access the School –regardless of gender, culture, or background.

AFTRS proudly continued its partnership with Bus Stop Films this year. The School supported two-year-long paid internships to work within the AFTRS Production team over the year. The interns live with intellectual disability and attend Bus Stops' Accessible Films Studies Program hosted at AFTRS. This partnership included Bus Stop's Inclusion in Action training for staff, which equipped participants with the skills and knowledge to be more confident about and open to employing and working alongside people with disability within the screen industry.

## Research

This year saw a reinvigorated approach to research at AFTRS. AFTRS appointed a Head of Research in this period to ensure this vital work remains central to the school's ongoing work. In January, AFTRS commissioned research from Parrot Analytics on how Australian content travels internationally. This data was presented at a well-attended session at Screen Forever in January.

This period also saw the commencement of our inaugural Artist in Residence, Lynette Wallworth. Her research project for the residency is exploring the creative potential of audio narratives. The Artist in Residence project ensures Australia's best talent and storytellers are supported by having a semester at the School with the space, facilities, support, and time to experiment in their craft.

## Sustainability & Agility

Responding to the pressures and opportunities of the COVID-19 pandemic and the accelerated impact of digitisation on both the screen and broadcast and educational sectors, AFTRS' focus through this period has been to build its capacity to be more agile to respond to the needs of industry and learners. Building sustainability remains a central focus of the School. Over this period, under the new Director of Partnerships & Development, Con Apostolopoulos and the team have done incredible work in growing our own-source revenue.

I would like to express a heartfelt thanks to the AFTRS staff and students who have demonstrated patience, grace, ingenuity, and an unwavering commitment to and belief in the power and necessity of good Australian stories through a time of challenge and change. I would also like to thank the Executive team who have shared experiences, insights, and resources to lead the School through this period.

On behalf of the Executive team and myself, thank you to Council for their guidance, wisdom, and contribution over this period. A special thank you to Peter Tonagh for his service to the AFTRS' Council; you will be missed.

AFTRS is looking forward to launching its new five-year strategy in 2021—to deliver world-leading creative education across Australia and support Australian talent and culture to thrive at home and around the world.

Dr Nell Greenwood  
Chief Executive Officer  
Australian Film, Television and Radio School



# 3 About us

## Introduction

The Australian Film, Television and Radio School (AFTRS) 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 broadcast industry.

The AFTRS 2020–21 Annual Report reflects the School's purpose, vision and values associated with the final year in delivering on the School's five-year strategy, *'The Rise of the Creative Entrepreneur'*, launched in 2016. In 2021, AFTRS launched its new five-year strategy, *'Creating the Future'*, exhibited in the School's 2021–22 Corporate Plan.

## 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, 2020–21

## Our Vision

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

## Our Values

### We strive for Mastery

We know that mastering this craft is a life-long endeavour. There is always more to learn.

### We encourage Daring

Nothing great comes from playing safe. We are bold. We take risks.

### We believe in Merit

Talent always gets a fair go here, wherever it comes from.

### We practise Generosity

We are open to the world and to each other. The stories we share nurture our culture.

### We work Together

We are in this together, working to create a whole that is bigger than ourselves.

# Our Strategic Direction

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At the close of FY 2020–21, the School celebrated the successful conclusion of the AFTRS five-year corporate strategy: *The Rise of the Creative Entrepreneur*, launched in 2016.

In this same year, AFTRS CEO Dr Nell Greenwood and the Executive Team have worked to formulate the AFTRS' new five-year corporate strategy: *Creating the Future*, launching in the second half of 2021.

The new strategy builds on the School's prior achievements and greets the contemporary challenges of an increasingly dynamic and expanding operating landscape by working hand-in-hand with our screen and broadcast industries in meeting its purpose of being a global centre of excellence that provides Australians with the highest level of screen and broadcast education, training, and research.

To deliver world-leading creative education across the nation, so Australian talent and culture may thrive at home and worldwide, the strategy, as expressed in the FY 2021–2022 Corporate Plan, is built upon three pillars: National Reach, Excellence and Sustainability.

## 1 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.

## 2 Excellence

As one of the top screen and broadcast schools in the world, 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 and 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 culture, enriched by the diversity of our country, to engage, entertain and connect audiences.

## 3 Sustainability

Finally, we must ensure that our work in 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, and state and territory needs while working to our staff's capacity, school resources, and industry.

# 4 Corporate Governance

## Enabling Legislation

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

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

AFTRS' functions as laid out in the AFTRS Act are:

### Section 5 (1)

- 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 connexion with the production of programs;
- c) to conduct such seminars and courses of education or training for persons engaged, or to be engaged, directly or indirectly, in 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)

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



# Council

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Under the AFTRS Act, the School is governed by a Council accountable to the Federal Parliament through the Minister for Communications, Urban Infrastructure, Cities and the Arts, The Hon Paul Fletcher MP.

Under the AFTRS Act, AFTRS is a corporate Commonwealth entity, the Council is the accountable authority for the entity, and the members of Council are entity officials.

## 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 Director of the School (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 selects the Deputy Chair. These positions may not be held by the ex-officio, staff, or student member of the Council.

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

The Governor-General appoints the Director of the School (Chief Executive Officer) on the recommendation of the Council

The staff member holds office for one year and ceases to be a Council member if they leave the School.

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

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

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

On appointment, Council members are provided access to the Corporate Governance Handbook setting out their responsibilities and duties.

AFTRS Council convened five meetings during FY 2020–21:

- 17 July 2020
- 11 September 2020
- 4 December 2020
- 12 February 2021
- 23 April 2021

## Details of Accountable Authority during the reporting period

### Current Report Period (2020–21)

	<b>Mr Russel Howcroft</b>	<b>Ms Carole Campbell</b>	<b>Mr Peter Tonagh</b>
Qualifications of the Accountable Authority	Bachelor of Business (Marketing) Monash University	Bachelor of Economics Macquarie University  Fellow of Chartered Accountants Australia and New Zealand (FCA)  Graduate Member of Australian Institute of Company Directors (GAICD)	Bachelor of Commerce UNSW Australia  Master of Business Administration INSEAD
Experience of the Accountable Authority	Nine, Broadcaster  Sayers Group, Partner and Brand Designer	AFTRS, Finance Audit and Risk Management (FARM) Committee Chair  GUD Holdings Limited, Non-Executive Director and Audit Committee Chair  Southern Cross Media Group Limited (SXL), Non-Executive Director  Humm Group Limited Non-Executive Director and Audit Committee Chair	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 or member within the reporting period			
– Date of Commencement	1 July 2017	5 April 2018	29 May 2018
– Date of cessation	30 June 2023	4 April 2024	28 May 2021
	Cessation of second and final permitted term	Cessation of second and final permitted term	
Number of meetings of accountable authority attended	5	5	5
Number of meetings relevant to the term of member	5	5	5

	<b>Ms Annabelle Herd</b>	<b>Ms Tanya Hosch</b>	<b>Mr Chris Oliver-Taylor</b>
Qualifications of the Accountable Authority	Bachelor of Laws, Bachelor of Arts (Asian Studies) The Australian National University	-	Bachelor of Arts (Public Policy Analysis), (University of Brighton)
Experience of the Accountable Authority	Network Ten, Chief Operating Officer	AFL, General Manager, Inclusion & Social Policy  Australian National University (ANU), Council member  United Nations Association of Australia (UNAA), Goodwill Ambassador for the Rights of Indigenous Peoples  Circus Oz, Board of Directors Member  NAB, Indigenous Advisory Group Member	Fremantle, Chief Executive Officer  Film Victoria, Board 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 or member within the reporting period			
- Date of Commencement	14 December 2017	18 October 2018	1 July 2020
- Date of cessation	13 December 2023	17 October 2021	30 June 2023
	Cessation of second and final permitted term		
Number of meetings of accountable authority attended	5	4	5
Number of meetings relevant to the term of member	5	5	5

	<b>Dr Nell Greenwood</b>	<b>Ms Maija Howe</b>	<b>Dr Marty Murphy</b>
Qualifications of the Accountable Authority	AFTRS Chief Executive Officer	AFTRS Staff Member	AFTRS Staff Member
Experience of the Accountable Authority	AFTRS Chief Executive Officer	AFTRS Lecturer, Creative Practice & Theory	AFTRS A/G Senior Lecturer in Story
Position Title/Position Held/Executive/Non-Executive	Executive Director Ex-Officio Member of Council	Staff-Elected Member Outgoing	Staff-Elected Member Incoming
Period as the accountable authority or member within the reporting period			
– Date of Commencement	5 March 2020	27 February 2020	5 March 2021
– Date of cessation	4 March 2025	26 February 2021	4 March 2022
Number of meetings of accountable authority attended	5	3	1
Number of meetings relevant to the term of member	5	4	1

	<b>Ms Bethany Stewart</b>	<b>Ms Cleo Baldwin</b>
Qualifications of the Accountable Authority	AFTRS Student Member	AFTRS Student Member
Experience of the Accountable Authority	Enrolled third-year Bachelor of Arts Screen: Production	Enrolled second-year Bachelor of Arts Screen: Production
Position Title/Position Held/Executive/Non-Executive	Student-Elected Member Outgoing	Student-Elected Member Incoming
Period as the accountable authority or member within the reporting period		
– Date of Commencement	28 April 2020	19 April 2021
– Date of cessation	9 December 2020*	18 April 2022
Number of meetings of accountable authority attended	3	1
Number of meetings relevant to the term of member	3	1

\* Original term cessation date reported in 2019-20 was 27 April 2021. The student ceased to be a student of the School on 6 December 2020 and therefore ceased to be a Council member in accordance with the Australian Film, Television and Radio School Act 1973 s 10(4).

# Finance, Audit and Risk Management Committee

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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 the Council to perform the following functions for AFTRS:

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

The Committee convened four meetings in FY 2020–21:

- 4 September 2020
- 27 November 2020
- 4 February 2021
- 3 June 2021.

## 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

- 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
  - Reports prepared by management for release to the stakeholders.
- 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

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

### System of risk oversight

- to review the process for identifying major risks to which AFTRS may be exposed
- to review all significant transactions that do not form part of AFTRS' normal business
- to review any current and pending litigation which could pose a significant financial risk to AFTRS

- to consider significant cases of employee and student conflict, misconduct, or fraud
- to evaluate AFTRS' exposure to fraud
- to consider the internal audit program and ensure the internal audit function is adequately resourced and has appropriate standing within AFTRS
- to promote co-ordination between management and internal and external auditors
- to review any significant matters reported by the internal auditors and ensure management's response is adequate
- to ensure the internal auditors are independent of the activities they audit
- to discuss with the external auditor the audit's nature and scope before it commences
- to discuss issues and/or reservations arising from the interim and final audits
- to consider the external auditor's management letter and management's response
- to request and review special audits or investigations as may be necessary.

#### System of internal control

- to verify that the internal control systems are adequate and functioning effectively
- to discuss and review with management its philosophy with respect to business ethics, corporate conduct, the AFTRS Code of Conduct and values
- 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
- to consider compliance with any regulatory or statutory requirements.

#### Finance, Audit and Risk Management Committee Charter:

<https://www.aftrs.edu.au/governance/corporate-documents/>

## 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.

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

## Details of the Finance, Audit and Risk Management (FARM) Committee during the reporting period

### Current Report Period (2020–21)

	<b>Ms Carole Campbell</b>	<b>Mr David Sturgiss</b>	<b>Mr Don Cross</b>
Membership type	Council member of the FARM Committee	Independent member of the FARM Committee	Independent member of the FARM Committee
Qualifications, knowledge, skills, or experience	<p>Bachelor of Economics (Macquarie University)</p> <p>Fellow of Chartered Accountants Australia and New Zealand (FCA)</p> <p>Graduate Member of Australian Institute of Company Directors (GAICD)</p> <p>Ms Campbell is an experienced Non-Executive Director, CFO, and corporate adviser with over 30 years' experience in various industries, including professional services, financial services, media, mining, and industrial services.</p> <p>Ms Campbell is currently a Non-Executive Director of:</p> <ul style="list-style-type: none"> <li>· GUD Holdings Limited (GUD)</li> <li>· Humm Group Limited (HUM)</li> <li>· Southern Cross Media Group Limited (SXL).</li> </ul>	<p>Bachelor of Commerce UNSW Australia</p> <p>Mr Sturgiss is a Non-Executive Director and Chartered Accountant working in the Higher Education sector with over 40 years' experience.</p> <p>Mr Sturgiss is a Fellow of the Institute of Chartered Accountants, an Associate Member of the Australian Institute of Company Directors, and a Certified Finance &amp; Treasury Professional.</p> <p>Mr Sturgiss is currently a Non-Executive Director:</p> <ul style="list-style-type: none"> <li>· Australian Maths Trust</li> <li>· The Social Research Centre Pty Ltd</li> <li>· University of Canberra: Council Member and Finance Committee Chair</li> </ul>	<p>Bachelor of Arts in Accounting University of Canberra</p> <p>Master of Business Administration University of Canberra</p> <p>Mr Cross was a senior partner at KPMG and a lead partner for KPMG's key strategic government accounts. Mr Cross has experience in government program delivery and reform, financial statement audit and internal audit for policy, regulatory and service delivery agencies.</p> <p>Mr Cross holds professional memberships in accounting, fraud control, business, and auditing and is a Fellow of the Institute of Chartered Accountants and a Certified Practicing Accountant.</p> <p>Mr Cross is currently Non-Executive:</p> <ul style="list-style-type: none"> <li>· DJX Advisory; and</li> </ul> <p>Audit Committee member of:</p> <ul style="list-style-type: none"> <li>· Australian Competition and Consumer Commission, and the Australian Energy Regulator</li> <li>· Australian Fisheries Management Authority</li> <li>· Australian Office of Financial Management</li> </ul>

Cont'd	Ms Carole Campbell	Mr David Sturgiss	Mr Don Cross
Qualifications, knowledge, skills, or experience			<ul style="list-style-type: none"> <li>· Australian Pesticides and Veterinary Medicines Authority</li> <li>· Australian Office of Financial Management</li> <li>· Australian Pesticides and Veterinary Medicines Authority</li> <li>· Department of Home Affairs</li> <li>· Department of the Treasury: Audit Committee Chair</li> <li>· Environment, Planning, Sustainability and Development Directorate</li> <li>· Major Projects Canberra</li> <li>· National Competition Council</li> <li>· National Film and Sound Archives</li> <li>· Organ Transplant Authority</li> </ul>
Relevant Term/s	Third term: 1 July 2019 – 4 April 2021  Fourth term: 5 April 2021 – 4 April 2023	First term: 12 October 2018 – 11 October 2021	First term: 1 July 2019 – 30 June 2022
Number of meetings attended/total number of meetings applicable to members term	4 / 4	4 / 4	4 / 4
Total annual remuneration	\$17,813*	\$5,720	\$5,720

\*The figure is inclusive of, not in addition to, the remuneration reported in KMP



# Academic Board

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The Academic Board is a subcommittee of the AFTRS Council.

## Duties and Responsibilities

The functions, duties and responsibilities of the Academic Board are:

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

The Academic Board convened six meetings in 2020–21:

- 7 July 2020
- 2 September 2020
- 17 November 2020
- 12 February 2021
- 7 April 2021
- 29 June 2021

## Composition

The Academic Board consists of up to eight members, but not less than four members. It includes the independent chair, that is a higher education specialist with professorial qualifications; two or more independent members with higher education experience, which can include an appointee from independent members of AFTRS Council; the CEO; the staff-elected member of teaching staff; and the student-elected member of Council.

## Details of the Academic Board during the reporting period Current Report Period (2020–21)

Member name	Membership type	Qualifications, knowledge, skills, or experience	Relevant Term/s	Number of meetings attended/total number of meetings applicable to term
<b>Prof. Mark Rose</b>	Independent member of Academic Board, Academic Board Chair	Dip. T, BA, M. Ed. Admin, PhD RMITRMIT, College of Business, School of Management, Professor of Management	10 March 2019 – 9 March 2022	6 / 6
<b>Ms Rachael Weiss</b>	Independent member of Academic Board	BA (Hons) University of Sydney University of Sydney, University Quality Manager	9 July 2018 – 8 July 2021	3/ 6
<b>Assoc. Prof. Christine Burton</b>	Independent member of Academic Board	BA, M. Arts Admin, PhD UTSUTS, Associate Professor of Management Discipline Group and Associate Dean Education of Business School	8 December 2018 – 7 December 2021	6 / 6
<b>Assoc. Prof. Vaughan Rees</b>	Independent Member of Academic Board	Dip. T, BFA, MA, PhD James CookUNSW, Associate Professor of Art, and Design and Associate Dean International and Engagement in Faculty of Art and Design	8 December 2018 – 7 December 2021	5/ 6

Member name	Membership type	Qualifications, knowledge, skills, or experience	Relevant Term/s	Number of meetings attended/total number of meetings applicable to term
<b>Other members of the Academic Board</b>				
<b>Dr Nell Greenwood</b>			-	6 / 6
<b>Mr Simeon Bryan</b>	AFTRS staff-elected, teaching staff member of Academic Board	Senior Lecturer, Cinematography	First term: 20 February 2020 – 19 February 2021 Second and final permitted term: 21 February 2021 – 19 February 2022	6 / 6
<b>Ms Bethany Stewart</b>	AFTRS student-elected member of Council Outgoing	Enrolled third-year Bachelor of Arts Screen: Production	28 April 2020 – 6 December 2020*	3/3
<b>Ms Cleo Baldwin</b>	AFTRS student-elected member of Council Incoming	Enrolled second-year Bachelor of Arts Screen: Production	19 April 2021 – 18 April 2022	1/1

\*Original term cessation date reported in 2019-20 was 27 April 2021. The student ceased to be a student of the School on 6 December 2020 and therefore ceased to be a Council member in accordance with the Australian Film, Television and Radio School Act 1973 s 10(4).

# Executive Team

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The Chief Executive Officer manages the affairs of the School and oversees daily operations and activities according to the general policy approved by the Council.

The CEO leads the Executive team, comprising divisional directors who manage key strategic and operational activities and report to the CEO.

- Chief Executive Officer  
Dr Nell Greenwood

As at 30 June 2021, the Executive team were:

- Director of Teaching & Learning  
Mr David Balfour
- Chief Financial Officer  
Mr Shomal Parekh
- Chief Technology Officer  
Vacant
- Director of Partnerships & Development  
Mr Con Apostolopoulos
- Director of First Nations & Outreach  
Dr Romaine Morton
- Director of People and Culture  
Ms Louise Hope

# Organisation Chart

## AFTRS COUNCIL

## CHIEF EXECUTIVE OFFICER

### Teaching and Learning

- Award Courses
- Curriculum
- Faculty
- Faculty Development
- Industry Certificates
- Program and Course Leaders
- Program Resourcing
- Short Courses
- Timetabling

### Production, Technology and Information

- Business Applications and Infrastructure
- CRM
- Facilities and Building Maintenance
- Post Production
- Producing Production Resources
- Production Technology
- Sales and Distribution
- Systems and Network
- Technology Procurement
- Tech Support

### Partnerships and Development

- Alumni Engagement
- Brand
- Business Development
- Corporate Communications
- Digital Content and Communications
- Events and Program
- Industry Engagement
- International
- Internships
- Marketing Campaigns
- Partnerships
- Student Recruitment

### Finance

- Financial Services

### First Nations and Outreach

- Community Engagement
- Cultural Awareness, Safety and Educational Resources
- Outreach
- Screen Diversity and Inclusion Network

### People and Culture

- Human Resources
- Information Services
- Injury Management
- Library
- Organisation Development and Learning
- Payroll
- Student Services
- Workforce Planning
- Work Health and Safety

### CEO Office

- Academic Governance
- Corporate Governance
- Policy
- Research
- Secretariat
- Strategy

# 5 Performance

## 2020–21 Portfolio Budget Statement 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.

### Program 1.1

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

### Delivery of Program 1.1

Program 1.1 is delivered through higher education award courses, industry skills courses and workshops, outreach and schools programs, corporate courses, and research activities and publications. Target groups comprise potential and current film, television and radio students, members of the screen and broadcast industry, cultural and industry partners, and Indigenous Australians.

### Portfolio Budget Statement Performance Information

Performance criteria:	2020–21 Targets	AFTRS 2020–21 Actuals
Outreach: Build awareness and appreciation of Australian screen and broadcast culture and empower all Australians to tell their stories, wherever they come from and whoever they are.	3,000 participants in AFTRS training	4,188 participants in AFTRS training.
	50,000 views of AFTRS content and events	4.7 million views of AFTRS content and events.
	10 partnerships a year to deliver training nationally	>20 partnerships a year to deliver training nationally.
Talent Development: Educate and train new talent to ensure innovative, relevant Australian content creators are supported on their journey into the screen and broadcast industry.	425 Award course applications received	573 Award course applications received.
	300 new and ongoing Award course student enrolments	401 of new and ongoing Award courses student enrolments was achieved.
	80% eligible completions	93% of eligible completions.
Industry Training: Ensure current Australian screen and broadcast practitioners have the highest levels of skills required to compete in the international marketplace.	200 industry practitioners	229 industry practitioners were trained through Industry Certificates or Industry Partnered workshops
	Triennial consultation on national skills requirements of industry	Undertaken in FY 2018–19.  The next consultation is due in FY 2021–22
	2 industry research projects per year	3 industry research projects undertaken

# 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), presents the 2020–21 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 entity's performance and complies with subsection 39(2) of the PGPA Act.



Mr Russel Howcroft

Chair of Council

Australian Film, Television and Radio School

# Annual Performance Statement: AFTRS 2020–21

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## Introductory Statement

The Annual Performance Statement meets the requirements of paragraph 39 (1) (a) of the PGPA Act for the 2020–21 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.



# Results Against Our Corporate Plan

Criterion Source: Corporate Plan 2020–21,  
Finding Talent, Strategic Focus: 4.1 Outreach

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
1	4.1.1 Find and develop new talent, whatever their background or circumstance, to contribute to Australian screen culture.	Develop and implement Outreach Strategy	950 participants in Youth programs/ Introductory courses/ Outreach courses (including Talent Camp)/ Indigenous workshops and training	<p>597 participants.</p> <p>Cancellations impacted participation numbers due to the COVID-19 pandemic. Additionally, the School did not run State Talent Camps in FY 2020–21, resulting in a conservative collective impact of an estimated 330 participants.</p> <ul style="list-style-type: none"> <li>Youth course figures historically contribute to approx. 250 participants; however, no Youth courses were undertaken in this FY due to COVID-19 restrictions or concerns. Some Youth courses originally scheduled on-site between December 2020 – January 2021 were forced to cancel due to a spike in COVID-19 cases at that time. The School made the difficult decision to not proceed with the April 2021 School Holiday Program due to the high risk of cancellation and associated disruption. On-site resources were directed to increased need connected with Award courses catch-up due to COVID-19 related rescheduling.</li> <li>324 participants in Introductory courses: The School achieved growth in engagement due to a combination of topic selection and exclusive online delivery.</li> <li>273 individuals participated in Outreach courses, which included workshops and access made possible through multiple community partnerships, including organisations such as: Centre for Stories, Edmund Rice Centre, Footscray Community Arts Centre, Form Dance Projects, Information &amp; Cultural Exchange (ICE), Wide Angle and My Place.</li> <li>State Talent Camp is a biennial activity usually attracting well over 80 participants. In FY 2020–21, the School facilitated the National Talent Camp, which engages with far fewer selected participants than the state project and involved 18 participants. Three Short Course scholarships and four mentorships were awarded to successful 'Talent Campers'.</li> <li>23 participants in Indigenous workshops and training access. The School facilitated two workshops (VIC/ TAS and NSW/NT) of First Nations Filmmakers Survival Kit training and a workshop for Mobile Content Creation for Community; and provided four Indigenous training access subsidies.</li> </ul>

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
2			2200 Unique users to the Media Lab website	<p>2,199 Unique users to the Media Lab website.</p> <p>Disappointingly, the target for the period was not met by just one unique user.</p> <p>The website had 2,180 new users on the platform and reached 742 resource downloads.</p> <p>In 2021, the School began reviewing and updating existing resources, and with the involvement of the newly formed Education Outreach Committee, endeavour to reach more unique users in the coming FY.</p> <p>Due to COVID-19 and the disruption in teaching for schoolteachers across the country, the team focused on developing new resources in place of marketing the existing resources.</p>
3		Run workshop/ activities	6 AFTRS hosted activities per year	<p>10 AFTRS hosted activities with a focus on inclusion and First Nations.</p> <ul style="list-style-type: none"> <li>· 3 First Nations Masterclasses were held, including guests: Gillian Moody, Mitchell Stanley, Mitch Torres, and Lorena Allum.</li> <li>· 4 sessions and presentations facilitated, including: Elder-in-Residence session; First Nations Storytelling; Industrial Light &amp; Magic (NAIDOC week); Origins of National Aboriginal and Islander Day Observance Committee with Dr Lou Bennett on Sovereign Language Rematriation: Language Pedagogy through song composition (NAIDOC week).</li> <li>· 3 First Nations workshops were delivered for filmmaking and content creation.</li> </ul>
4		Review the Student Recruitment Strategy	425 applications for award courses received	573 applications for award courses received.
5			25% of enrolled students are first-in-family in higher education (as at census date)	<p>10% of enrolled students were first-in-family (FIF) in higher education as at census date, Semester 1, 2021.</p> <p>Whilst not having met the target of 25%, this year's results are consistent with results in Semester 1, 2020.</p> <ul style="list-style-type: none"> <li>· Of the new 2021 enrolled students, 6% were FIF.</li> <li>· Of the 2020 cohort, 17 graduates were FIF.</li> </ul> <p>Enrolment observation: This year, 59% of new enrolled students had complete/incomplete higher education award course, VET courses, and enabling or bridging courses. These categories prevent a student from qualifying as FIF.</p>

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
6			15% of enrolments are from outside NSW (as at census date)	<p>15% of enrolments were from outside of NSW as at census date, Semester 1, 2021.</p> <p>Enrolment observation: A comparison of the new student enrolments from outside of NSW indicates a growing awareness of AFTRS nationally, with 52 new student enrolments in 2021, compared to 31 new student enrolments in 2020 from outside NSW.</p>
7			51% of enrolments identify as female or non-binary (as at census date)	<p>47% of enrolments identified as female or non-binary as at census date.</p> <p>Whilst not having met the target, there has been a 5% improvement from the 2019–20 result of 42% female enrolments.</p> <p>AFTRS will continue to support initiatives aimed at attracting more females into the industry. This will include partnering with Women in Film and Television (WIFT) and Raising Film, as well as sourcing and promoting more inclusive scholarships aimed at supporting study at AFTRS.</p>
8			15% of enrolments identify as CALD (as at census date)	<p>23% of enrolments identify as CALD as at census date, Semester 1 2021.</p>
9		Indigenous student recruitment	6 representations at Indigenous career expos/ career expos/ community engagement events/ Indigenous outreach events	<p>14 representations at Indigenous career expos/ career expos/ community engagement events/ Indigenous outreach events.</p> <p>There were no First Nations specific expos in the period; however, expos, where students come from various cultural and socio-economic backgrounds, are actively prioritised by the School.</p> <p>Between July 2020 – March 2021, six expos were cancelled due to the COVID-19 pandemic. Expos where School representation was possible during that period, included: C-A-C Online Workshop; My Journey Virtual Career Expo; and Virtual Big Day In, Wangaratta.</p> <p>2021 expos kicked off in April 2021, with two planned expos requiring cancellation also due to the COVID-19 pandemic. Expos where School representation was possible during that period, included: My Journey Virtual Career Expo; Victorian Careers Expo; Hunter Valley Careers Expo; Australian Virtual Careers Expo; HSC and Careers Expo; Sydney Schools Career Convention; C-A-C Careers Expo, Campbelltown; and Yr. 13 Expo.</p> <p>Representations at community engagement and First Nations outreach events included: the annual Yabun Festival; an AFTRS hosted panel for the Australian International Documentary Conference (AIDC) and Screen NSW; and the First Nations Media Australia's Converge conference.</p>

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
10			5% of enrolments identify as Indigenous (as at census date)	<p>5% of enrolled students identified as Indigenous as at census date, Semester 1, 2021.</p> <ul style="list-style-type: none"> <li>· 22 enrolled Indigenous students made up of eight new students and 14 progressing students.</li> </ul>
11			80% Indigenous Student Retention	94% retention of Indigenous students was achieved.
12	4.1.2 Partner within and outside the industry to identify talent	Pursue community, corporate, education and cultural partnerships	10 community and cultural partnerships with diverse organisations across Australia per year to offer workshops, scholarships, and other skills development opportunities.	<p>&gt;30 community and cultural partnerships with diverse organisations across Australia were entered into during the period to provide workshops, scholarships, and other skills development opportunities.</p> <p>This included partnerships with organisations such as: ABC; Asia Education Foundation; Australian Writers Guild (AWG); Campbelltown Arts Centre; Carriageworks' Solid Ground; Centre for Stories; Commercial Radio Australia (CRA); Cultural Exchange (ICE); Djed Press; Digi Youth Arts; Documentary Australia Foundation; Edmund Rice Centre; Film Victoria; Footscray Community Arts Centre; Form Dance Projects; Kenneth Myer Fellowship Trust; Lone Star Group; MyState Film Festival; Onbass Media; Outloud; Screen Australia; Screen Canberra; Screen NSW; Screen Queensland; Screen Tasmania; Screen Territory; ScreenWest; Scripted Ink; South Australian Film Corporation; We are the Mainstream; and Wide Angle.</p>
13		Scholarships	20 student scholarships per year	<p>57 scholarships were awarded in 2021.</p> <p>A new approach to the delivery of available scholarships was introduced in the period. The School commenced two rounds of equity scholarships and initiated a review of scholarship values and the number of scholarships available. The final round of equity scholarships was finalised on 28 June 2021.</p> <ul style="list-style-type: none"> <li>· Scholarships are awarded for the specific Scholarship/prize duration and are awarded based on merit and/or equity.</li> <li>· The School continues to maintain relationships, ensuring another year of Scholarships with existing partners, including: ABC; CRA; and Onbass/Giant Steps.</li> <li>· The School is also committed to exploring new opportunities for the growth of its scholarship program and has engaged a dedicated resource to cultivate relationships and partnerships to broaden the program's reach.</li> </ul>

*See also Appendix 2. Scholarships*

Criterion Source: Corporate Plan 2020–21,  
Developing Talent, Strategic Focus: 4.2 Talent Development

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
14	4.2.1 Offer world-class, industry-relevant education and skills	Deliver BA, Graduate Diploma and MA Award Courses	300 new and ongoing enrolments in Award courses	401 of new and ongoing enrolments was achieved in Award courses.  <i>See also Appendix 1. Applications and Enrolments, for complete student statistics</i>
15			80% eligible completions	93% of eligible completions.  <i>See also Appendix 1. Applications and Enrolments; and Appendix 4. 2020 AFTRS Graduates</i>
16			80% Indigenous student completions.	83% Indigenous student completions.
17		Review and implementation of Teaching Learning Plan	-	The AFTRS Learning and Teaching Strategy (LTS) 2021 – 2026 was developed over the past year.  It sets out the key strategic goals to ensure the School continues to achieve excellence in screen and broadcast education.  The strategy is based on a pedagogy that fosters AFTRS graduates' unique combination of high-level craft skill and artistry.  The plan was developed following national and international benchmarking, consultation with industry, and AFTRS staff and students.
18		Develop and implement a Graduate Program	100 students accessing internships/ placements/ competition/ initiatives	110 opportunities were provided, consisting of paid and unpaid internships, paid traineeships, real positions/jobs, MA placements, Radio work placements, competitions, and workshop initiatives.  The AFTRS Graduate Program consists of paid internships offered on a competitive basis to graduating BAY3 students. At the end of 2020, five students were offered paid internships at ABC, Endemol Shine Australia, Fremantle Media, SBC, and Sky News.  <i>See also Appendix 3. Bridge to Industry</i>

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
19	4.2.2  A curriculum focused on creativity and entrepreneurship.	Creativity and entrepreneurship embedded into curriculum through all graduate capabilities and course learning outcomes	2 course learning outcomes make references to creativity/ entrepreneurship	<p>2 course learning outcomes refer to creativity and entrepreneurship.</p> <p>Both Masters programs (MAS and MASB) contain graduate capabilities that relate directly to notions of creativity and entrepreneurialism.</p> <ul style="list-style-type: none"> <li>· The MAS contains the capability: 'Entrepreneurs possessing the business skills and knowledge of the industry to sustain long term careers and generate opportunities for themselves and the wider community',</li> <li>· The MASB contains the capability: 'Creative entrepreneurs possessing the business skills and knowledge of industry, audiences and customers, to sustain long term careers and generate opportunities for themselves and the wider community.'</li> <li>· In addition, one of the hallmarks of the MASB program is entrepreneurialism and business acuity, with one branch of the program explicitly devoted to the development of new business ideas in a creative cultural landscape.</li> </ul>
20		Teach students to pursue audience outcomes for their work	2 episodic series delivered in BA	<p>2 episodic series were delivered in the period.</p> <ul style="list-style-type: none"> <li>· BAY2, Semester 2 focus area was Episodic. The students collaborated to produce two separate episodic series for their production period, responding to a set brief and style bible requirements.</li> <li>· The two episodic series produced in the period were '<i>What's Your Flava?</i>' and '<i>Life Goals</i>'.</li> <li>· Both episodic productions are being run over several years, with each year creating a separate series.</li> </ul>
21	4.2.3  Generate an inclusive culture supporting creative risk-taking	Develop Wellbeing and Creative strategy	-	Wellbeing and Creativity Strategy has been developed, with several smaller pilot projects commencing.

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
22		Create a safe, creative culture for work and study through AFTRS Charter commitments and safe conversation officer program	Minimum of 7 Safe Conversation Officers (SCOs) will be available during the semester with 1 supervision session accessed per semester	During FY 2020–21, the School increased its numbers of listed SCOs to 21 <sup>1</sup> .  Each cohort was assigned two SCOs as a particular contact for their production block call sheets.  4 supervision sessions are scheduled throughout the year, with attendance monitored by the School's Counsellor and Student Engagement Managers.
23		Ensure accessible and quality student support, including for students from underrepresented communities	80% eligible completions for students from underrepresented communities	91% eligible completions were achieved for students from underrepresented communities.
24			80% of eligible completions for students with special consideration/ learning access plan completions	92% of eligible completions were achieved for students with special consideration/ learning access plan completions.
25			Student Centre provides support for a minimum of 100 students per year	The Student Centre provided support for 287 students during the reporting period—Semester 2, 2020 and Semester 1, 2021.  · Pastoral Care and Financial Hardship continued to be provided to eight Graduands during January and February 2021 who were still completing courses  Student support observation: In Semester 1, 2021, more than 180 students required support, equalling 45% of the student cohort, indicating a sharp rise in student need during the period.

<sup>1</sup> SCO details for students <https://libguides.aftrs.edu.au/StudentSupport/SCOs>

Criterion Source: Corporate Plan 2020–21, Supporting Talent,  
Strategic Focus: 4.3 Industry Training

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
26	4.3.1 Work with industry to offer relevant training	Partner in training delivery	10 training partnerships delivered nationally	<p>&gt;25 partnerships were developed to provide training nationally.</p> <p>Partnerships ranged from a single to multiple collaborations with organisations such as: Asia Education Foundation; AWG; Bus Stop Films; Campbelltown Arts Centre; Carriageworks' Solid Ground; Centre for Stories; Documentary Australia Foundation; Edmund Rice Centre; Film Victoria; ICE; MyPlace; Outloud; Screen Australia; Screen Canberra; Screen NSW; Screen Producers Australia (SPA); Screen Queensland; Screen Tasmania; Screen Territory; ScreenWest; Scripted Ink; South Australian Film Corporation (SAFC); and We are the Mainstream.</p>
27		Inform training with Industry Advisory Panels	30 participants in Industry Advisory Panels	<p>47 participants across four Industry Advisory Panels (IAPs) in 2021.</p> <ul style="list-style-type: none"> <li>· IAPs are held twice a year to inform the direction of the industry training program.</li> <li>· 4 IAP meetings were held in September 2020.</li> <li>· New IAPs were formed in 2021, and four meetings were held over April and May 2021.</li> </ul>
28		Triennial consultation on national skills requirements of Industry conducted	-	<p>The next consultation on national skill requirements of Industry is due to be conducted FY2021–22.</p> <p><i>See Application of learnings from Industry conducted research</i></p>
29		Application of learnings from Industry conducted research	-	<p>In response to feedback from the 2019 Skills Survey conducted by AFTRS highlighting knowledge gaps and an industry desire for short (i.e., less than one full day) education offerings, the School continued to offer half-day Professional Development Seminars throughout FY 2020–21.</p> <ul style="list-style-type: none"> <li>· 8 "Short, Sharp and Immediately Useful" (SSIU) seminars were delivered on topics such as: Raising Finance; Impact Producing; Inclusive Filmmaking; The Business of Podcasting; Managing Creative Teams; Social Media; and Ideation Testing and Validation.</li> </ul>



Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
30	4.3.2 Upskill practitioners through industry training	Offer Industry Certificates	200 industry practitioners trained through Industry Certificates or Industry Partner workshops	229 industry practitioners were trained through Industry Certificates or Industry Partner workshops.  <ul style="list-style-type: none"> <li>· 120 practitioners completed Industry Certificates.</li> <li>· 90 completed two Screen Business Essentials Short Courses offered in partnership with SPA.</li> <li>· 19 practitioners attended Indigenous practitioner workshops.</li> </ul>
31		Offer industry short courses	1,100 Industry Practitioners undertaking Industry Short courses	1,539 industry practitioners undertook industry short courses.
32		Offer industry talks/ masterclasses	2,000 participants in industry masterclasses	2,019 participants in industry masterclasses.  The delivery format of Industry Masterclasses ranges from workshops to talks and Q&A sessions, delivered exclusively online due to the COVID-19 pandemic and included: <ul style="list-style-type: none"> <li>· 3 internal student Masterclass events facilitated by Teaching and Learning included sessions with Actor and Producer Claudia Karvan; Artist in Residence Lynette Wallworth; and organisation Australians in Film.</li> <li>· 3 online Emerging, Gifted and X (EGX) Masterclasses were facilitated by First Nations and Outreach Division. The masterclasses featured some of the most exceptional and talented screen creatives who come from diverse backgrounds. Guests included: Violeta Ayala; Linda Ung; and Tinzar Lywn.</li> <li>· 12 external and internal student Masterclass events were held and included a vast assembly of Industry talent, including: Alexs Stadermann; Jacquie Trowell; Richard Jeffery; Janine Cooper; and Cathie Scott; Julie Hanna; Ben Ulm; David Galloway; Robyn Butler; Wayne Hope; Zoë White; Sherree Phillips; Julie-Anne De Ruvo; Mia Stewart; Debbie Lee; Sophia Zachariou; Alex Mitchell; Karla Arnall; Trisha Morton-Thomas, Rachel Clements; Karina Holden; Jacob Hickey; Stephen Oliver; Paul Weigard; Chloe Rickard; Nathan Anderson; Angus Ross; Michael Carrington; and Nick Forward.</li> </ul>

Criterion Source: Corporate Plan 2020–21, Supporting Talent,  
Strategic Focus: 4.3 Industry Training

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
				<ul style="list-style-type: none"> <li>· 3 First Nations-led Masterclasses were held, including guests: Producer Mitchell Stanley; journalist, presenter and producer, Lorena Allam; and Producer, Writer, director, journalist, broadcaster, playwright and presenter, Mitch Torres.</li> <li>· Additionally, the external and student Masterclasses drew further engagement with 2,216 participants accessing Masterclasses through catch-up.</li> </ul>

Criterion Source: Corporate Plan 2020–21, Supporting Talent,  
Strategic Focus: 4.4 Research and Innovation

33	4.4.1 Explore new frontiers of storytelling, technology, and business models	Generate and run applied industry Innovation projects	2 applied industry innovation projects per year	<p>3 industry research projects were in progress during the period.</p> <p>The School launched the Artist-in-Residence program. AFTRS Artist-in-Residence, Ms Lynette Wallworth's research project for the residency explores audio narratives' creative potential. The project invites the most talented and creative storytellers in Australia to spend a semester at the School and have the space, support, and facilities to reflect on and test their craft.</p> <ul style="list-style-type: none"> <li>· During FY 2020–21, the School commissioned research by Parrot Analytics examining how Australian content travels globally. Findings were presented at SPA, Screen Forever conference in February 2021.</li> <li>· AFTRS commissioned Career Pathways industry research by Screen Audio Research Australia (SARA). The research project was initiated in 2021, with expected completion in FY 2021–22.</li> <li>· In 2021 the School also appointed a Head of Research who has commenced work on a Research Policy Framework to establish and guide future activity and Research Committee implementation.</li> </ul>
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Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
34	4.4.2  Establish AFTRS as a hub for innovation, creativity, and ideas	Generate thought leadership activities	10 thought leadership activities/ representations in industry forums/ panels/ guidelines and papers per year	<p>40 thought leadership events and representations in industry forums and panels</p> <ul style="list-style-type: none"> <li>· 11 Online 'Talks @ AFTRS' masterclass events held online featuring Industry leaders in conversation. These were also converted into a podcast series.</li> <li>· 6 'Meet The Creators' events were held at AFTRS and ACMI in Melbourne.</li> <li>· 2 'Meet the Filmmaker' online talks co-hosted with Ausfilm and Netflix with visiting US Filmmakers.</li> <li>· School representation at the Yabun Festival —an annual celebration of Aboriginal and Torres Strait Islander cultures in Australia.</li> <li>· 3 'Emerging Gifted' and X (EGX) online masterclass events featured screen creatives from diverse backgrounds.</li> <li>· 1 AFTRS hosted and produced 'Data Analytics' session at Screen Producers Association (SPA) Screen Forever conference.</li> <li>· 3 papers were presented by six AFTRS Staff at the screen and broadcast teaching conference, ASPERA.</li> <li>· 5 AFTRS, Heads of Discipline are on related Guild leadership boards.</li> <li>· 7 workshops were delivered on Emerging Creative Practice to the Asian Broadcasting Union.</li> <li>· Representation at Radio Days Asia by three AFTRS Radio staff.</li> </ul>

*See also Appendix 9. Public Program*

Criterion Source: Corporate Plan 2020–21,  
Effective Organisation, Strategic Focus: 4.5 Inclusion

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
35	4.5.1 Diversity supported across all school activities	Review and develop Inclusion Strategy; includes the review of the four pillars of Inclusion Strategy: Accessibility Action Plan; Reconciliation Action plan; LGBTQI+ Action Plan; and First Nations Strategy	-	<p>The Inclusion and Belonging Strategy has been developed in collaboration with First Nations and Outreach Division.</p> <p>Staff and Student Network Groups have been launched. Groups have been supported to develop action plans that will commence implementation FY 2021–22.</p>
36			Student diversity	see 4.1.1
			AFTRS Staff composition includes:	
37			3% Indigenous;	<p>3% Indigenous</p> <p>This is an improvement of 1% since the previous reporting period.</p> <p>Throughout FY 2020–21, AFTRS sustained the changes to improve this area by advertising every role with the Koori Mail, actively maintaining relationships with Indigenous recruitment agencies, and delivering unconscious bias sessions to all recruitment panels and decision-makers.</p>
38			4% People living with disability;	<p>4% People living with disability.</p> <p>In meeting the target, the figure has increased by 1% since FY 2019–20.</p> <p>This also has exceeded the Schools previous YoY increases of 0.5%.</p> <p>In FY 2020–21, work successfully continued to provide clearer reasonable adjustments available via the online recruitment system, the delivery of unconscious bias sessions to all recruitment panels and decision-makers, and to actively maintain ongoing relationships with specialist recruitment agencies and the Australian Network on Disability.</p>

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
39			25% CALD; and	<p>26% Culturally and linguistically diverse (CALD) was achieved, maintaining the result from FY 2019–20, which was a 3% increase from the prior year.</p> <p>The School benefited from the recruitment strategy employed during the period, delivering unconscious bias sessions to all recruitment panel participants and decision-makers, and actively maintaining ongoing relationships with specialist recruitment agencies.</p>
40			51% of people in leadership roles identify as female or non-binary	<p>48% of people in leadership roles identifying as female or non-binary.</p> <p>While the School did not meet the target, the School maintained the ground made in the prior period. In FY 2020–21, the School made efforts to improve this area by actively seeking women or non-binary identifying individuals for available leadership and traditionally male-dominated roles, introducing the unconscious bias sessions for all recruitment panels participants and decision-makers, and ensuring all recruitment panels have gender balance.</p>
41			>85% Staff Retention (*<15% Staff Turnover)	<p>90% retention / 10% staff turnover.</p> <p>This is the first year of reporting on this measure.</p>
42		Promotion of First Nations culture throughout the School through recognition of First Nation events, cultural competency training, and First Nations curriculum included into Award courses.	-	<p>The first 12 months of the First Nations and Outreach Division has been a period of revision of prior understanding of First Nations cultures within AFTRS to identify how First Nations cultural values can be embedded within AFTRS in a meaningful and transformative way.</p> <p>Activities include internal engagement with key stakeholders, interrogating systems, and contracting external First Nations senior consultants and knowledge holders.</p> <p>The transition from cultural competency to one of cultural safety has focused on innovating and reinvigorating School culture by repositioning First Nations community governance models, beliefs, knowledges, and technologies as central to our methodology.</p>
43		Support good practice through the School's five diversity and inclusion network groups	5 key projects per year undertaken by diversity and inclusion network groups	<p>Whilst launched in FY 2020–21, the network groups' deliverables were purposefully delayed until FY 2021–22, accommodating the return to the School building and the introduction of flexible work arrangements.</p> <p>The groups formed include: Access (Neuro-Diverse/ Disability /Carers); CALD/POC; First Nations; LGBTQI+; Older Adults (45+); and Women.</p>

Criterion Source: Corporate Plan 2020–21,  
Effective Organisation, Strategic Focus: 4.6 Operations

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
44	4.6.1  Ensure an efficient and effective financially sustainable organisation	Develop Divisional Business Plans under the new structure	25% of AFTRS funding is made up of own-source revenue	25% of AFTRS funding is made up of own-source revenue.  The COVID-19 pandemic has impacted the School's anticipated ability to substantively exceed the target.  In 2020, to further develop the AFTRS business development action plan, the School engaged a Business Development Manager, supported by two Account Coordinators, to build sustainable alternative revenue streams that complement AFTRS' core offering.
45		Undertake School resources audit	-	The School undertook and completed a building and technology audit as an initial phase of developing a resources plan to ensure that the School's infrastructure is fit-for-purpose and supports the ambitions of the new Corporate Plan.
46		Annual review of Technology Plan and Capital Expenditure Plan	-	The School reviewed and implemented its annual Technology Plan and completed a rolling 5-Year CapEx Plan.  The annual planning and budgeting calendar was reviewed, including the budget setting process for Revenue, Capex and Opex, and identifies compliance to deadlines (PBS, Corp Plan, FY Budget, Reforecast, MYEFO).

Criterion Source: Corporate Plan 2020–21, Effective  
Organisation, Strategic Focus: 4.7 Communications

Ref Line	Desired Result	Key Activities	Performance Criterion 2020–21 Targets	Result Against Performance Criteria
47	4.7.1  Position AFTRS as a leading international centre of innovation in education for the screen and broadcast industries	Development of Alumni Engagement Strategy	4 Alumni screening /events	<p>1 Alumni event was held during the year — AFTRS Alumni Reunion.</p> <p>The AFTRS Alumni Film Club had their 2020 scheduled screenings cancelled due to the COVID-19 pandemic, and these screenings did not resume in 2021 also due to the pandemic.</p> <p>Over the last year, the School has developed an Alumni Engagement Strategy — a 3-year plan to create a dynamic, sustainable alumni community through improved communications, networking, and promotion.</p>
48		Build traffic through AFTRS communication channels	3% increase to AFTRS website traffic	<p>AFTRS website traffic decreased during the period by 8.3%.</p> <p>A significant contributor to the result was a 13.52% decline in traffic to Short course pages owing to the reduced Short course offering due to the COVID-19 pandemic. However, there was a focused approach to content marketing through mechanisms such as news, blogs, social media, improved SEO, and monthly newsletter. While the school experienced an overall traffic downturn, interest in MA was up by 14.83%, BA by 296.1%, Blogs traffic increased by 51%, and interest in AFTRS alumni (news and search) recorded an increase of 67.37%.</p>
49			3 million views of AFTRS content across platforms	<p>4.7M content views across all platforms — FB, Twitter, YouTube, Instagram, and LinkedIn.</p> <p>The School has exceeded the content views target for the period, achieving significant growth across all social platforms. LinkedIn continues to be AFTRS' fastest growing platform, with Instagram and YouTube following closely. Facebook played a vital role for the School in FY 2020–21, with regular masterclasses and panel discussions streamed live for participants.</p>

# Analysis of Performance Against Purpose

In 2020–21, the performance targets set in the 2020–21 Corporate Plan, both qualitative and quantitative, were principally completed, in some cases exceeding targets set. Of the 47 key activities and associated performance criteria targets, 8 were not met by the School. 39 of the targets were achieved, accomplishing 83% completion, an increase of 5% on the previous period.

The School experienced an improvement in its staff and student diversity composition, meeting most targets in the areas such as Indigenous, people living with disability, CALD, and enrolments outside of NSW. However, a shortfall was experienced in the staffing category of women or non-binary in a leadership position and the student category of women or non-binary in enrolments. Whilst both categories either saw the School maintain the percentage achieved in the previous year or experience an increase of 5% in the result, both shortfalls ranged between 3% – 4% from the target. Another student category falling short of the target was first-in-family in higher education. This category has a high threshold for a student to meet classification, which impacted the expected figures. However, the overall improvements indicate that reach, a more accessible application process, and the staff recruiting processes are having a positive impact on student and staff composition.

In the period, the School encountered an overall decline in the website traffic, having been impacted by a condensed short course offering due to COVID-19 restrictions and the progressive easing of the visitation rate against those pages. However, the compressed offering saw an increase in traffic of 14.83% to MA pages and an increase of 296% to BA pages, demonstrating improved engagement with the Schools offering of Awards courses.

Online participation in training and masterclasses exceeded anticipated results; this is particularly pleasing given the COVID-19 pandemic caused significant disruption during the period, requiring the School, where possible, to limit or reschedule and, in many circumstances, cancel regular programs or not move forward with opportunities. COVID-19 has had a bearing on overall participation numbers reflected in some of the activity participation categories in the performance statement.

The School's strategic direction is to deliver against the School's key impact agendas. This included having provided high-level, partnered training across Australia, growing own source revenue, continued engagement with the national and international screen and broadcast industry, advancing inclusion, belonging, and our First Nations culture and supporting innovation across the sector. The areas of strategic focus are detailed in AFTRS' four-year Corporate Plan for the period 2021–25.



# 6 Statutory Reporting

## Equal Employment Opportunity (EEO – Workplace Diversity)

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The Diversity Taskforce was formally disbanded, and a review commenced to identify new and best practice models for inclusion and belonging at AFTRS. Initially established in 2017 to increase the diversity of our staff and students, the taskforce had over 40 engaged staff members, and over the course of four years, continued to identify and address opportunities to make the School a more inclusive environment.

Following a formal review in 2019–20, the School launched six network groups to staff and students to foster belonging and ensure a support network in the AFTRS community and a safe space for strategic information and idea-sharing to empower relevant groups within AFTRS and industry-wide. The Network Groups include both staff and students and are supported to work on discreet projects aimed at empowering, educating, and highlighting the value of each group, making AFTRS a more supportive, safe, and inclusive space for all. The Inclusion Taskforce was launched to coordinate inclusion activity strategically across the School, acting as the steering committee for the Network Groups. The Taskforce works cohesively to identify potential issues/barriers to inclusion and work with the Network Groups to look at and recommend solutions.

Each of the Network Groups has designated staff and student co-chairs. Membership for each group has started to build, and simple mechanisms for joining, meeting, and sharing information have been developed. Each group has commenced discussions around key

actions and initiatives they would like to work on during the coming financial year.

The People and Culture Team continued to embed practices within the recruitment process to help panel members consider and identify unconscious bias. This resulted in strong, diverse recruitment outcomes, with 69 roles filled by 58% women, 22% from non-English speaking backgrounds, 3% Aboriginal and/or Torres Strait Islander peoples, and 3% people living with disability.

Making AFTRS a safe and inclusive space for First Nations candidates and candidates with a disability remains a priority for AFTRS, with further inclusive recruitment strategies rolled out to support First Nations candidates and neuro-diverse people. The School partnered with Bus Stop Films to pilot a Production Internship program, intending to build an employment pathway into the School for people living with disability.

The School continues to work 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. This included Inclusion in Action workshops in partnership with Bus Stop Films and Autism Awareness Training collaborating with Xceptional.

AFTRS continues to seek staff input through multiple forums, including the staff survey, onboarding and exit surveys, the Staff Consultative Committee, the WHS Committee and Monthly Staff drop-in sessions.

The AFTRS online anonymous whistleblowing form did not receive any reports during this period. In addition, 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. No Public Interest Disclosure reports were received this year.

## Workplace Culture and Communication

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The People and Culture Team continued their focus on embedding the Work Culture Strategy and ensuring values alignment in all that we do, with activities including:

- Establishing and supporting the staff and student Network Groups
- Continuing to refine and embed flexible work practices across the School to support connection and collaboration
- Leading a review and School-wide consultation on the AFTRS Values to ensure alignment to the new Corporate Strategy
- Delivering the Staff Survey and leading debrief and action planning activities to respond to staff feedback and continue to make AFTRS an inclusive, safe, supportive, and welcoming environment
- Rolling out workshops to both staff and students with a focus on building capability around inclusion best practice
- Consulting on and developing a creativity and wellbeing strategy which aims to improve staff and student wellbeing and boost personal and professional creative outcomes, ensuring the long-term sustainability of individuals within the school community and AFTRS
- Continuing to roll out a school-specific leadership program to support People Leaders and equip them with the capability to support effectively, coach, develop and motivate staff to achieve performance goals

- Continuing to roll out and promote the Workplace Giving Program and a Volunteer Day to bring the values of “Together” and “Generosity” to life. The volunteer day aims to provide staff with opportunities to connect externally and bring learning back to the School to improve the student experience
- Review and revise the staff-led Reward and Recognition Program to recognise and celebrate values-led performance and excellence in teaching and support.

The team also continued to work on moving manual, paper-based processes into the online HRIS system. This has streamlined the completion and approval process, as well as increasing compliance and timeliness.

The CEO's Office led further work to bring staff together to consult and provide input to the new Corporate Strategy. This was well-received, with staff feeling valued and engaged.

To ensure clear and consistent communication and connection throughout the pandemic, we implemented more regular all-staff meetings, with monthly Town Halls and monthly all-staff drop-in sessions to allow staff to ask questions, share concerns and connect with colleagues from across the School. This practice has been well received and is expected to continue post-COVID.

# Staffing, Establishment and Appointments

The beginning of FY 2020–21 saw an organisational restructure with the structure of the Executive team changing along with their teams. The organising principle for teams and work is now around the student experience, and each Executive now has KPIs relating to the student experience. This change saw the Executive team reduce from nine to six, with an even make-up of male and female.

As at 30 June 2021, there was 160 staff at AFTRS, 53 of whom worked part-time (a slight decrease from last year). Staff from non-English speaking backgrounds occupied 41 positions at all levels across the School (a decrease of one from the previous year), six were occupied by people identifying as having a disability (an increase of two to the prior year), and three members of staff identified as an Aboriginal and/or Torres Strait Islander (no change from last year).

Overall, the representation of women at AFTRS has decreased slightly from 59% to 58% of staff.

The percentage of leadership positions held by women has remained unchanged at 48% this reporting period. Women in lecturer roles have decreased from 71% to 65%, with 46% of Senior Lecturer roles occupied by women, and the number of women occupying technical roles has remained at three.

AFTRS' staff members are selected on merit. Of the 69 appointments AFTRS made during the year, 40 were women, 15 were from a non-English speaking background, two were from an Aboriginal and/or Torres Strait Islander background, and two identified as having a disability. All equity-related policies are available on AFTRS' intranet.

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

## Comparison Tables

### All Ongoing and Non-Ongoing Employees

#### All Ongoing Employees Current Report Period 2020–21

		NSW
<b>Male</b>	Full-time	34
	Part-time	6
	Total Male	37
<b>Female</b>	Full-time	33
	Part-time	15
	Total Female	48
<b>Indeterminate</b>	Full-time	-
	Part-time	-
	Total Indeterminate	-
<b>Total</b>		<b>85</b>

#### All Ongoing Employees in Previous Report Period 2019–20

		NSW
<b>Male</b>	Full-time	30
	Part-time	7
	Total Male	37
<b>Female</b>	Full-time	31
	Part-time	11
	Total Female	42
<b>Indeterminate</b>	Full-time	-
	Part-time	-
	Total Indeterminate	-
<b>Total</b>		<b>79</b>

**All Non-Ongoing Employees Current  
Report Period 2020–21**

		NSW
<b>Male</b>	Full-time	22
	Part-time	8
	Total Male	30
<b>Female</b>	Full-time	21
	Part-time	24
	Total Female	45
<b>Indeterminate</b>	Full-time	-
	Part-time	-
	Total Indeterminate	-
<b>Total</b>		<b>75</b>

**All Non-Ongoing in Previous  
Report Period Employees 2019–2020**

		NSW
<b>Male</b>	Full-time	23
	Part-time	10
	Total Male	33
<b>Female</b>	Full-time	25
	Part-time	26
	Total Female	51
<b>Indeterminate</b>	Full-time	-
	Part-time	2
	Total Indeterminate	2
<b>Total</b>		<b>86</b>

## Staffing Information

**Staffing Information: 2020–21**

As at 30 June 2021	Male	Female	X	Total	NESB
Senior Management*	3	3	-	6	1
Management/Heads of Department	16	7	-	23	5
Teaching	14	26	-	40	11
Teaching/Training Support	2	21	-	23	5
Administration	14	27	-	41	13
Technical	13	3	-	16	5
Production	3	4	-	7	-
Support	2	-	-	2	1
Education	-	2	-	2	-
<b>Total</b>	<b>67</b>	<b>93</b>	<b>0</b>	<b>160</b>	<b>41</b>

\*Includes 1 PEO

## Staffing Information: 2019–20

As at 30 June 2020	Male	Female	X	Total	NESB
Senior Management*	2	4	-	6	-
Management/Heads of Department	13	9	-	22	6
Teaching	16	28	-	44	10
Teaching/Training Support	4	21	1	26	5
Administration	13	28	1	42	15
Technical	12	3	-	15	5
Production	3	2	-	5	-
Support	2	-	-	2	1
Education	1	2	-	3	-
<b>Total</b>	<b>66</b>	<b>97</b>	<b>2</b>	<b>165</b>	<b>42</b>

\*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 three staff on Individual Flexibility Arrangements or Individual Variable Remuneration.

SES equivalent staff are employed on a maximum term 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.

## Representation of EEO Target Groups within Salary Bands

### Representation of EEO Target Groups within Salary Bands: 2020–21

Salary Band as at 30 June 2021	NESB	ATSI	PWD	Women	LGBTQIA+
To \$45,619	-	-	1	-	-
\$45,620 – \$59,934	-	-	2	2	-
\$59,935 – \$63,814	-	-	2	-	-
\$63,815 – \$85,245	10	1	-	29	8
\$85,246 – \$97,064	9	0	0	13	2
\$97,065 – \$119,295	17	2	3	33	8
Over \$119,295	5	1	-	24	5
<b>Total</b>	<b>41</b>	<b>4</b>	<b>6</b>	<b>93</b>	<b>23</b>

**Representation of EEO Target Groups within  
Salary Bands: 2019–20**

<b>Salary Band as at 30 June 2020</b>	<b>NESB</b>	<b>ATSI</b>	<b>PWD</b>	<b>Women</b>	<b>LGBTQIA+</b>
To \$45,619	-	-	-	-	-
\$45,620 – \$59,934	1	-	1	2	-
\$59,935 – \$63,814	1	-	-	3	-
\$63,815 – \$85,245	12	-	-	35	10
\$85,246 – \$97,064	10	1	1	20	5
\$97,065 – \$119,295	12	2	2	24	7
Over \$119,295	6	-	-	13	2
<b>Total</b>	<b>42</b>	<b>3</b>	<b>4</b>	<b>97</b>	<b>24</b>

The tables above show the representation of the five EEO target groups (Non-English- Speaking Background (NESB), Aboriginal and/or Torres Strait Islanders (ATSI), People with a Disability (PWD), Women, and LGBTQIA+ status of the AFTRS staff. The data is drawn from information provided voluntarily each February.

## Work and Private Commitments

AFTRS has a flexible work 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), and 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	Short-term Benefits			Post-employment Benefits	Other long-term Benefits	Termination Benefits	TOTAL REMUNERATION
	Base Salary *	Bonuses	Other Benefits and Allowances	Superannuation Contributions	Long Service Leave	Other Long-Term Benefits	
Nell Greenwood Chief Executive Officer	302,779	-	-	22,253	12,789	-	337,821
Shomal Parekh Director, Finance & Technology / Chief Financial Officer	243,654	-	-	21,488	-	-	265,142
Russell Howcroft Chair of Council	52,714	-	-	5,013	-	-	57,727
Carole Campbell Council Member / Chair of Finance, Audit and Risk Management Committee	42,687	-	-	4,060	-	-	46,747
Annabelle Herd Council Member	26,357	-	-	2,506	-	-	28,863
Peter Tonagh Council Member	24,537	-	-	2,283	-	-	26,820
Chris Oliver-Taylor Council Member	26,357	-	-	2,506	-	-	28,863
Tanya Hosch Council Member	26,357	-	-	2,506	-	-	28,863
Bethany Stewart Council Member	11,411	-	-	1,084	-	-	12,195
Cleo Baldwin Council Member	5,352	-	-	511	-	-	5,863
<b>Total</b>	<b>762,204</b>	<b>-</b>	<b>-</b>	<b>64,210</b>	<b>12,789</b>	<b>-</b>	<b>839,204</b>

\*For the CEO and CFO, the Base Salary includes accrued annual leave.

## Remuneration for Senior Executives

Remuneration Band	Number of Senior Executives	Short-term Benefits			Post-employment Benefits	Other Long-term Benefits	Termination Benefits	AVERAGE TOTAL REMUNERATION
		Average Base Salary*	Average Bonuses	Average Other Benefits and Allowances	Average Superannuation Contributions	Average Long Service Leave	Average Other Long-Term Benefits	
\$0 - \$220,000	4	103,207	-	-	9,120	94	0	112,421
\$220,001 - \$245,000	2	210,165	-	-	18,644	2,422	-	231,231

\*The Average Base Salary includes accrued annual leave.

## 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 2020* as at 30 June 2021.

Remuneration for the Principal Executive Officer is also set by the Remuneration Tribunal as outlined in the *Principal Executive Offices—Classification Structure and Terms and Conditions Determination* that may vary from time to time.

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 the Senior Executive level, is assessed using the Mercer Job Evaluation System, ensuring job analysis and evaluation consistency. 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, considering both the School environment and the broader Australian Public Sector as a whole.



# Staff Training and Development

The Performance Conversations and Professional Development Planning Program is core to staff training and development. This FY saw a continued focus on capacity building workshops and “just in time” one to one coaching and training delivered internally as a response to the ongoing COVID-19 situation and online teaching delivery. COVID-19 also impacted staff’s ability to attend external training and conferences, which remained significantly lower than usual.

## Professional Development

Professional Development Type	# Attended	# Attendees	Total Cost
Internally Facilitated Workshops	46	508	\$59,325
Externally Facilitated Workshops	29	157	\$78,966
Conferences	6	35	\$8,727
<b>Total</b>	<b>81</b>	<b>699</b>	<b>\$147,018</b>
Average expenditure per attendee			<b>\$210</b>
Average expenditure per FTE			<b>\$1,014</b>

A combined total of 113 days of Professional Development Leave—an entitlement under the Enterprise Agreement, and study leave were approved for 11 members of staff: one staff member working on a Diploma, one staff member working on a Bachelor Degree, two staff members working on a Graduate Certificate; four staff members working on their Masters Degrees, and three staff working on their PhD submissions. This is a 117% increase from last year and a 264% increase from FY 2018–19, demonstrating a clear and continued commitment to supporting the continuing professional development of staff.

In addition to developing core capabilities such as leadership and customer service, staff participated in a range of training relevant to the changing COVID-19 work environment.

Training undertaken included:

- Project Management Training
- Conflict Management and Mediation Skills
- Inclusivity training including, Neurodiversity Training and Inclusion in Action Workshops
- Productivity and Wellbeing Workshops
- Online Classroom Management
- Zoom training
- Leadership Training
- Risk Management Training
- Counselling Fundamentals
- First Aid Training
- Mental Health First Aid Training

# Industrial Relations

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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 various committees, including the Health and Safety Committee, Staff Consultative 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. Also, when the School is seeking input about change, extensive and detailed consultation takes place, and anonymous methods of providing comments have also been made available.

Information is available to staff primarily through email, noticeboards, the AFTRS 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, containing 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 the Fair Work Commission formally approved it in March 2018. This contains the terms and conditions for all AFTRS employees, excluding SES staff.

# Work Health and Safety

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AFTRS continues to identify and promote best practice work health and safety (WHS) management and is committed to reducing workplace-related incidents, illnesses, and injuries. AFTRS is committed to implementing and adherence to all relevant government WHS policy and legislation.

During 2020–21, several documents were developed or reviewed, including the following:

- Workplace Bullying and Harassment
- Student Handbook – including all safety information
- Flexible Work Arrangements Policy
- Business Continuity Plan

- Pandemic-related procedures including:
  - COVIDSafe plan
  - COVID Risk and Threat Assessment
  - COVIDSafe Production Protocols
  - Room and space assessment to safeguard social distancing
  - COVIDSafe sign-in procedure for Staff, Students and Guests.

A program of ongoing review continued, including risk assessment processes; ergonomic assessments – particularly important with staff working from home; identification and examination 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 (workgroup) within the School and senior management and executive representatives.

All Health and Safety Representatives have undergone training. Two Executive team members attend Committee meetings and report directly back to the Executive team on health and safety-related issues.

AFTRS 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 reports to the larger meeting.

## WHS Personnel

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

- 11 Health and Safety Representatives
- 7 Senior First Aid Officers plus Contract Security Officers
- 45 Mental Health First Aid Officers
- 21 Safe Conversation Officers
- 20 Emergency Wardens
- 3 Rehabilitation Case Managers.

Safe Conversation Officers and Mental Health First Aid Officers have access to quarterly counselling supervision to ensure they feel adequately supported.

## Incident Reports

During 2020-21, there were 28 incidents reported, which remains consistent from last year. However, considering COVID-19 restrictions, and the number of staff and students working and learning remotely, and noting an increasing number of reports from students, this result reflects the ongoing work of the Committee and the Production team to encourage a collective community safety culture with staff and students reporting all hazards, near misses and incidents they observe or encounter.

One incident was reportable as it resulted in hospitalization (trip injury reported below), and all are closed. We continued to streamline the incident reporting process and early identification of issues through the WHS Committee. We also maintained a clear focus on mental health and well-being throughout the COVID period to identify issues early.

There were no lost-time injuries; however, one worker's compensation claim was related to a trip injury lodged during 2020-21. Absences were minimal, with the employee utilising flexible work options to remain engaged. The employee has a case manager assigned to ensure ongoing support and monitoring.

# Freedom of Information

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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 per 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 offers details of the information published under 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

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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* concerning collecting, 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.

AFTRS received no complaints under the *Privacy Act 1988* during the reporting period.

# Ministerial Directions and Government Policies

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Ministerial directions may be issued under specific provisions of the School's enabling Act or another Commonwealth legislation. During the reporting period, no ministerial directions that applied to the School were issued under the enabling or other Commonwealth legislation.

Under section 22 of the PGPA Act, no government policy orders applied to the School during the reporting period.

# Judicial Decisions and Reviews by Outside Bodies

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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

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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 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 within AFTRS.

## Indemnities and Insurance Premiums for Officers

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Professional Indemnity Insurance and Directors and Officers Liability insurance for the year ending 30 June 2021 was provided by Comcover. The premium for liability insurance was \$52,440.

## Environmental Management

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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 concerning energy, water, and waste management through its Environmental Management Plan. In preparing its new five-year strategy to be launched in the second half of 2021, AFTRS has included environmental initiatives as part of its 'Sustainability' pillar.

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"> <li>· Switchable lighting so unused areas can be switched off</li> <li>· Signage to inform staff and students to switch off lights and equipment</li> <li>· Low energy LED lighting replacement program</li> <li>· Motion sensors for lighting and mechanical services to reduce overrunning in unused areas</li> <li>· Routine maintenance of the air-conditioning systems to ensure they run efficiently and as designed</li> </ul>	Collection and review of consumption data manually on-site and periodical energy audits
Waste	AFTRS continues to implement recycling programs that separate waste at source and aim to reduce waste by providing kitchen areas with crockery and utensils 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

# 7 Financial Statements

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## INDEPENDENT AUDITOR'S REPORT

### To the Minister for Communications, Urban Infrastructure, Cities 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 2021:

- (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 2021 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 as at 30 June 2021 and for the year then ended:

- Statement by the Accountable Authority, Chief Executive Officer and Chief Finance 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 (including Independence Standards)* (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  
38 Sydney Avenue, Forrest ACT 2603  
Phone (02) 6203 7300



### **Auditor's responsibilities for the audit of the financial statements**

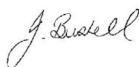
My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that 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  
13 September 2021

STATEMENT BY COUNCIL, CHIEF EXECUTIVE OFFICER AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2021 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

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



**Russel Howcroft**  
Chair  
10 September 2021



**Dr Nell Greenwood**  
Chief Executive Officer  
10 September 2021



**Shomal Parekh**  
Chief Financial Officer  
10 September 2021

# Statement of Comprehensive Income

For the year ended 30 June 2021

	NOTES	2021 \$000	2020 \$000	Original Budget \$000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1A	17,753	17,233	16,799
Suppliers	1B	8,665	6,474	10,090
Depreciation and amortisation	4A	6,571	6,370	6,539
Finance costs	1C	695	742	698
Write-down and impairment of other assets	1D	51	152	-
<b>Total expenses</b>		<b>33,735</b>	<b>30,971</b>	<b>34,126</b>
<b>Own-source income</b>				
<b>Own-source revenue</b>				
Revenue from contracts with customers	2A	8,327	7,739	8,785
Interest	2B	58	180	74
Other revenue		23	82	18
<b>Total own-source revenue</b>		<b>8,408</b>	<b>8,001</b>	<b>8,877</b>
<b>Gains</b>				
Reversal of write-downs and impairment	2C	-	60	-
<b>Total gains</b>		<b>-</b>	<b>60</b>	<b>-</b>
<b>Total own-source income</b>		<b>8,408</b>	<b>8,061</b>	<b>8,877</b>
<b>Net cost of services</b>				
		<b>25,327</b>	<b>22,910</b>	<b>25,249</b>
Revenue from Government	2D	25,059	22,605	25,059
<b>Deficit on continuing operations</b>		<b>(268)</b>	<b>(305)</b>	<b>(190)</b>

		2021	2020	Original Budget
	NOTES	\$000	\$000	\$000
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in asset revaluation reserve		43	910	-
<b>Total other comprehensive income</b>		<b>43</b>	910	-
<b>Total comprehensive income/(loss)</b>		<b>(225)</b>	605	<b>(190)</b>

*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:** expenses were higher than budget by \$954k (2.8% of Total expenses) primarily due to the mix between casual staff and contractors that were engaged during the year. Specifically, AFTRS used more casual staff (categorised as Employee benefits) and fewer contractors (categorised as Suppliers) than expected. Additionally staff members took less annual leave and long service leave than expected due to COVID-19 restrictions, thereby increasing salary and wages expense.

**Suppliers:** expenses were lower than budget by \$1,425k (4.2% of Total expenses) primarily due to the mix between casual staff and contractors that were engaged during the year. Specifically, AFTRS used fewer contractors (categorised as Suppliers) and more casual staff (categorised as Employee benefits) than expected. Supplier expenses were also lower than budget due to staff members undertaking some work that would normally be expected to be performed by suppliers, because staff members took less annual leave and long service leave than expected due to COVID-19 restrictions. Additionally there were reduced expenditure requirements stemming from the cancellation of face-to-face courses as a result of the impact of COVID-19.

**Revenue from contracts with customers:** was lower than budget by \$458k (5.2% of Total own-source income) due to the cancellation of face-to-face courses as a result of the impact of COVID-19.

# Statement of Financial Position

As at 30 June 2021

	NOTES	2021 \$000	2020 \$000	Original Budget \$000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents	3A	<b>7,941</b>	7,589	<b>7,165</b>
Trade and other receivables	3B	<b>4,955</b>	143	<b>3,067</b>
<b>Total financial assets</b>		<b>12,896</b>	7,732	<b>10,232</b>
<b>Non-financial assets<sup>1</sup></b>				
Buildings	4A	<b>52,868</b>	56,955	<b>53,448</b>
Plant and equipment	4A	<b>7,385</b>	7,749	<b>7,796</b>
Intangibles	4A	<b>829</b>	1,209	<b>1,037</b>
Other non-financial assets	4B	<b>962</b>	508	<b>509</b>
<b>Total non-financial assets</b>		<b>62,044</b>	66,421	<b>62,790</b>
<b>Total assets</b>		<b>74,940</b>	74,153	<b>73,022</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	5A	<b>1,380</b>	1,180	<b>1,179</b>
Other payables	5B	<b>5,111</b>	674	<b>3,678</b>
<b>Total payables</b>		<b>6,491</b>	1,854	<b>4,857</b>
<b>Interest bearing liabilities</b>				
Leases	6A	<b>53,019</b>	57,136	<b>53,601</b>
<b>Total interest bearing liabilities</b>		<b>53,019</b>	57,136	<b>53,601</b>

		2021	2020	Original Budget
	NOTES	\$000	\$000	\$000
<b>Provisions</b>				
Employee provisions	8A	<b>3,282</b>	2,790	<b>2,379</b>
<b>Total provisions</b>		<b>3,282</b>	2,790	<b>2,379</b>
<b>Total liabilities</b>		<b>62,792</b>	61,780	<b>60,837</b>
<b>Net assets</b>		<b>12,148</b>	12,373	<b>12,185</b>
<b>EQUITY</b>				
Reserves		<b>1,097</b>	1,069	<b>1,070</b>
Retained surplus		<b>11,051</b>	11,304	<b>11,115</b>
<b>Total equity</b>		<b>12,148</b>	12,373	<b>12,185</b>

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

1. Right-of-use assets are included in the following line items: Buildings, Plant and equipment

## Budget Variances Commentary

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

**Cash and cash equivalents:** were higher than budget by \$776k (1.1% of Total assets) due to lower cash outflows for suppliers and purchase of property, plant & equipment.

**Trade and other receivables:** were higher than budget by \$1,888k (2.6% of Total assets) due to the timing of student enrolments for semester 2 occurring in June 2021 rather than July 2021, with a corresponding offset in Other payables (deferred income).

**Buildings:** were below budget by \$580k (0.8% of Total assets) due to the CPI rent increase for the building in February 2021 being lower than expected, which has an ongoing impact on the value of the right-of-use asset and lease liability.

**Plant and equipment:** was below budget by \$411k (0.6% of Total assets) as a result of delays to asset projects due to the impact of COVID-19.

**Intangibles:** were below budget by \$208k (0.3% of Total assets) as a result of delays to asset projects due to the impact of COVID-19.

**Other non-financial assets:** were higher than budget by \$453k (0.6% of Total assets) due to a large prepayment for our IT network infrastructure project.

**Suppliers:** were higher than budget by \$201k (0.3% of Total liabilities) related to the timing of supplier payments.

**Other payables:** were higher than budget by \$1,433k (2.4% of Total liabilities) due to the timing of student enrolments for semester 2 occurring in June 2021 rather than July 2021, with a corresponding offset in Trade and other receivables.

**Interest bearing liabilities:** were below budget by \$582k (1.0% of Total liabilities) due to the CPI rent increase for the building in February 2021 being lower than expected, which has an ongoing impact on the value of the right- of-use asset and lease liability.

**Employee Provisions:** were higher than budget by \$903k (1.5% of Total liabilities) as staff members took less annual leave and long service leave than expected due to COVID-19 restrictions.

# Statement of Changes In Equity

For the year ended 30 June 2021

	Retained earnings		Asset revaluation reserve		TOTAL EQUITY		Original Budget
	2021 \$000	2020 \$000	2021 \$000	2020 \$000	2021 \$000	2020 \$000	\$000
<b>Opening balance</b>	<b>11,304</b>	10,930	<b>1,069</b>	175	<b>12,373</b>	11,105	<b>12,375</b>
Adjustment on initial application of AASB 16	-	663	-	-	-	663	-
<b>Adjusted opening balance</b>	<b>11,304</b>	11,593	<b>1,069</b>	175	<b>12,373</b>	11,768	<b>12,375</b>
<b>Comprehensive income</b>							
Deficit for the period	<b>(268)</b>	(305)	-	-	<b>(268)</b>	(305)	<b>(190)</b>
Other comprehensive income	-	-	<b>43</b>	910	<b>43</b>	910	-
Transfers between equity components	<b>15</b>	16	<b>(15)</b>	(16)	-	-	-
<b>Total comprehensive income</b>	<b>(253)</b>	(289)	<b>28</b>	894	<b>(225)</b>	605	<b>(190)</b>
<b>Closing balance as at 30 June</b>	<b>11,051</b>	11,304	<b>1,097</b>	1,069	<b>12,148</b>	12,373	<b>12,185</b>

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:

**Deficit for the period:** was \$268k and is primarily due to the implementation of AASB 16 Leases which replaces rent expense and the reduction of the lease incentive liability with depreciation and finance costs, resulting in a higher total expense of \$190k.

**Other comprehensive income:** was higher than budget by \$43k due to the revaluation of fixed assets.



# Cash Flow Statement

For the year ended 30 June 2021

	NOTES	2021 \$000	2020 \$000	Original Budget \$000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Appropriations	2D	<b>25,059</b>	22,605	<b>25,059</b>
Sale of goods and rendering of services		<b>7,983</b>	7,601	<b>9,127</b>
Interest		<b>126</b>	210	<b>74</b>
Net GST received		<b>1,178</b>	1,101	<b>1,100</b>
Other		-	-	<b>18</b>
<b>Total cash received</b>		<b>34,346</b>	31,517	<b>35,378</b>
<b>Cash used</b>				
Employees		<b>17,192</b>	16,929	<b>17,472</b>
Suppliers		<b>10,119</b>	6,820	<b>11,190</b>
Interest payments on lease liabilities		<b>695</b>	742	<b>698</b>
<b>Total cash used</b>		<b>28,006</b>	24,491	<b>29,360</b>
<b>Net cash from operating activities</b>		<b>6,340</b>	7,026	<b>6,018</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Proceeds from sale of property, plant and equipment		<b>2</b>	3	-
<b>Total cash received</b>		<b>2</b>	3	-
<b>Cash used</b>				
Purchase of property, plant & equipment		<b>1,425</b>	1,565	<b>1,851</b>
<b>Total cash used</b>		<b>1,425</b>	1,565	<b>1,851</b>
<b>Net cash used by investing activities</b>		<b>(1,423)</b>	(1,562)	<b>(1,851)</b>

	NOTES	2021 \$000	2020 \$000	Original Budget \$000
<b>FINANCING ACTIVITIES</b>				
<b>Cash used</b>				
Principal payments of lease liabilities		<b>4,565</b>	4,435	<b>4,591</b>
<b>Total cash used</b>		<b>4,565</b>	4,435	<b>4,591</b>
<b>Net cash used by financing activities</b>				
		<b>(4,565)</b>	(4,435)	<b>(4,591)</b>
<b>Net increase in cash held</b>				
		<b>352</b>	1,029	<b>(424)</b>
Cash and cash equivalents at the beginning of the reporting period		<b>7,589</b>	6,560	<b>7,589</b>
<b>Cash and cash equivalents at the end of the reporting period</b>	3A	<b>7,941</b>	7,589	<b>7,165</b>

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 \$1,144k (3.2% of Total cash received from operating activities) due to the cancellation of face-to-face courses as a result of the impact of COVID-19 and fewer student payments for semester 2 2021 enrolments received during June than expected.

**Employees:** Cash used was \$280k lower than budget (1.0% of Total cash used by operating activities) due to the timing of employees accruals.

**Suppliers:** Cash used was \$1,071k lower than budget (3.6% of Total cash used by operating activities) primarily due to a large portion of supplier expenditure being incurred in May and June, with invoice payments occurring in July 2021 rather than during the financial year. Additionally there were reduced expenditure requirements stemming from the cancellation of face-to-face courses as a result of the impact of COVID-19.

**Purchase of property, plant & equipment:** Cash used was \$426k lower than budget (23.0% of Total cash used by investing activities) as a result of delays to asset projects due to the impact of COVID-19.

## Overview

### **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.

### **New Australian Accounting Standards**

All new/revised/amending standards and/or interpretations that were issued prior to the sign-off date and are applicable to the current reporting period did not have a material effect on AFTRS' financial statements.

Standard/Interpretation	Nature of change in accounting policy, transitional provisions, and adjustment to financial statements
	AASB 1059 became effective from 1 July 2020.
	The new standard addresses the accounting for a service concession arrangement by a grantor that is a public sector entity by prescribing the accounting for the arrangement from a grantor's perspective.
<i>AASB 1059 Service Concession Arrangements: Grantors</i>	<p>Prior to the issuance of AASB 1059, there was no definitive accounting guidance in Australia for service concession arrangements, which include a number of public private partnerships (PPP) arrangements. The AASB issued the new standard to address the lack of specific accounting guidance and based the content there of broadly on its international equivalent: International Public Sector Accounting Standard 32: <i>Service Concession Arrangements: Grantor</i>.</p> <p>The details of the changes in accounting policies, transitional provisions and adjustments are disclosed below and in the relevant notes to the financial statements.</p>

### **Taxation**

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

### **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 2021

	2021 \$000	2020 \$000
<b>1. EXPENSES</b>		
<b>1A. Employee benefits</b>		
Wages and salaries	<b>13,647</b>	13,084
Superannuation		
Defined contribution plans	<b>2,018</b>	1,911
Defined benefit plans	<b>162</b>	174
Leave and other entitlements	<b>1,855</b>	1,786
Separation and redundancies	<b>71</b>	278
<b>Total employee benefits</b>	<b>17,753</b>	17,233

## Accounting Policy

Accounting policies for employee related expenses is contained in the People and relationships section.

## 1B. Suppliers

### Goods and services supplied or rendered

Consultants and professional fees	<b>549</b>	319
Contractors	<b>2,732</b>	1,525
Travel	<b>67</b>	210
IT related expenses	<b>587</b>	420
Repairs and maintenance (non IT related)	<b>472</b>	248
Stationery	<b>67</b>	154
Utilities	<b>344</b>	378
Building services	<b>610</b>	512
Marketing	<b>748</b>	692
Other	<b>2,434</b>	1,953
<b>Total goods and services supplied or rendered</b>	<b>8,610</b>	6,411

	2021 \$000	2020 \$000
<b>Goods and services are made up of:</b>		
Goods supplied	3,088	2,527
Services rendered	5,522	3,884
<b>Total goods and services supplied or rendered</b>	<b>8,610</b>	<b>6,411</b>
<b>Other suppliers</b>		
Workers compensation expenses	50	56
Low value leases	5	7
<b>Total other suppliers</b>	<b>55</b>	<b>63</b>
<b>Total suppliers</b>	<b>8,665</b>	<b>6,474</b>

The above lease disclosures should be read in conjunction with the accompanying notes 1C, 4 and 6A.

### Accounting Policy

#### *Short-term leases and leases of low-value assets*

AFTRS has elected not to recognise right-of-use assets and lease liabilities for short-term leases of assets that have a lease term of 12 months or less and leases of low-value assets (less than \$10,000). AFTRS recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

<b>1C. Finance costs</b>		
Interest on lease liabilities	695	742
<b>Total finance costs</b>	<b>695</b>	<b>742</b>

The above lease disclosures should be read in conjunction with the accompanying notes 1B, 4 and 6A.

### Accounting Policy

All borrowing costs are expensed as incurred.

<b>1D. Write-down and impairment of other assets</b>		
Proceeds from sale	(2)	(3)
Fixed assets written off	53	155
<b>Total write-down and impairment of other assets</b>	<b>51</b>	<b>152</b>

	2021 \$000	2020 \$000
<b>2. OWN-SOURCE REVENUE AND GAINS</b>		
<b>2A. Revenue from contracts with customers</b>		
Sale of goods	2	4
Rendering of services	8,325	7,735
<b>Total revenue from contracts with customers</b>	<b>8,327</b>	<b>7,739</b>
<b>Disaggregation of revenue from contracts with customers</b>		
Major product / service line:		
Award courses	6,517	5,724
Non-Award courses	1,771	1,984
Other	39	31
	<b>8,327</b>	<b>7,739</b>
Type of customers:		
Individuals	7,800	7,316
Businesses	527	423
	<b>8,327</b>	<b>7,739</b>
Timing of transfer of goods and services:		
Over time	39	31
Point in time	8,327	7,739

## Accounting Policy

Revenue from the sale of goods is recognised when control has been transferred to the buyer.

The following is a description of principal activities from which AFTRS generates its revenue: AFTRS runs undergraduate and post-graduate award courses, short courses and industry certificates, and runs training for corporate and industry partners. In all cases the performance obligations are satisfied at the end of the course. In all cases customers simultaneously receive and consume the benefits provided by AFTRS. Revenue is recognised evenly over the duration of each course, which for most courses is wholly within a single financial year.

The transaction price is the total amount of consideration to which AFTRS expects to be entitled in exchange for transferring promised goods or services to a customer. The consideration promised in a contract with a customer may include fixed amounts, variable amounts, or both.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

	2021 \$000	2020 \$000
<b>2B. Interest</b>		
Interest on deposits	58	180
<b>Total interest</b>	<b>58</b>	180

### Accounting Policy

Interest revenue is recognised using the effective interest method.

### **2C. Reversal of write-downs and impairment**

Revaluation increments	-	60
<b>Total reversals of previous asset write-downs and impairments</b>	<b>-</b>	60

### **2D. Revenue from Government**

Appropriations		
Departmental appropriations	25,059	22,605
<b>Total revenue from Government</b>	<b>25,059</b>	22,605

### Accounting Policy

#### ***Revenue from Government***

Amounts appropriated for departmental appropriations for the year (adjusted for any formal additions and reductions) are recognised as Revenue from Government when the entity gains control of the appropriation, except for certain amounts that relate to activities that are reciprocal in nature, in which case revenue is recognised only when it has been earned. Appropriations receivable are recognised at their nominal amounts.

Funding received or receivable from non-corporate Commonwealth entities (appropriated to the non-corporate Commonwealth entity as a corporate Commonwealth entity payment item for payment to this entity) is recognised as Revenue from Government by the corporate Commonwealth entity unless the funding is in the nature of an equity injection or a loan.

	2021 \$000	2020 \$000
<b>2E. Unsatisfied obligations</b>		
AFTRS expects to recognise as income any liability for unsatisfied obligations associated with revenue from contracts with customers within the following periods:		
No more than 12 months	4,703	412
More than 12 months	-	-
<b>Total unsatisfied obligations</b>	<b>4,703</b>	412

The liability for unsatisfied obligations is represented on the Statement of Financial Position as Other Payables and is disclosed in note 5B as Deferred income.

## Financial Position

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

	2021 \$000	2020 \$000
<b>3. FINANCIAL ASSETS</b>		
<b>3A. Cash and cash equivalents</b>		
Cash at bank	7,941	7,589
<b>Total cash and cash equivalents</b>	<b>7,941</b>	<b>7,589</b>

### Accounting Policy

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

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

AFTRS had the following financing facilities in place at 30 June 2021 and 30 June 2020.

A bank guarantee facility with the 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 (2020: \$110,000) with the Commonwealth Bank of Australia, with the balance cleared monthly.

### 3B. Trade and other receivables

#### Goods and services receivables

Goods and services	4,765	29
<b>Total Goods and services receivables</b>	<b>4,765</b>	<b>29</b>



	2021 \$000	2020 \$000
<b>Other receivables</b>		
Interest receivable	9	77
GST receivable	199	48
Other sundry receivables	4	4
<b>Total other receivables</b>	<b>212</b>	129
<b>Total trade and other receivables (gross)</b>	<b>4,977</b>	158
Less: Impairment allowance for other receivables/(payables)	(22)	(15)
<b>Total trade and other receivables (net)</b>	<b>4,955</b>	143

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

### Accounting Policy

#### *Financial assets*

Trade receivables, loans and other receivables that are held for the purpose of collecting the contractual cash flows where the cash flows are solely payments of principal and interest, that are not provided at below-market interest rates, are subsequently measured at amortised cost using the effective interest method adjusted for any loss allowance.

#### 4. NON-FINANCIAL ASSETS

##### 4A. Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment and Intangibles

	Buildings	Leasehold improvements	Plant and equipment	Motor vehicles	Computer software	Course development costs	TOTAL
	\$000	\$000	\$000	\$000	\$000	\$000	\$000
<b>As at 1 July 2020</b>							
Gross book value	61,435	4,722	3,012	65	1,358	1,093	71,685
Accumulated depreciation / amortisation	(4,480)	-	(12)	(38)	(460)	(782)	(5,772)
<b>Total as at 1 July 2020</b>	<b>56,955</b>	<b>4,722</b>	<b>3,000</b>	<b>27</b>	<b>898</b>	<b>311</b>	<b>65,913</b>
<b>Additions</b>							
Purchase	-	78	1,112	-	112	-	1,302
Right-of-use assets	448	-	-	-	-	-	448
Revaluations recognised in other comprehensive income	-	-	-	43	-	-	43
Revaluations recognised in net cost of services	-	-	-	-	-	-	-
Depreciation / amortisation expense	-	(372)	(1,133)	(5)	(259)	(233)	(2,002)
Depreciation on right-of-use assets	(4,535)	-	(21)	(13)	-	-	(4,569)
Disposals	-	(48)	(5)	-	-	-	(53)
<b>Net book value 30 June 2021</b>	<b>52,868</b>	<b>4,380</b>	<b>2,953</b>	<b>52</b>	<b>751</b>	<b>78</b>	<b>61,082</b>
<b>Net book value as of 30 June 2021 represented by</b>							
Gross book value	61,883	4,749	4,117	78	1,470	1,093	73,390
Accumulated depreciation / amortisation	(9,015)	(369)	(1,164)	(26)	(719)	(1,015)	(12,308)
<b>Net book value 30 June 2021</b>	<b>52,868</b>	<b>4,380</b>	<b>2,953</b>	<b>52</b>	<b>751</b>	<b>78</b>	<b>61,082</b>
Carrying amount of right-of-use assets	52,868	-	71	8	-	-	52,947

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

No indicators of impairment were found for course development costs or computer software.

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 12. An independent valuer performed a desktop valuation of fixed assets as at 30 June.

### 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 2021.

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

#### ***Lease Right of Use (ROU) Assets***

Leased ROU assets are capitalised at the commencement date of the lease and comprise of the initial lease liability amount, initial direct costs incurred when entering into the lease less any lease incentives received. These assets are accounted for by Commonwealth lessees as separate asset classes to corresponding assets owned outright, but included in the same column as where the corresponding underlying assets would be presented if they were owned.

On initial adoption of AASB 16 AFTRS has adjusted the ROU assets at the date of initial application by the amount of any provision for onerous leases recognised immediately before the date of initial application. Following initial application, an impairment review is undertaken for any right of use lease asset that shows indicators of impairment and an impairment loss is recognised against any right of use lease asset that is impaired. Lease ROU assets continue to be measured at cost after initial recognition in Commonwealth agency, GGS and Whole of Government financial statements.

### **Revaluations**

Following initial recognition at cost, leasehold improvements, plant and equipment (excluding ROU assets) and motor vehicles 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 and equipment, motor vehicles, and intangibles 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:

	2021	2020
Equipment	<b>3 to 10 years</b>	3 to 10 years
Motor vehicles	<b>8 to 25 years</b>	8 to 25 years
Computer software	<b>3 to 5 years</b>	3 to 5 years
Course development	<b>5 years</b>	5 years
Leasehold improvements	<b>lease terms</b>	lease terms

The depreciation rates for ROU assets are based on the commencement date to the earlier of the end of the useful life of the ROU asset or the end of the lease term.

## Accounting Policy (continued)

### ***Impairment***

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

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

### ***Derecognition***

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

### ***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.

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.

	2021 \$000	2020 \$000
<b>4B. Other non-financial assets</b>		
Prepayments	962	508
<b>Total other non-financial assets</b>	<b>962</b>	<b>508</b>

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

## **5. PAYABLES**

### **5A. Suppliers**

Trade creditors and accruals	1,380	1,180
<b>Total suppliers</b>	<b>1,380</b>	<b>1,180</b>

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.

	2021 \$000	2020 \$000
<b>5B. Other payables</b>		
Salaries, wages, and superannuation	408	262
Deferred income	4,703	412
<b>Total other payables</b>	<b>5,111</b>	674

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

## 6. INTEREST BEARING LIABILITIES

### 6A. Leases

Lease Liabilities	53,019	57,136
<b>Total leases</b>	<b>53,019</b>	57,136

Total cash outflow for leases for the year ended 30 June 2021 was \$5,260,000

### Maturity analysis - contractual undiscounted cash flows

Within 1 year	4,659	4,557
Between 1 to 5 years	22,202	22,187
More than 5 years	26,158	30,392
<b>Total leases</b>	<b>53,019</b>	57,136

AFTRS in its capacity as lessee leases premises in Moore Park, Sydney. Rent is subject to a CPI increase each year.

The above lease disclosures should be read in conjunction with the accompanying notes 1B, 1C and 4.

## Accounting Policy

For all new contracts entered into, AFTRS considers whether the contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration'.

Once it has been determined that a contract is, or contains a lease, the lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease, if that rate is readily determinable, or the department's incremental borrowing rate.

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification to the lease. When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset or profit and loss depending on the nature of the reassessment or modification.

## Funding

This section identifies AFTRS' funding structure.

	2021 \$000	2020 \$000
<b>7. APPROPRIATIONS</b>		
<b>7A. Annual appropriations ('recoverable GST exclusive')</b>	Refer to 2D	
<b>Departmental</b>		
Ordinary annual services	<b>25,059</b>	22,605
<b>Total departmental</b>	<b>25,059</b>	22,605
<b>7B. Net Cash Appropriation Arrangements</b>		
<b>Total comprehensive income/(loss) - as per the Statement of Comprehensive Income</b>	<b>(225)</b>	605
Plus: depreciation/amortisation of assets funded through appropriations	-	-
Plus: depreciation of right-of-use assets <sup>1</sup>	<b>4,569</b>	4,505
Less: lease principal repayments <sup>1</sup>	<b>(4,565)</b>	(4,435)
<b>Net Cash Operating Surplus/ (Deficit)</b>	<b>(221)</b>	675

1. The inclusion of depreciation/amortisation expenses related to ROU leased assets and the lease liability principal repayment amount reflects the impact of AASB 16 Leases, which does not directly reflect a change in appropriation arrangements.

## 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.

	2021 \$000	2020 \$000
<b>8. EMPLOYEE PROVISIONS</b>		
<b>8A. Employee provisions</b>		
Annual leave	<b>1,407</b>	1,218
Long service leave	<b>1,834</b>	1,501
Redundancies	<b>41</b>	71
<b>Total employee provisions</b>	<b>3,282</b>	2,790

### Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of the reporting period are measured at their nominal amounts.

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 provision for annual leave and long service leave.

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 AFTRS' employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined internally as at 30 June 2021. 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 has informed those employees affected that it will carry out the terminations.

#### **Superannuation**

AFTRS staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS Accumulation Plan (PSSap), or other superannuation funds held outside the Australian Government.

The CSS and PSS are defined benefit schemes for the Australian Government. 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. AFTRS accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions.



## 9. 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 Chief Financial Officer. Their remuneration is summarised below.

	2021 \$000	2020 \$000
<b>Short-term employee benefits</b>		
Salary	721	628
Performance Bonus	-	24
Annual leave accrued	41	35
<b>Total short-term employee benefits</b>	<b>762</b>	<b>688</b>
<b>Post-employment benefits</b>		
Superannuation	64	60
<b>Total post-employment benefits</b>	<b>64</b>	<b>60</b>
<b>Other long-term employee benefits</b>		
Long-service leave	13	14
<b>Total other long-term employee benefits</b>	<b>13</b>	<b>14</b>
<b>Total key management personnel remuneration expenses<sup>1</sup></b>	<b>839</b>	<b>761</b>

The total number of key management personnel that are included in the above table is 10 individuals (2020:11).

1. 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.

## 10. RELATED PARTY DISCLOSURES

### Related party relationships:

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

### Transactions with related parties:

Given the breadth of Government activities, related parties may transact with the government sector in the same capacity as ordinary citizens. Such transactions include the payment or refund of taxes, receipt of a Medicare rebate or higher education loans. 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 \$118,750. The Kenneth Myer Fellowship Trust reimbursed AFTRS \$118,750. (2020: \$152,500)

## Managing Uncertainties

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

## 11. CONTINGENT ASSETS AND LIABILITIES

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

### Accounting Policy

Contingent liabilities and contingent assets are not recognised in the statement of financial position but are reported in the notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

## 12. FAIR VALUE MEASUREMENT

### Accounting Policy

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 30 June was carried out by an independent external valuer. An asset class is revalued if the difference between the carrying amount and the fair value is material.

Fair value measurements at the end of the reporting period		
	2021	2020
	\$000	\$000
<b>Non-financial assets</b>		
Leasehold improvements	4,380	4,722
Plant and equipment	2,953	3,000
Motor vehicles	52	27
<b>Total non-financial assets subject to regular fair value assessment</b>	<b>7,385</b>	<b>7,749</b>

	2021 \$000	2020 \$000
<b>13. FINANCIAL INSTRUMENTS</b>		
<b>13A. Categories of Financial Instruments</b>		
<b>Financial assets at amortised cost</b>		
Cash at bank	<b>7,941</b>	7,589
Receivables for goods and services	<b>4,765</b>	29
Other receivables	<b>9</b>	77
<b>Total financial assets at amortised cost</b>	<b>12,715</b>	7,695
<b>Total financial assets</b>	<b>12,715</b>	7,695
<b>Financial Liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Trade creditors	<b>1,380</b>	1,180
Other payables	<b>408</b>	262
<b>Total financial liabilities measured at amortised cost</b>	<b>1,788</b>	1,442
<b>Total financial liabilities</b>	<b>1,788</b>	1,442

## 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:

1. the financial asset is held in order to collect the contractual cash flows; and
2. 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).

		2021	2020
		\$000	\$000
<b>13B. Net gains or losses on financial assets</b>	Refer to 2B		
<b>Financial assets at amortised cost</b>			
Interest income from bank deposits		<b>58</b>	180
<b>Net gains on financial assets at amortised cost</b>		<b>58</b>	180

## Other Information

	2021 \$000	2020 \$000
<b>14. CURRENT/NON-CURRENT DISTINCTION FOR ASSETS AND LIABILITIES</b>		
<b>Assets expected to be recovered in: No more than 12 months</b>		
Cash and cash equivalents	<b>7,941</b>	7,589
Trade and other receivables	<b>4,955</b>	143
Other non-financial assets	<b>676</b>	321
<b>Total no more than 12 months</b>	<b>13,572</b>	8,053
<b>More than 12 months</b>		
Buildings	<b>52,868</b>	56,955
Plant and equipment	<b>7,385</b>	7,749
Intangibles	<b>829</b>	1,209
Other non-financial assets	<b>286</b>	187
<b>Total more than 12 months</b>	<b>61,368</b>	66,100
<b>Total assets</b>	<b>74,940</b>	74,153
<b>Liabilities expected to be settled in:</b>		
<b>No more than 12 months</b>		
Suppliers	<b>1,380</b>	1,180
Other payables	<b>5,111</b>	674
Leases	<b>4,592</b>	4,560
Employee provisions	<b>1,552</b>	1,351
<b>Total no more than 12 months</b>	<b>12,635</b>	7,765
<b>More than 12 months</b>		
Leases	<b>48,427</b>	52,576
Employee provisions	<b>1,730</b>	1,439
<b>Total more than 12 months</b>	<b>50,157</b>	54,015
<b>Total liabilities</b>	<b>62,792</b>	61,780

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## 15. ASSETS HELD IN TRUST

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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.

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	2021 \$000	2020 \$000
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<b>Trust funds</b>		
Fund opening balance	<b>1,660</b>	1,863
Increase / (decrease) in value of investment	<b>292</b>	(50)
Management fees paid	<b>(25)</b>	-
Scholarships paid	<b>(119)</b>	(153)
Fund closing balance	<b>1,808</b>	1,660
<hr/>		
Represented by:		
Cash	-	1
Australian Communities Foundation	<b>1,808</b>	1,659
Total funds	<b>1,808</b>	1,660

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END OF AUDITED FINANCIAL STATEMENTS

# 8 Appendices

## Appendix 1: 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 reporting period were at three levels:

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

### Applications and Enrolments Statistics

2021 Semester 1 Intake	Applications	Offers	Enrolments*
Degree			
Bachelor of Arts Screen: Production – New students	287	117	86
Bachelor of Arts Screen: Production – Continuing students	-	-	167
<b>Sub-total</b>	<b>287</b>	<b>117</b>	<b>253</b>
<b>Post-Graduate</b>			
Graduate Diploma in Radio, Full-Time	32	27	17
Graduate Diploma in Radio, Part-Time – New students	17	16	6
Graduate Diploma in Radio, Part-Time – Continuing students	-	-	9
<b>Sub-total</b>	<b>49</b>	<b>43</b>	<b>32</b>
Master of Arts Screen – New students including International	208	80	41
Master of Arts Screen – Continuing students			40
Master of Arts Screen: Business – New students	29	29	21
Master of Arts Screen: Business and Leadership – Continuing students	-	-	14
<b>Sub-total</b>	<b>237</b>	<b>109</b>	<b>116</b>
<b>Total</b>	<b>573</b>	<b>269</b>	<b>401</b>

\*Source: Based on submitted Department of Education enrolment data.



## Appendix 2: Scholarships

Scholarship title	Basis of award	Details	Value	Volume
<b>The AFTRS Executive Scholarship Fund</b>	Awarded based on equity	<p>The purpose of this scholarship is to expand and enrich the school's student community by supporting a student relocating from interstate and/or a regional or remote area to take up their place in their course.</p> <p>This scholarship is intended to support commencing and returning students with their studies by contributing to a living allowance or towards relocation costs, study resources, fees or other costs, and a return flight from Sydney to their hometown.</p>	Valued at \$5,000 for one year	The School awarded three Scholarships to two Master of Arts: Screen students and one Bachelor of Arts Screen: Production student
<b>AFTRS/ABC Selwyn Speight Diversity Radio Scholarships</b>	Awarded based on merit	The purpose of this scholarship is to expand and enrich the school's student community by recognising and supporting an outstanding Graduate Diploma in Radio student, selected based on merit from eligible students from diverse backgrounds.	Valued at \$15,000	The school awarded one Scholarship to a Graduate Diploma Radio Full-Time student
<b>Bachelor of Arts: Screen Scholarships</b>	Awarded based on equity	Through the financial support of the Kenneth Myer Fellowship Trust and AFTRS Financial Hardship Fund, AFTRS offered Equity Scholarships for BA Screen: Production students. Established in 2015, this scholarship supports students from lower socio-economic backgrounds or those who are under-represented in higher education. These scholarships are offered twice a year.	<p>Valued up to \$3,500 for one semester</p> <p>The value of the scholarships depends on the student's personal circumstances</p>	The School awarded 20 Bachelor of Arts Screen: Production scholarships to 18 students across the two rounds of applications
<b>Craft Excellence and Equity Fee Scholarship</b>	Awarded based on merit and equity	This scholarship is intended to support students from a low socioeconomic background or those who would otherwise be unable to study and can demonstrate excellence in an identified craft area.	<p>Valued at \$26,016.</p> <p>This covers the cost of the first year of study</p>	The School awarded one Scholarship to a Master of Arts: Screen student

Scholarship title	Basis of award	Details	Value	Volume
<b>Commercial Radio Australia (CRA) Podcast Scholarship</b>	Awarded based on merit and equity	Partnering with AFTRS, the CRA Podcast Scholarship enables a student from interstate and/or regional or remote areas to study the AFTRS Graduate Diploma in Radio. The scholarship is intended to support students by contributing to living expenses and relocation to Sydney.	Valued at \$7,500 for one year	The School awarded one Scholarship to a Graduate Diploma Radio Full-Time student
<b>First Nations Scholarships</b>	Awarded based on merit or equity	The scholarships are intended to assist Aboriginal and Torres Strait Islander undergraduate or postgraduate students, who may otherwise be under-represented, with the costs associated with higher education at AFTRS, including study resources and relocation costs.	The value of the scholarships varies depending on the course and the student's circumstances. Valued between \$6,250 - \$25,000	The School awarded 17 First Nations Scholarships
<b>Onbass Giant Steps Scholarship</b>	Awarded based on merit or equity	The Onbass/Giant Steps Scholarship is awarded to support and develop the career of a gifted storyteller who may not be able to afford to study full-time in Sydney, giving them the opportunity to do so by providing them with a 3-year commitment per recipient. The scholarship is intended to support students commencing their studies by contributing to a living allowance or towards relocation costs, study resources, fees, or other costs.	Valued at \$22,500 (\$7,500 per year for three years)	The School awarded one Scholarship to a Bachelor of Arts Screen: Production student
<b>Master of Arts: Screen Scholarships</b>	Awarded based on equity	Through the financial support of the Kenneth Myer Fellowship Trust and AFTRS Financial Hardship Fund, AFTRS offered Equity Scholarships for MA Screen students. The scholarships provide much-needed living allowance support to students from lower socio-economic backgrounds and assist disadvantaged students with higher education costs.	Valued up to \$10,000 for one semester.  The value of the scholarships depends on the student's personal circumstances	The School awarded 13 Master of Arts: Screen scholarships to 9 students across the two rounds of applications

## Appendix 3: Bridge to Industry

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During this past year, the school has continued to focus on helping students cross the bridge from course to career. The Partnerships and Development Division has allocated staff to enable the school to strengthen that approach further, along with the committed Teaching & Learning staff supporting curriculum-related placements and paid and un-paid industry opportunities.

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

- Developing and managing internships, placements, and attachments; and
- Working with key industry partnerships such as the Sherman Centre for Creativity and Ideas (SCCI), Australians in Film (AiF), the ABC, SBS and The Commercial Radio and Podcast Industry

The School continues to be a conduit between study and industry opportunities, including full-time and part-time employment, and actively supports our talent to bridge this gap. We work to best match skillsets to available paid employment opportunities for our students, graduates, and alumni with our industry partners. A key example of this is the AFTRS Graduate Program, which consists of paid internships offered on a competitive basis to graduating BA year 3 students. At the end of 2020, five students were offered paid internships at the ABC, SBC, Sky News, Fremantle Media, and Endemol Shine Australia.

In Radio and Podcasting, most graduates enter full-time and part-time roles within three months of finishing the course, with employment outcomes between 70-90% for the last twelve months.

Examples include:

- Podcast Production Assistant, iHeart Radio Sydney
- 2EC Mornings Announcer, Bega NSW

- Announcer and Production Manager at 949 Power FM Shoalhaven and Southern Highlands
- Podcast Producer - LiSTNR Original Podcast Team in Melbourne
- Announcer and Commercial Production Manager at Eagle FM Goulburn; and
- Content/Audio Production with the ACE Network in Hamilton, Victoria.

Many students and recent graduates engaged in the selection process for each opportunity on offer. This included pitching and the submission of supporting documents. Students and graduates are given direct mentoring and advice on crafting compelling responses to expected industry standards and provided with guidance on CV, showreel, and interviewing skills in each stage.

### Internships, Placements and Attachments

AFTRS facilitates professional and work placements and paid and unpaid internships with production companies, TV networks, radio stations, podcast networks, studios and organisations in various roles that could lead to employment. The industry approaches AFTRS with opportunities directly via an AFTRS staff industry contact. The Industry team in Partnerships & Development and each discipline across the School also actively reach out to the industry on behalf of our students and graduates.

AFTRS focuses on identifying specific students/graduates and matching them to an identified skillset and opportunity. A good example is the Marvel Traineeship Program, with various paid traineeship roles on offer.

## Professional Placements

Name of Organisation	Production name or Scheme	Applicable cohort
ABC	<i>Catalyst</i>	MA Year 2
ADRENALINE PUMP	-	MA Year 2
AQUARIUS FILMS	<i>The Usual Suspects</i>	MA Year 2
CAUSEWAY FILMS	<i>Puff, the Magic Dragon</i>	MA Year 2
CJZ	-	MA Year 2
EASY TIGER PRODUCTIONS	<i>Doctor Doctor (Season 5)</i>	MA Year 2 x 2
EVERY CLOUD PRODUCTIONS	<i>Ms Fishers Murders</i>	MA Year 2 *
FRACTAL FILMS	<i>Unbecoming</i>	MA Year 2
GOALPOST PICTURES	<i>Carmen</i>	MA Year 2 x 6
MAKEUP EFFECTS GROUP	<i>Meg Effects</i>	MA Year 2
NEWSREADER PRODUCTIONS	<i>The Newsreader</i>	MA Year 2
NO COINCIDENCE MEDIA	<i>Cook NGA Pouwhena</i>	MA Year 2 x 3
SCREENTIME	<i>Bali</i>	MA Year 2
SEE SAW FILMS	<i>The Unknown Man</i>	MA Year 2 x 3
THREE THOUSAND YEARS OF LONGING	<i>Three Thousand Years of Longing</i>	MA Year 2 x 2
WTFN	<i>Space Invaders</i>	MA Year 2 x 2

## Work Placements

<b>Name of Organisation</b>	<b>Production name or Scheme</b>	<b>Position offered</b>	<b>Applicable cohort</b>
ABC Dubbo	ABC Dubbo	Assistant Producer and Multi-Media Reporter	GDR (full-time)
ABC News Radio	ABC Orange	News Reporter and Producer of local programming	GDR (full-time)
ABC Wagga	ABC Wagga	Assistant Producer and Multi-Media	GDR (full-time)
ARN	KIIS Sydney	Assistant Producer / Music Director	GDR (full-time)
ARN	WSFM	Digital Content Producer	GDR (full-time)
Capital Radio Network	2CC Canberra	Assistant Producer and Multi-Media Reporter	GDR (full-time)
Capital Radio Network	Snow FM Jindabyne	Producer and Audio Production	GDR (full-time)
Grant Broadcasters	2ST & Power FM Nowra	Announcer and Producer	GDR (full-time)
Grant Broadcasters	96.5 WAVE FM Wollongong	Nights Announcer and Audio Producer	GDR (full-time)
Grant Broadcasters	981 Power FM Wollongong	Audio Producer, Announcer	GDR (full-time)
MAS AUDIO DRAMA PODCAST PROJECT	AFTRS	Audio Producer	GDR (full-time) x 1 & GDR Part-Time Year 2) x 1
SCA	Triple M Albury	Announcer and Producer	GDR (part-time Year 2)
SCA	Triple M Gosford	Assistant Producer	GDR (full-time)
SCA	Triple M Riverina Virtual Placement	Announcer	GDR (full-time)

## Paid Internships and Traineeship Opportunities made available

Name of Organisation	Production name or Scheme	Position offered	Applicable cohort
ABC	2020 AFTRS Graduate Program	Factual Trainee – Industry Internship Program	BA 2020
CHRONICLE STUDIOS	-	Intern	BA 2020
ENDEMOL SHINE AUSTRALIA	2020 AFTRS Graduate Program	Intern – Industry Internship Program	BA 2020
FREMANTLE MEDIA	2020 AFTRS Graduate Program	Intern – Industry Internship Program	BA 2020
FREMANTLE MEDIA	Gold	Notetaker – Industry Internship Program	MA 2020
MADE UP STORIES	<i>Wolf Like Me</i>	AD Attachment – Industry Internship Program	BA 2020, MA 2020 *
MARVEL STUDIOS	<i>Thor: Love and Thunder</i>	Extras Casting – Industry Trainee Program	BA 2019
MARVEL STUDIOS	<i>Thor: Love and Thunder</i>	Production Office – Industry Trainee Program	BA 2020
MARVEL STUDIOS	<i>Thor: Love and Thunder</i>	Camera – Industry Trainee Program	BA 2020
MARVEL STUDIOS	<i>Thor: Love and Thunder</i>	Security – Industry Trainee Program	BA 2019
MARVEL STUDIOS	<i>Thor: Love and Thunder</i>	Execs Runner – Industry Trainee Program	Graduate Certificate Directing 2016
MARVEL STUDIOS	<i>Thor: Love and Thunder</i>	Accounts – Industry Trainee Program	BA 2019
MARVEL STUDIOS	<i>Thor: Love and Thunder</i>	Editorial – Industry Trainee Program	BA 2019
MARVEL STUDIOS	<i>Thor: Love and Thunder</i>	Assistant Director – Industry Trainee Program	BA 2020
MISSILE FILM PRODUCTIONS	<i>Interceptor</i>	Intern	BA 2020
NBC UNIVERSAL	NBC Universal Internship Program	Scripted Development – Industry Internship Program	BA Y2 (2020) Cohort *
NBC UNIVERSAL	NBC Universal Internship Program	Programming – Industry Internship Program	BA Y2 (2020) Cohort *
NBC UNIVERSAL	NBC Universal Internship Program	TV Advertising Sales – Industry Internship Program	BA Y2 (2020) Cohort *

Name of Organisation	Production name or Scheme	Position offered	Applicable cohort
NBC UNIVERSAL	NBC Universal Internship Program	Audience Research & Analysis – Industry Internship Program	BA Y2 (2020) Cohort *
NBC UNIVERSAL	NBC Universal Internship Program	TV Sales Administrator – Industry Internship Program	BA Y2 (2020) Cohort *
NBC UNIVERSAL	NBC Universal Internship Program	Partnerships – Industry Internship Program	BA Y2 (2020) Cohort *
NPC MEDIA	-	Operations Traineeship	BA 2020. MA 2020 *
RABBIT CONTENT	-	Intern	BA 2020
SBS	2020 AFTRS Graduate Program	Intern – Industry Internship Program	BA 2020
SKY NEWS	2020 AFTRS Graduate Program	Intern – Industry Internship Program	BA 2020
SQUARE PEG	Podcast	Podcast Editor and Producer	GDR 2020
SYMMETRY MEDIA	-	Intern	BA 2019
WTFN	Sydney Harbour Force	Editing – Industry Internship Program	MA 2019 x2, MA 2020 x1

\*These programs were not exclusive to only AFTRS students to apply; students from selected other tertiary institutions were also invited to apply.

## Unpaid Internships

Name of Organisation	Production name or Scheme	Position offered	Applicable cohort
ABC	<i>Catalyst</i>	Intern	MA 2020
AQUARIUS FILMS	<i>The Usual Suspects</i>	Shooter/Producer/Director, Second Boom Operator	MA 2019, AD Screenwriting 2019, BA 2018, BA 2019
CORDELL JIGSAW	<i>Bondi Rescue</i>	Runner, Postproduction	BA 2020 x 4
NINE NETWORK	<i>Travel Guides</i>	Intern	MA 2021
SCA	<i>LiSTNR</i>	Podcast Producer	GDR 2020
SYMMETRY MEDIA	-	Intern	BA 2021
WTFN	<i>Space Invaders</i>	Cine Intern	BA 2020

# Industry Partners and Competitions

AFTRS collaborates with various industry partners, running competitions for students and graduates to make short film and audio content to a competition brief. This benefits the participants by providing them with experience developing ideas to a standard where they 'pitch' in a competitive environment.

## Sherman Centre for Creativity and Ideas (SCCI)

An excellent example of this type of partnership is AFTRS and the SCCI on their Fashion and Architecture hubs. For this project, the school runs a yearly competition for students and graduates to create work to be screened at SCCI events.

The winning teams in 2020 were *'Dance Russe'* (MA Year 1, 2020 for the Collecting Clothes theme), *'Woodchips'* (MA 2019 Graduates for the Adapting Architecture theme), and *'A Style for Every Story'* (BA 2019 Graduates runner up for the Collecting Clothes theme), had their productions postponed due to the COVID-19 pandemic; however, were able to commence production in March 2021, and completed their projects in time to premiere at the SCCI and AFTRS commissioned, Student Film Festival on 4 May 2021. The festival also screened previous winning films *'Who's A Fly Bird'* (2018), *'Building Worship'* (2018), *'Cinderella'* (2019) and *'The Caretakers'* (2019), to an audience of AFTRS students, graduates and staff, along with industry guests.

Following the screening, acclaimed documentary filmmaker Rod Freedman participated in a Q&A discussing the challenges and triumphs from each of the 2020 films; and the next round of projects to be commissioned was announced.

Pitch sessions for the SCCI 2021 Fashion and Architecture Programs were held simultaneously in February 2021. The winning films were awarded to *'Remember Us'* (BA 2020 Graduates, current BA 2021 student) and *'Threads'* (BA 2020 Graduates) for the theme of Where Are We Now Fashion and Architecture.

The panel also awarded a runner up prize to *'Stone & Water'* (MA 2020, current MA 2021 student).

## Australians in Film (AiF)

Another exemplary example of this type of partnership is the Charlie's Grant Virtual Residency. A collaboration between AFTRS and Australians in Film (AiF) offering AFTRS alumni access to mentoring and connections in the US film and TV industry and to assist with developing their projects.

Participants begin with an introductory meeting with AiF Staff, where they share their short and long-term goals, along with key industry targets, interests, projects, and career plans. They are also introduced to the AiF community via social media.

Three formal meetings require participants to complete a template with their action items and outcomes that are assessed and assisted by AiF staff. AiF remains available for participants throughout the residency for questions and provides industry connections where applicable, along with general advice, recommendations relevant to specific projects, and career development.

In 2021, four AFTRS alumni were selected as participants for the three-month AiF virtual residency. The first two selected participants were Tsu San Chambers (Graduate Certificate Screen: Creative Producing, 2018) and Samuel Herriman (Master of Arts Screen, 2019). They commenced their residency with AiF in early April 2021.

## Ear Festival – Audio Fiction

Nicola Sitch, a Melbourne-based writer, produced a nine-minute audio fiction piece that was selected to play at the 2020 Ear Festival. Nicola was also the 2020 recipient of the Commercial Radio Australia podcast scholarship and has embarked on a full-time position in Audio Production with SCA' LISTNR Melbourne.



### Graduate Showcase

Each year AFTRS arranges a showcase event for our BA, MA, MASB and Graduate Diploma Radio graduates prior to graduation. This event aims to showcase the student's work to industry and facilitate connections between graduates and industry. The Graduate Showcase, occurring in May 2021, shared the work of both 2020 and 2021 graduating cohorts as the COVID-19 lockdown in 2020 forced the 2020 event to be cancelled.

The 2021 Graduate Showcase event was primarily delivered via the school's Accelevents online event platform and consisted of:

- An online Masterclass for graduates on jobs and networking
- An online showcase of all student films and graduates were given the opportunity to create an individual virtual booth resulting in 61 booths being created
- Seven Industry Panels delivered online or as a hybrid in-person/streamed events. Current students were also invited to attend
- Two in-person student film screenings: one documentary-specific at AFTRS, and the other focusing on 'scripted' at the Hoyts EQ with an associated networking event; and
- Virtual roundtables plus one-on-one networking sessions.

Attendance at and feedback on the event from industry was very positive, with:

- 136 Industry Professionals registered on the virtual platform to enable them to view films, attend screenings and participate in virtual networking
- 82 Industry practitioners either spoke on panels and/or participating in online networking; and
- 65 Industry representatives participated at the in-person screenings, in addition to students and staff.

# Appendix 4: 2020 AFTRS Graduates

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## Graduation Ceremony

In 2021, AFTRS held a Graduation Ceremony on Monday, 21 May at the Seymour Centre, Chippendale. A ceremony highlight was world-renowned VR artist Lynette Wallworth, broadcasting innovator Cherie Romaro, and pioneering broadcaster and filmmaker Mitch Torres, who received Honorary Degrees from AFTRS.

Graduation also saw 130 students graduate from four AFTRS courses —Bachelor of Arts Screen: Production; Graduate Diploma in Radio; Master of Arts Screen; and Master of Arts Screen: Business & Leadership.

There were also seven Alternative Exit degrees conferred —Graduate Diploma in Arts Screen; Diploma in Arts Screen: Production and Graduate Certificate Screen: Business & Leadership.

A significant achievement across all courses was the screen productions and radio broadcasts that students have completed during the COVID-19 pandemic. Amongst the first productions to go ahead in a COVID environment, AFTRS and its students notably led industry best-practice in COVIDsafe protocols.

# Graduates

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## Bachelor of Arts Screen: Production

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Danielle Abou Karam	Rishi Golembiewski	Simon O'Hagan
Uday Alexander	William Hanson	Mathew Panayiotou
Grace Anderson	Carla Hedley	Isabella Parker
Zachary Beckton	Benjamin Holzwart	Belinda Parry
Jordan Benjamin	Emerson Hunt	Thomas Pennell
Zoe Benjamin	Anastasia James	Eric Perry
Blaise Borrer	Dylan Kennerson	Scott Peters
Stuart Browne	Otto Khoo	Eli Potter
Joshua Cao	Elisabeth Koernicke	Noah Regan Roach
Sophie Chard	Stavros Kourounis	Rebecca Sawyer
Kerry Chavez	William Lane	Michael Sheppard
Ji Yoon Chung	Tiansong Ling	Kate Sowada Hicks
Xanda Cohen	Courtney Mallon	Thomas Stavropoulos
Louisa Compton	Jasper Martin	Bethany Stewart
Jaimie Conlon	Felix Maude	Jack Tait
Lily Culbertson	Sebastian Maule	Beatrice Tekiko
Marko Cvijanovic	Jaeger May	Holly Trenaman
Kate Diggins	Kaitlyn McMurtry	Kyle van Elten
Orla Doyle	Annabel Mills	Paul van Westing
Caitlin Farrell	Molly Moloney	Jack Voegt
Linus Ferris	Joseph Murphy	Samuel Walker
Lara Franzl	Jess Murray	Thomas Ward
Rachel Gammel	Bronte Nener	Caelan Wiczorski
Omri Goldberg	Declan O'Byrne-Inglis	Harrison Wild

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## Alternative Exit Award —Diploma in Arts Screen: Production

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Marianna Galanopoulos	Liam Kirley	Sarah Meyn
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# Graduates

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## Graduate Diploma in Radio

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Daniel Bingham	Daniel Mckenzie	Wendy Searle
Jennifer D’Apice	Robert Nice	Brooke Sheehan
Bertie Fagan	Lachlan Perry	Romy Sher
Jay Gasser	Haylee Potts	Nicola Sitch
Samuel Glissan	Benjamin Schonell	Caroline Wagner

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## Master of Arts Screen: Business and Leadership

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Joshua Algie	Andrew George	Aaron Wakem
Harriet Dixon-Smith	Shane Grace	
Lucinda Freedman	Anokhi Somaia	

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## Alternative Exit Award —Graduate Certificate Screen Business and Leadership

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Merielee Rey

## Graduates

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### Master of Arts Screen

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Luke Cartwright	Jayden Hua	Samuel Steinle
Liam Clark	Ismail Khan	Jenna Sutch
Alexander Cox	Michel Lawrence-Taylor	James Taylor
Adam Daniel	Petra Leslie	Nathan Turnbull
Sophie-Eugenie Dessertaine-Williams	Scott Majidi	Chloe Turner
Sean Doyle	James Mountain	Ian Tyley
Cameron Dunlop	Alexandra Muir	Charlotte van Ewyk
Rebecca Evans	Daniel O'Brien	Kate Vinen
Adam Finney	Julia Potter	James Ward-Miller
Samuel Grimshaw	Trudi Refshauge	Daniel Weavell
Nathaniel Heinz	Alexander Richmond	Calum Wilson Austin
Jennifer Hicks	Eirena Sapounas	

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### Alternative Exit Award —Graduate Diploma in Arts Screen

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Michael Bonner	Jay Grant	Joshua Winger
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# Appendix 5: Student Achievements

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## Radio

AFTRS Radio alumni are regularly recognised at national and international awards and festivals for Radio and Podcasting. Due to the COVID-19 pandemic, the Australian Commercial Radio Award (ACRAs) could not take place.

This year Nicola Sitch, a Melbourne-based writer, produced a nine-minute audio fiction piece that was selected to play at the 2020 Ear Festival. Nicola was also the 2020 recipient of the Commercial Radio Australia podcast scholarship and has embarked on a full-time position in Audio Production with SCA' LISTNR Melbourne.

## Film

AFTRS student and alumni films are entered into domestic and international film festivals and film awards, reaching audiences worldwide.

This year 30 films were selected for 62 festivals, with 92 selections, resulting in 14 award wins and 11 nominations.

Highlights include *This River* winning the Spectrum Films Award for Best Direction in an Australian Short Film at the Flickerfest International Short Film Festival in Sydney, and *Lost Boy* winning Best Short Film at the St. Kilda Film Festival, Melbourne.

### Film Festival Selection

Due to the impact of COVID-19, many festivals adapted their program to a virtual or hybrid event this year.

*Abbey and Moose's Detective Agency* (Angus Woodiwiss, Bachelor of Arts Screen, 2019) screened at London Short Series Festival, UK; Flickerfest International Short Film Festival, Australia; and Santa Monica Webfest, USA.

*After the Away* (Sacha Vivian-Riding, Bachelor of Arts Screen, 2018) screened at Kino Dzieci (Kids Kino) International Film Festival, Poland; and Canberra Short Film Festival, Australia. *All Good Things* (Simon Croker, Bachelor of Arts Screen, 2018) screened at Iris Prize Film Festival, UK.

*An Athlete Wrestling A Python* (Stephanie Day, Master of Arts Screen 2018) screened at Flickerfest International Short Film Festival, Sydney, Australia.

*Bala* (Deborah Brown, Master of Arts Screen, 2019) screened at Asinabka Film & Media Arts Festival, Canada; ImagineNATIVE, Canada; Flickerfest International Short Film Festival, Australia; Birrarangga Film Festival, Australia; Manchester Film Festival, UK; Gold Coast Film Festival, Australia; and Wairoa Māori Film Festival, New Zealand.

*Barnacle Face* (Jean-David Le Goullon, Bachelor of Arts Screen, 2019) screened at Byron Bay Underground Film Festival, Australia.

*Boldly Go* (Christopher Cosgrove, Graduate Certificate Screen, 2017) screened at ReelAbilities Film Festival, New Jersey USA; Geelong Pride Film Festival Australia; Perlen Queer Film Festival, Hannover Germany; ReelAbilities Film Festival, Los Angeles USA; Queerfilm Festival, Bremen Germany; Inside Out Film Festival, Toronto Canada; Queer Film Festival, Oldenburg Germany; Perth Queer Film Festival, Australia.

*Brunch Shift Massacre* (Adam Boys, Bachelor of Arts Screen, 2018) screened at Fantaspoo International Fantastic Film Festival, Brazil; and Anatomy: Crime & Horror Intl. Film Festival, Greece.

*Chicken* (Alana Hicks, National Talent Camp 2018) screened at BFI London Film Festival; Saint Tropez Cinema Des Antipodes France; Australian Short Film Today, New York (includes several screenings in US and Europe); Pasifika Film Festival, Australia; Aesthetica Film Festival, York UK; Human Rights Arts & Film Festival, Melbourne Australia.

*Dust Cloud* (Trudi Houston, Master of Arts Screen, 2020) screened at Flickerfest International Short Film Festival, Australia; Montreal Independent Film Festival, Canada; New York Independent Cinema Awards, USA; Venice Shorts California, USA; and Berlin Movie Awards, Germany.

*Elagabalus* (Xanthe Dobbie, Master of Arts Screen, 2019) screened at CinefestOz, Australia; Newfest: New York's LGBTQ Film Festival, USA; Uppsala International Short Film Festival, Sweden; FilmschoolFest Munich, Germany; Image+Nation Festival Film LGBTQUEER, Canada; Queer Film Festival (Gold Coast), Australia; Berlin Student Film Festival, Germany; and St Kilda Film Festival, Australia.

*Erwin* (Lev Libre-Jutsen, Bachelor of Arts Screen, 2018) screened at St Kilda Film Festival, Australia; Miami Jewish Film Festival USA.

*Gut Feeling* (Hattie Archibald, Master of Arts Screen, 2018) screened at Miami Web Series Festival, USA.

*Hyde* (Ruby Challenger, Master of Arts Screen, 2020) screened at Flickerfest International Short Film Festival, Australia.

*Joy* (Gabriel Morrison, Bachelor of Arts Screen, 2019) screened at Flickerfest International Short Film Festival, Australia; and St Kilda Film Festival, Australia.

*Keys* (Jeremiah Puni, Bachelor of Arts Screen, 2018) screened at the Pasifika Film Festival, Australia.

*Like How I Remember* (Brittany Xu, Bachelor of Arts Screen, 2019) screened at Asian Film Festival Los Angeles Hollywood, USA; Chicago International Children's Film Festival, USA; and Gold Coast Film Festival, Australia.

*Lost Boy* (Peter Skinner, Master of Arts Screen, 2019) screened at Brisbane International Film Festival, Australia; Flickerfest International Short Film Festival, Australia; and St Kilda Film Festival, Australia.

*Necktie* (Jeremy Nicholas, Master of Arts Screen, 2019) screened at Adelaide Film Festival, Australia; and St Kilda Film Festival, Australia.

*Save Our Soul* (Chloe Beckley, Bachelor of Arts Screen, 2019) screened at Human Rights Arts and Film Festival, Australia.

*Say Something* (Nazareth Alfred, Bachelor of Arts Screen, 2020) screened at Yirramboi First Nations Art Festival, Australia

*Sunburn* (Jaslyn Mairs, Bachelor of Arts Screen, 2019) screened at CinefestOz, Australia; Brisbane International Film Festival, Australia; Berlin Student Film Festival, Germany; Flickerfest International Short Film Festival, Australia; Gold Coast Film Festival, Australia; and Tel Aviv International Student Film Festival, Israel.

*Sweet Tooth* (Shannon Ashlyn, Master of Arts Screen, 2018) screened at Berlin Student Film Festival, Germany.

*The End, The Beginning* (Archie Chew, Master of Arts Screen, 2019) screened at Berlin Student Film Festival, Germany; Flickerfest International Short Film Festival, Australia; Providence Children's Film Festival, USA; BUFF Malmö Film Festival, Sweden; Flickers Roving Eye Film Festival, USA; and St Kilda Film Festival, Australia.

*The Familiars* (Millie Malcolm, Master of Arts Screen, 2019) screened at Flickers: Rhode Island International Film Festival, USA; Maniac Film Festival Valencia, Spain; Telluride Horror Show, USA; San Sebastian Horror and Fantasy Film Festival, Spain; Revelation Perth International Film Festival, Australia; Flickerfest International Short Film Festival, Australia; HorrorHound Film Festival, USA; Imagine Film Festival, Netherlands; and St Kilda Film Festival, Australia.

*The Granny Flat* (Rachel Mackey, Bachelor of Arts Screen, 2018) screened at the Canberra Short Film Festival, Australia; and Australian Women's Film Festival, Australia.

*The Retreat* (Zaina Ahmed, Bachelor of Arts Screen, 2020) screened at Flickerfest International Short Film Festival, Australia.

*The Swimming Chair* (Matthew Taylor, Master of Arts Screen, 2020) screened at Flickerfest International Short Film Festival, Australia.

*This River* (Naomi Fryer, Master of Arts Screen, 2019) screened at Flickerfest International Short Film Festival, Australia; WIFT V-Fest, Australia; St Kilda Film Festival, Australia; and Montreal Independent Film Festival, Canada.

*Unwilted* (Nicola Macindoe, Bachelor of Arts Screen, 2018) screened at Melbourne Women in Film Festival, Australia.

## Awards

*Chicken* (Alana Hicks, National Talent Camp 2018) won the Audience Award at Australian Short Film Today, New York.

*Dust Cloud* (Trudi Houston, Master of Arts Screen, 2020) won Best Student Film at the New York Independent Movie Awards, USA; and won Best Student Film at the Berlin Movie Awards, Germany

*Elagabalus* (Xanthe Dobbie, Master of Arts Screen, 2019) won the Juror's Choice Award at the Berlin Student Film Festival, Germany.

*Erwin* (Lev Libre-Jutsen, Bachelor of Arts Screen 2018) won Best Original Score and was nominated for Best Short Film and Best Achievement in Cinematography at the St Kilda Film Festival, Australia.

*Gut Feeling* (Hattie Archibald, Master of Arts Screen, 2018) was nominated for Best Dramedy at the Miami Web Series Festival, USA.

*Joy* (Gabriel Morrison, Bachelor of Arts Screen 2019) won Best Director and Best Achievement in Screenplay and was nominated for Best Short Film and Best Actor at St Kilda Film Festival, Australia.

*Like How I Remember* (Brittany Xu, Bachelor of Arts Screen 2019) was nominated for Best Child Actor at the Asian Film Festival Los Angeles, USA.

*Lost Boy* (Peter Skinner, Master of Arts Screen, 2019) won Best Short Film at St Kilda Film Festival, Australia.

*The End, The Beginning* (Archie Chew, Master of Arts Screen, 2019) won the AVID Award for Best Original Music in an Australian Short Film at the Flickerfest International Short Film Festival, Australia.

*The Familiars* (Millie Malcolm, Master of Arts Screen, 2019) won the Youth Jury Award for Best Short Film at the San Sebastian Horror and Fantasy Film Festival, Spain; and was nominated for Best Achievement in Sound Post-Production and Best Young Actor at the St Kilda Film Festival, Australia.

*The Granny Flat* (Rachel Mackey, Bachelor of Arts Screen, 2018) won Best Comedic Film at the Australian Women's Film Festival, Australia.

*This River* (Naomi Fryer, Master of Arts Screen, 2019) won the Spectrum Films Award for Best Direction in an Australian Short Film at the Flickerfest International Short Film Festival, Australia; won Best Student Film and Best Cinematographer, and was nominated for Best Film and Best Director at the WIFT V-Fest, Australia; and was nominated in the Virtual Monthly Competition at the Montreal Independent Film Festival, Canada.



# Appendix 6: Teaching and Learning

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## Short, Sharp, and Immediately Useful (SSIU) Seminars

Short, Sharp, and Immediately Useful (SSIU) is a series of professional development seminars designed for busy industry practitioners, including managers, executive producers, producers, and entrepreneurs, to help them get up-to-speed on the essential subjects for their career, company and/or projects.

Each seminar is specifically tailored for the creative industries. There is a wide variety of topics, informed by our unique industry intel. Over the reporting period, the School delivered eight SSIU seminars to 164 students on topics such as project financing, social media as part of your business strategy, developing your brand, managing creative teams, developing IP, and emerging tech.

## Short Courses

The AFTRS Industry Short Courses are taught by expert practitioners, providing relevant practical skills and knowledge to help screen and broadcast career progression.

Industry Short courses are for students aged 18+ and are offered on campus and online. They provide introductory and intermediary training in various in-demand areas ranging from budgeting fundamentals, podcasting, presentation skills, screenwriting, and mobile content creation. They are delivered as one, two or five-day intensives or part-time remote, a few hours a week, typically over a five to ten-week period.

Over the reporting period, the school delivered 101 Short Courses to 1,539 students, covering writing, directing, producing, podcasting, mobile content creation, editing, prop making and more.

The COVID-19 pandemic continued to disrupt the volume and variety of Short courses that could be offered onsite.

## Industry Certificates

AFTRS Industry Certificates are practical and outcome-focused non-award courses taught by screen and broadcast professionals. The courses are developed in response to and mapped to identified media industry roles and skills requirements. The curriculum is informed and endorsed by AFTRS' Industry Advisory Panels. These certificates provide the skills and knowledge for practitioners to succeed in an increasingly competitive landscape.

Over the reporting period, the school delivered 12 Industry Certificates to 120 students.

These included production accounting, script assessment, post producer, TV assistant editor, content creation radio Producer, TV shooter producer, colour grading, digital producer and radio content, management & Leadership. Students that complete the courses are in demand, and industry often looks to AFTRS for recommendations for employment. Production accounting students have been highly sought after during the past year.

The COVID-19 pandemic continued to provide disruption to the volume and variety of Industry Certificates able to be offered onsite.

## Award Course Program

In 2021, AFTRS continued to offer award courses designed to ensure that the School is supporting a changing screen and broadcast industry with relevant, future-focused creative education. The School delivered a Bachelor of Arts Screen: Production, Graduate Diploma in Radio, MA Screen in ten Disciplines, and MA Screen: Business and Leadership.

This offering enables AFTRS to ensure a high-quality education experience for the maximum number of students.

### 2020 Number of Graduates by Course:

- Bachelor of Arts Screen: Production (AQF 7) – 73
- Graduate Diploma in Radio (AQF 8) – 15
- Masters of Arts Screen (AQF 9) – 35
- Masters of Arts Screen: Business and Leadership (AQF 9) – 7

Students enrolled into an award course and who are unable or choose not to continue their studies may be eligible to exit the course with the award for a lesser qualification, such as an Advanced Diploma and Graduate Diploma.

The Alternative Exit Qualification Awards are available to students who are withdrawing from their enrolled course of study and have successfully completed the required semester subjects. Not all award courses have an approved exit award.

The COVID-19 pandemic continued to significantly impact the delivery of education and training during the period. Hands-on learning was prioritised on Campus. All students were taught COVIDSafe Production Protocols, and CovidSafety Supervisors monitored the shoots. Production and broadcast briefs were altered, and students were required to develop COVIDSafe shooting plans which aligned their activities to industry.

Each subject in each course devised plans to move between remote and on-campus delivery as the situation remained variable.

Dealing with COVID-19, developed in consultation with students and faculty, was ongoing, ensuring the School could again be agile in its delivery if necessary.

### Bachelor of Arts Screen: Production

The Bachelor of Arts Screen: Production (BASP) was launched in 2017 and continues to go from strength to strength. The BASP aims to meet the industry need for high-quality graduates who are adaptable generalists who are job-ready for work in the screen sector and can create content across various forms and formats and with the knowledge and skills to build a sustainable career.

In 2021, the School welcomed a new intake of 88 students into BA Year 1, with 86 students progressing into Year 2 and 79 students progressing into Year 3. These included two BA Year 1 students who have been on Leave of Absence during 2020 and returned to join 2021 students.

The course's heart is a pedagogy that focuses on conceptual learning supported by industry-relevant production activities to enable students to develop lifelong skills to help them navigate changing industrial landscapes. The School is committed to continued course development and work resumed on workload modelling and contracting to maximise operational efficiencies. This has contributed to a more stable team of teachers that have enhanced course delivery through each iteration.

The BASP made significant alterations to its teaching and production activities in response to the COVID-19 pandemic. Following the disruption, in semester 1, additional electives in Y3 were run in the summer to enable all students to complete their course requirements.

## Graduate Diploma in Radio

The Graduate Diploma in Radio (GD 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. Since 2019, the course has been offered as a one-year full-time or two-year part-time course.

The GD Radio is a highly practical and intensive course that 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 course. The course culminates in students building a radio station from the ground up and producing a live broadcast and podcast series. Work placements at radio stations across Australia are an essential component of this course and often leads to future employment. The GD Radio consistently has a remarkable employment success rate.

In response to the COVID-19 pandemic, the GD Radio made alterations to its teaching and broadcast activities in 2020 and 2021, making the course more agile and responsive to the evolving situation. They also introduced cutting edge work practices and software that prepare students to work in a changing broadcast environment. The reconceived Radio Broadcasts, aligned to the revised industry broadcast, have allowed ongoing and more remote production. In 2021, using COVIDSafe Broadcast Protocols, AFTRS was able to deliver its longstanding relationship with the Royal Agricultural Society for a pop-up station at the Sydney Easter Show again.

## Masters Program

During FY 2020–21, AFTRS continued its long and successful history of postgraduate study. AFTRS works closely with industry to ensure the 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 fast track their careers in their chosen discipline. The course is structured around intense cycles of practical, industry-focused exercises and creative practice research. Students test and hone skill sets in a particular discipline and gain critical skills in resilience, adaptability, and creative leadership.

In 2021, the MA Screen was offered in 10 disciplines with 41 students enrolled across two years in Directing, Documentary, Editing, Music, Producing, Production Design, Screenwriting, Sound, and Animation.

The School has focused on the ongoing curriculum review of the practical, industry-led collaborations that distinguish this course. This gives students the best opportunity to create work that demonstrates their craft and collaborative skills and their artistic point of view. The theory and project development teaching were brought forward, allowing for skills-based learning that required access to specialist equipment to be programmed in the following semester (second half of 2020), where they could be conducted following COVIDSafe protocols. Students undertaking specialist production courses were, where possible, able to take equipment home to continue developing their craft skills.

In the Academic Year 2020, the COVID-19 pandemic severely impacted the production and hands-on learning schedule, resulting in a redesign of the curriculum delivery. Crucially, AFTRS enacted COVIDSafe Production Protocols to get MAS Capstone productions started from July 2020. Hands-on learning was prioritised on Campus and consistent with the BASP, all students were taught COVIDSafe Production Protocols, and CovidSafety Supervisors monitored the shoots. Through serious collective effort, all productions were completed safely, and students could complete the final year of their course. Alongside that, Year 1 students developed hands-on skills in planning and managing COVIDsafe productions through exercises and then in their Capstone productions.

The MASB responded to the COVID-19 pandemic by moving classes to be delivered entirely online. Online learning has proved to be very popular with the students undertaking this course, especially those in the cohort who are not Sydney-based. With travel outside of Australia impossible, the students undertook a virtual business case study with international partners in the Asia Pacific Broadcasting Union.

## Master of Arts Screen: Business and Leadership

The Master of Arts Screen: Business (MASB) is a transformational program enabling students to succeed and thrive as creative leaders in today's fast-moving, increasingly global screen industry. In 2021, there are 14 students enrolled across two years of the program. Over two years of weekend intensives, students studied the latest approaches to creative leadership and the strategic thinking needed to engage effectively with the global screen industry and its complexities. The course is also focused on entrepreneurial financing and opportunities arising from advances in technology.

At the end of the first year of the course, the students created and developed a career-focused, professional Business Plan. By the end of the second year, students are armed with the language and persuasive skills of ideas-based entrepreneurs. Students have pitched to a range of Australian and international industry leaders using their distinct leadership style and fully developed projects and proposals.

## Appendix 7: 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 forms part of the First Nations & Outreach Division, newly established in July 2020. The Outreach team partners with a wide range of communities and organisations to deliver screen and broadcast skills development to those interested in a creative career. Current Outreach initiatives include Talent Camp, MediaLab, 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, COVID-19 restrictions permitting. All the programs are also a vehicle for positive social change.

### Community Workshops

In 2020–21, AFTRS partnered nationally with community cultural organisations to create skill development opportunities.

These included:

- The Centre for Stories WA – AFTRS supported the participants with a lived experience of a disability further developed their storytelling techniques, facilitated by trained experts (WA)
- Edmund Rice Centre WA – AFTRS and ERC partnered to run six storytelling workshops for under 18s and those 18–25 years from underprivileged backgrounds (WA)
- Asia Education Foundation – AFTRS worked with AEF (a division of the University of Melbourne) to develop a storytelling resource for English teachers and students from Papua New Guinea. (PNG/VIC)

- Campbelltown Arts Centre – AFTRS has developed an ongoing partnership with Campbelltown Arts Centre; intended programming is on hold due to COVID-19 but will resume once it is safe to do so. (NSW)
- Outloud – AFTRS supported Outloud on their 'Be Your Own Billboard' project, working with queer young people from Western Sydney in self-expression (NSW)
- Bus Stop Films – AFTRS has an ongoing partnership with Bus Stop Films on a year-long program where approximately 50 filmmakers with intellectual disabilities attend fortnightly workshops and screenings at the AFTRS campus. Students complete drama and documentary productions as part of their studies (NSW)
- Djed Press – AFTRS supported the inclusion of two First Nations participants into Djed Press' Featured Writers Program 2021, with the aim of supporting, upskilling and platforming new and emerging writers from First Nations backgrounds
- Information and Cultural Exchange – AFTRS supported the mentoring of Anthony Khoury, a vision-impaired filmmaker, as part of the partnership with ICE. AFTRS staff also participated as mentors
- Short Course Scholarships to participants from the following organisations – Footscray Community Arts Centre (VIC), Wide Angle Tasmania (Tas), My State Film Festival (Tas), Information and Cultural Exchange (ICE) (NSW), and Form Dance (NSW)

Due to the impact of the COVID-19 pandemic, the School had to be agile in how it conducted its community workshops. It continued to provide more individual mentoring and offer access to online short courses to the organisations and individuals the School works with across Australia.

## Talent Camp

Talent Camp is a national biennial project in partnership with Screen Australia, all state screen agencies, Scripted Ink and AWG. Talent Camp supports the skills and career development of emerging creatives from diverse backgrounds to develop new content and be employment-ready for the screen sector.

Talent Camp specifically targets emerging creative talent from under-represented communities, including First Nations peoples, culturally and linguistically diverse (CALD), disability, sexual orientation, gender identity, geographic disadvantage, and socioeconomic status.

Initiated and managed by AFTRS, Talent Camp was launched in June 2017 and has experienced sustained appeal. It has been held as a biennial project of State Talent Camp editions which converges into a National Talent Camp where two participants are chosen from each state (and one per territory) Talent Camp group. Due to the COVID-19 pandemic, the camp was postponed to December 2020 and was delivered online. Since three projects have been chosen for funding, with participants from Victoria, Queensland, and South Australia each receiving \$25000 in funding to produce a short film/pilot/proof of concept for a project they developed while at Talent Camp.

Many of the state participants have received development funding, offered paid employment, developed new networks, and found producers/collaborators for their work. Past National Camp participants have gone onto win awards for their work, including at BFI and Academy accredited festivals.

## Media Lab

Launched in 2018, Media Lab continues to be a successful online screen literacy initiative that extends the reach of AFTRS into primary and secondary schools and positions AFTRS as a leader in Media Arts education.

Media Lab has offered 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.

This year AFTRS developed three new resources: Media Law, Storytelling and Journalism. All three are in various stages of development, and the School aims to launch all three before the end of 2021.

## Appendix 8: Industry Practitioners at AFTRS

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AFTRS attracts industry members to lecture as guests in Award courses, Short courses, Industry Certificates, and the activities and workshops lead by the School's First Nations and Outreach division. They also have contributed to online resources across all disciplines and specialisations. The contribution from Industry Guests has a profound impact on the learning experience of students across all courses. Further, the various talk series and sessions provided a place for industry to learn, connect, and stay up to date.

### Short Courses and Industry Certificates

#### Lecturers

Jane Allen; Kate Ayrton; Dylan Blown; Susan Bower; Liam Branagan; Anne Brooksbank; Josh Butt; Bridget Callow-Wright; Helen Campbell; Sally Chesher; David Clune; Carolyn Constantine; Jane Corden; Elissa Down; Rebecca Edwards; Tim Ferguson; Lucy Gaffy; Andrew Garrick; Rob Gunn; Louise Henry; Jill Hewitt; Madeline Joannou; Owen Johnston; Barry Keohane; Taylor Litton-Strain; Luciano Marigo-Spitaleri; Nicole McClure; Kristian McKenna; Melissa Maclean; Jonathan Ogilvie; Amin Palangi; Michael Phillips; Louise Smith; Tracey Spicer; Mark Stewart-Pearson; Gareth Tillson; Dani Torresan; Donald Walker; Deanne Weir; Malinda Wink; Greg Woodland; Annie Wright; Alexa Wyatt; Tarra Van Amerongen

#### Guest lecturers/speakers

Todd Abbott; Drew Alexander; Zoe Angus; Andy Barclay; Jon Barrie; Amanda Beachcroft; Catherine Bishop; James Boyce; Jenny Brooks; Dee Brown; Jenevieve Chang; Trent Chapman; Anson Charody-bognar; David Clune; Colleen Clarke; Nick Cole; Chris Coote; Tracey Crane; Amanda Crittenden; Elle Curran; Max Dalton; Monica Davidson; Saxon Dixon; Liz Doran; Poppy Doyle; Mike Feghali;

Belinda Fithie; Riccy Felixberto; Andrena Finlay; Belinda Fithie; Allison Garoza; Michelle Gauntlett; Louise Gough; Sylvana Gregan; Julia Gretton-Roberts; Mark Grosser; Rebecca Hardman; Jessie Hildebrand; Michael Kammes; Sarah Lambert; Denby Edwina Waddy; David Mcewan; Dom Mccusker; Kit Mcdee; Michele Mcdonald; Tamara Meek; Steve Merry; Dan Miall; Denby Mitchell; Nerida Moore; Ian Murray; John Myers; Tony Nagle; Ben Nguyen; Diana Ngyuen; James Nowiczewski; Rachel Okine; Bali Padda; Martin Perrott; Kenny Pettigrew; Cristina Pozzan; Matthew Purchase; Dan Read; Lynette Reeves; Rob Sarroff; Ambar Sidhwani; Matt Tomaszewski; Tiare Tomaszewski; Paulo Vivan; Edwina Waddy; Phil Wade; Jamie Ware; Jaala Webster; Oliver Weidlich; Sophie Weisner; David Whealy; Jennifer Wilson; Ramadan Zekirovski; Tegan Zekirovski

### Meet The Creators @ AFTRS & ACMI

Twice-monthly live event held in 2021 at AFTRS and ACMI, also live-streamed via YouTube in partnership with ACMI, Film Victoria and Media Mentors Australia.

#### Guest speakers

Tony Ayres; Laurence Billiet; Marty Benson; Corrie Chen; Beck Cole; Laurie Critchley; Debbie Cuell; Aaron Fa'Aoso; Ainsley Gardiner; Briar Grace-Smith; Naomi Higgins; Anita Jacoby; Nicole Minchin; Samuel Nuggin-Paynter; Deb Spinocchi; Amy Thunig; Sam Pang; Rikkie Proost; Leah Purcell; Samantha Strauss; Luke Tunnecliffe; Paul Walton; Majella Wiemers



## Talks sessions

AFTRS established regular online masterclass/talks sessions with industry practitioners as a part of the AFTRS response to the COVID-19 pandemic.

### Talks @ AFTRS

Nathan Anderson; Karla Arnall; Robyn Butler; Dee Brown; Michael Carrington; Rachel Clements; Janine Cooper; Annabel Davis; Julie-Anne De Ruvo; Elissa Down Denise Eriksen; Nick Forward; David Galloway; Andrew Garrick; Julie Hanna; Tommy Harper; Jacob Hickey; Jeremy Hindle; Karina Holden; Wayne Hope; Claudia Karvan; Joseph Kosinski; Debbie Lee; Shelley Lauman; Barbara McCarthy; Beverly McGarvey; Claudio Miranda; Alex Mitchell; Cathie Scott; Trisha Morton-Thomas; Luke O'Connor; Stephen Oliver; Chris Oliver-Taylor; Sheree Philips; Chloe Rickard; Charlotte Stoudt; Margaret Tilson; Angus Ross; Mia Stewart; Ben Ulm; Paul Wiegard; Janice Williams; Zoe White; Sophia Zachariou.

## Graduate Showcase Panels: May 2021

Phillip Ashley-Brown; Jana Blair; Danielle Boesenberg; Grainne Brunsdon; Sally Caplan; Francis Coady; Gabrielle Cole; Steve Cooper; Fiona Donovan; Jenny Eskelin; Mia Falstein-Rush; Jimmy Fogg; Georgina Harris; Rob Gunn; Manda Hatter; Luke Hetherington; Nick Hunter; Sadhana Jethanandani; Madelein Joannou; Larry Laboe; Tanya Lambert; Corey Layton; Raymond Leung; Toni Malone; Kath McIntyre; Oliver Miller; Kasey Moore; Jenny Neighbour; Gerry O'Leary; Rani Seckold; Eren "Pinky" Sener; Lauren Shelley; Sarah Tan; Grant Tothill; Ralph Van Dijk; Ros Webb.

## Award courses

### Bachelor of Arts (Screen) : Guest lecturers

Kate Blackmore; Anna Borghesi; Nicolas Brown; Ishtar Cavagnino; Adam Daniel; Este Darin-Cooper; Emily Dash; Belinda Dean; Sherre DeLys Chambers; Aunty Rhonda Dixon-Grovenor; Karen Eck; Keane Fletcher; Lucy Gaffy; Hendrik Gericke; Mitzi Goldman; Will Hadinata; Michelle Hardy; Mary Hutson; Kerinne Jenkins; Sadhana Jethanandani; Belinda Jombwe; Danny Lachevre; Alexis Lane; Mabel Li; Luciano Marigo-Spitaleri; Luke Marsden; Dominique McCusker; Brendon McDonall; Gabrielle McKinlay; Annabel Mills; Reza Momenzade; Daniel Monks; Dr Romaine Moreton; Daniel Nettheim; Tanzy Owen; Wayne Pashley; Leah Pellinkhof; Sherree Philips; Claudia Pickering; Rolland Pike; Sandra Pires; Fiona Press; Amara Primero; Stevie Ray; Marissa Saroca; Eren Sener; Peter Skinner; Bradley Slabe; Isabella Stanhope; Paul Struthers; Ana Tiwary; Alexei Toliopoulos; Nadia Townsend; Thomas Wilson-White; Anousha Zarkesh; Samuel Zubrycki

### Graduate Diploma of Radio: Guest lecturers

Steve Ahern; Dave Archer; Karla Arnall; Philip Ashley-Brown; Bill Bailey; Rowan Barker; Glen Bartholomew; Mariam Belle; Matthew Bevan; Felix Bray; Leroy Brown; Tim Brunero; Bruce Burke; Laurie Cardonna; Jaime Chaux; Danny Chifley; Michael Christian; Amy Collett; Pamela Cook; Mitchell Coombs; Rachel Corbett; Cassie Crofts; Glenn Daniel; Mark Daniel; Monica Davidson; Pete Davidson; Matthew Dickson; Matthew Eggleston; Emma Elias; Dave Evans; Melissa Femia; Masako Fukui; Sian Gard; Grace Garde; Jennifer Goggin; Joel Gosper; Sally Hanson; Claudia Hirst; Spencer Howson; Madeline Joannou; Brendan Jones; Amanda Keller; Nic Kelly; Ryan Khay; Taryn La Fauci; Danny Lakey; Angela Lavoipierre; Timothy Lee; Fanny Lumsden; Ash London; Cate Madill; Grant Maling; David Marchese; Daniel Markovski; Miles Martignoni; Nicole McClure; Rod McGuiness; Kristian McKenna; Michael McLennan; Luke McFarlane; Campbell



McNulty; Alex Mitchell; Michael Moffatt; Lauren Montgomery; Linda Mottram; Madeline Muir; Kim Napier; Ann-Maree Nolan; Jessica O'Callaghan; Luke O'Shea; Fiona Pepper; Natalie Peters; Brad Pottinger; Cherie Romaro; Brooklyn Ross; Sam Stove; Shayne Sinclair; Leah Stainstreet; Stephen Stockwell; Glen Stolzehein; Tom Tilley; Gareth Tillson; Heidi Tiltins; Talecia Vescio; Tom Whitaker; Mike Williams; Lyn Worsley.

## Masters: guest lecturers

Felicity Abbott; Dan Ahern; Denson Baker; Hannah Barnes; Annie Beauchamp; Steve Bibb; Scott Bird; Sarah Bishop; Belle Blamey; Nicholas Buc; Tim Bullock; David Burr; David Caesar; Bridget Callow Wright; Nicole Chamoun; Will Colhoun; Ella Colley; Robert Connolly; Katrina Cook; Michael Cordell; Amiel Courtin-Wilson; Fiona Crombie; Matthew Dabner; Kim Dalton; Monica Davidson; Essie Davis; Alexandre De Franceschi; Lillian Dell; Jed Dodge; Fiona Donovan; Brian Dorricott; Stefan Duscio; Bonnie Elliot; Aaron Fa'Aoso; Kim Farrant; Andrew Farrell; Liz Ferguson; Hollie Fifer; Eve Forman; Anna Fraser; Emma Freeman; Lucy Gaffy; Mara Garanzin; Sandy George; Marcus Gillezeau; Mitzi Goldman; Christopher Gordon; Guy Gross; Geir Gunnarsson; Greg Haddrick; Allister Haire; Sheila Hanahan Taylor; Oli Harbottle; Lindi Harrison; Paul Healy; Alex Henery; Martin Hersov; Madeleine Hetherton; Liam Heyen; Damien Higginbotham; Simon Higgins; Hannah Hilliard; Anna Howard; Paul Huntingford; Simon Ingerson; Peter James; Emma Jensen; Annabelle Johnson; Carl Johnson; Steve Kaplan; Andrew Kotatko; Danny Lachevre; Maziar Lahooti; Alice Lanagan; Sam Lang; Melissa Lee Sayer; Sean Luther Hall; Angus Macdonald; Marian Macgowan; Tanith Glynn-Maloney; James Manche; Luciano Marigo; Marissa McDowell; Michelle McGahey; Susan McKinnon; Ian McLoughlin; Brita McVeigh; Virginia Mesiti; Nick Meyers; Sophie Miller; Julie Money; Georgia Moxham; Shannon Murphy; Nora Niasari; Joseph Nizeti; Jonathan Ogilvie; Rachel Okine; Coles Order; John Osmond; Karen Pearlman; Deborah Peart; Jen Peedom; Adrienne Pickering; Nigel Poulton; Kate Riedl; Gina Roncoli; Michael Rymer; Bassel Saroutim; Stephen Schutzem; Partho Sen-Gupta; Justine Seymour; Andrew Silke; Shakthi Sivanathan;

Adam Smith; Louise Smith; Dan Spielman; Vicki Sugars; Pariya Taherzadeh; Nerida Tyson-Chew; Samuel Wall; Kelly Wallwork; Lynette Wallworth; Greg Waters; Jen Waters; Alex Weight; Jessica Wells; Matt Weston; Greg White; Danielle Wiessner; Thomas Wilson; Caitlin Yeo; Anousha Zarkesh; Tom Zubrycki.

## First Nations and Outreach Tutors, Speakers, and Industry

Lorena Allam; Violeta Ayala; Dr Lou Bennett OAM; Dr Nerida Blair; Beck Cole; Dena Curtis; Monica Davidson; Rhonda Dixon-Grovenor; Aaron Fa'Aoso; Patrick Goulding; Nancia Guivarra; Terri Janke; Tinzar Lwyn; Catriona McKenzie; Gillian Moody; Lorna Munro; Cornel Ozies; Jacob Round; Nardi Simpson; Sonia Smallacombe; Mitchell Stanley; Mitch Torres; Linda Ung

# Appendix 9: Public Programs

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## Open Days and Postgraduate Information Week

### Virtual Open Day

Saturday, 8 August 2020

Open Day Event Sessions Views – 702. This event was conducted via Zoom and livestream, making it challenging to capture the entire reach of Open Day sessions; however, an encouraging indicator was the views each session received.

#### BA Course Information Session

Subject Leaders join Course Leader Joe Hepworth to give an overview of the Bachelor of Arts Screen: Production, sharing key insights and information on the undergraduate course designed for students with a passion for storytelling seeking a career in the screen industries.

#### Meet the Mentor Sessions

Participants were invited to join BA Meet the Mentor sessions facilitated by key BA staff, the Course Leader, senior lecturers, and tutors. Sessions provided an opportunity to meet the staff, hear insights into the BA program and participate in a Q&A.

#### Radio Course Information Session

Head of Radio Fyona Smith and Senior Lecturer Jess Campanaro, joined by alum Grant Maling, provide an overview of the Graduate Diploma in Radio, sharing key insights and information about this career-accelerating course.

#### Postgraduate Course Information Session

Course Leader Susan Danta and Head of Animation Krista Jordan took participants through the Master of Arts Screen, focusing on the 10 different disciplines, the course structure, the development, and the collaboration process.

#### Short Course Information Session

Head of Industry Programs Wendy Gray and Business Development Manager Helen Campbell provided an overview of the short course offerings —Industry Certificates, Corporate, Short Courses, and shared their insights and information about the slate of short course offerings.

#### Student Experience at AFTRS

This was an open session with the AFTRS Student Centre team about life on campus, including a candid Q&A.

#### First Nations at AFTRS

Current students and alumni shared their AFTRS experience with AFTRS Indigenous Project Coordinator Joseph Cardona.

#### What's Your Flava? Screening and Panel Session

A marathon screening of the latest season of *What's Your Flava?*, the dating and dining reality show produced by Bachelor of Arts Screen: Production students. The session included a panel discussion with the creators and an audience Q&A.

## Postgraduate Info Week

Monday, 6 –Saturday, 11 July 2020

Attendance – 223

Numerous creatives from all over Australia and the world joined us at the first-ever virtual edition of our annual Postgraduate Information Week, from Monday 6 to Saturday 11 July, for a week-long focus on our Master of Arts Screen (offered in 10 disciplines), Master of Arts Screen: Business and Leadership and Graduate Diploma in Radio (full-time and part-time) programs. They got to know our lecturers, students, and alumni, learned about our courses, joined live discussions, took a virtual campus tour, enjoyed work produced at the School, and got some hot tips on how to ace their application for the 2021 intake.

Participants were invited to join discipline-specific information sessions facilitated by Heads of Discipline, Senior Lecturers, alumni, and students. Sessions provided an opportunity to ‘Meet our Mentors’ (key staff), hear insights of the Radio and MAS programs and participate in a Q&A with staff, students and alumni.

## Events, Conferences, and Festivals

In 2020–2021 AFTRS held over 22 events and public programs, hosted at AFTRS’ facilities and ACMI in Melbourne or online via live streams to AFTRS Facebook page or YouTube.

- Number of events and public programs: 5
- Number of attendees: 243
- Number of online events: 17 plus the live streaming of the above five events
- Number of online viewers: 5267

## Emerging, Gifted and X

Emerging, Gifted and X (EGX) is an online masterclass/conversation series of free, 30-minute discussions with some of the most exceptional and talented screen creatives from diverse backgrounds.

Thursday, 2 July 2020

**Discussion with documentary maker Violeta Ayala. Moderated by Alejandra Canales.**

Thursday, 26 November 2020

**Filmmaker and all-rounder Linda Ung speaks with Gary Paramanathan.**

Thursday, 10 December 2020

**Discussion with factual Producer/Director/Editor Tinzar Lwyn. Moderated by Gary Paramanathan.**

## Indigenous Masterclasses

AFTRS' Indigenous Masterclasses is a series of one-hour talks for emerging and current Indigenous students and practitioners to join online. Initiated in FY 2019–20, the program carried over into FY 2020–21.

Wednesday, 7 October 2020

In this session, Producer/Writer/director/journalist/broadcaster/playwright/presenter Mitch Torres shared insights into the media industry with AFTRS' Joseph Cardona.

Wednesday, 21 April 2021

This session featured journalist, presenter, and producer Lorena Allam in conversation with AFTRS' Joseph Cardona.

## Talks @ AFTRS

A series of virtual masterclass/talks for the screen and broadcast industry.

TALKS @ AFTRS: Janine Cooper and Cathie Scott – Tuesday, 14 July 2020

Discussion about the challenges and joys of making and running large format, big-budget primetime shows and during a pandemic.

Panel: Denise Eriksen (Co-Founder, Media Mentors Australia) (Moderator), Janine Cooper (Executive Producer - *The Masked Singer*, *The Bachelor*) and Cathie Scott (Executive Producer - *Dancing With The Stars*, *Survivor*).

TALKS @ AFTRS: Julie Hanna, Ben Ulm, and David Galloway – Tuesday, 28 July 2020

Leading Australian factual television producers share their experiences, insights, and expectations in factual television.

Panel: Andrew Garrick (Writer, Producer and Director) (Moderator), Julie Hanna (ABC), Ben Ulm (ITV) and David Galloway (Lune Media)

TALKS @ AFTRS: Robyn Butler and Wayne Hope – Tuesday, 11 August 2020

Robyn Butler and Wayne Hope are living proof of the mantra; versatility is a trademark of successful Australian producers – now more than ever. Sharing their stories about their career – from *The Librarians* to *The Investigators* and, most recently, *Love in Lockdown*.

Panel: Denise Eriksen (Co-Founder, Media Mentors Australia) (Moderator), Robyn Butler (Actor, Writer, Director and Producer, *Gristmill*) and Wayne Hope (Actor, Writer, Director and Producer, *Gristmill*)

TALKS @ AFTRS: Zoë White, Sherree Philips, Julie-Anne De Ruvo, and Mia Stewart – Tuesday, 25 August 2020

Inspired by the 'Who's On Your Crew?' campaign, this special edition featured four female AFTRS alumnae talking about their careers, their most recent projects and how film school gave them a leg up.

Panel: Wendy Gray (Head of Industry, AFTRS) (Moderator), Zoë White (Cinematographer - *The Handmaid's Tale*, *Westworld*, *Nancy*), Sherree Philips (Production Designer - *Babyteeth*, *Top of the Lake*, *Fighting Season*), Julie-Anne De Ruvo (Editor - *The Letdown*, *Please Like Me*, *Les Norton*, *Girls Can't Surf*) and Mia Stewart (Sound Editor - *Lambs of God*, *Mad Max Fury Road*)

TALKS @ AFTRS: Debbie Lee and Sophia Zachariou – Tuesday, 8 September 2020

Two of Australia's top producers discussed creating, making, and delivering scripted comedy and drama for Australian and international audiences.

Panel: Andrew Garrick (Writer, Producer and Director) (Moderator), Debbie Lee (Matchbox Pictures) and Sophia Zachariou (Bunya Productions).

TALKS @ AFTRS: Alex Mitchell and Karla Arnall  
– Tuesday, 22 September 2020

In conversation with two of the top audio producers in the business: PodcastOne's Alex Mitchell (*Rusty's Garage*, *The Chaser's Extreme Vetting*, *The Big Questions*, *Health Hacker*, *Radical Fashionism*) and freelancer Karla Arnall (*CrossBread*, *Judith Lucy: Overwhelmed & Dying*, *The Pineapple Project*), talking all things podcasting and audio storytelling.

Panel: Tony Rasmussen (Senior Radio Lecturer, AFTRS) (Moderator), Alex Mitchell (PodcastOne) and Karla Arnall (Freelancer).

TALKS @ AFTRS: Working Better Together  
Mental health During COVID – Tuesday, 6  
October 2020

This free industry event, live-streamed, featured key industry leaders discussing the importance of supporting the mental health of the film and television workforce in a COVID-safe production environment. The panellists will explore some of the recent real-life challenges and provide information and resources to access help.

Panel: Margaret Tillson (Moderator), Chris Oliver-Taylor (CEO, Asia-Pacific, Fremantle), Stephen Tate, (Head of Entertainment, Network Ten), Dee Brown (Senior HR Manager, Animal Logic), Annabel Davis (Acting CEO, Co-Curious) and Luke O'Connor (Industry Relations and Partnerships Manager, Support Act)

TALKS @ AFTRS: Trisha Morton-Thomas and  
Rachel Clements – Friday, 13 October 2020

Founders of Brindle Films (*8MMM Aboriginal Radio*, *Occupation: Native*, *The Song Keepers*) and multi-award-winning producers discuss the upcoming multi-million dollar ABC and Netflix children's series, *MaveriX*, running the Alice Springs-based production company and all the new projects they have in the works.

Panel: Denise Eriksen (Co-Founder, Media Mentors Australia) (Moderator), Trisha Morton-Thomas (Brindle Films) and Rachel Clements (Brindle Films)

TALKS @ AFTRS: Karina Holden, Jacob Hickey  
and Stephen Oliver – Tuesday, 27  
October 2020

Factual television producers discuss storytelling with impact, discovering unlikely heroes and exciting new projects in the works.

Panel: Andrew Garrick (Writer, Producer and Director) (Moderator), Karina Holden (Northern Pictures), Jacob Hickey (Blackfella Films) and Stephen Oliver (Manager of Documentaries at ABC) join Andrew Garrick

TALKS @ AFTRS: Paul Weigard, Chloe Rickard,  
Nathan Anderson, and Peter Herbert  
Tuesday, 10 November 2020

Discussion about the evolution of their companies and sharing strategies and insights into today's global screen media landscape.

Panel: Peter Herbert (Head of Screen Business, AFTRS), Paul Wiegard (Co-founder and CEO, Madman Entertainment, AFTRS alumni), Chloe Rickard (Partner, COO and Executive Producer, Jungle Entertainment), and Nathan Anderson (COO, Start Beyond)

## Meet The Creators @ AFTRS&ACMI

A new twice-monthly talks event held at AFTRS and ACMI with a live audience (when permitted) and a live stream to YouTube.

Meet The Creators: Celebrating Women  
– Tuesday, 9 March 2021 (@AFTRS)

In celebration of International Women's Day, writer/director Corrie Chen, factual executive producer Debbie Cuell, director/writer/actor Leah Purcell, documentary producer Laurie Critchley and producer/writer Samantha Strauss discuss their recent projects and share insights into their exceptional careers with legend-in-her-own-right, Anita Jacoby AM.

Meet The Creators: Every One's A Winner  
– Tuesday, 23 March 21 (@ACMI)

In the first Melbourne outing of Meet the Creators @AFTRS & ACMI – live at ACMI and online around Australia – we are joined by four people who deliver some of Australia's most successful programming: Tony Ayres, Laurence Billiet, Marty Benson, Naomi Higgins—discussing with MC Denise Eriksen of Media Mentors Australia, their secrets of success, and their career longevity.

Meet The Creators: From Concept to Broadcast – Tuesday, 13 April 2021 (@AFTRS)

Television showrunners have an extraordinary job: to take a raw concept and usher it through the brains and hands of hundreds of people, to make a piece of entertainment for Australians finally. Shows can begin with a throw-away comment in a conversation or through a format deal – but they always involve the meeting point of creativity and crazy logistics. Eureka's Rikkie Proost, ScreenTime's Deb Spinocchia and ITV's Majella Wiemers discuss bringing the biggest shows on TV to our screens, from concept to broadcast, with MC Andrew Garrick.

Meet The Creators: Hitting it out Of the Park  
– Tuesday, 27 April 2021 (@ACMI)

Focusing on shows that are ostensibly about sport but appeal far more broadly than just to sports fans, panellists Sam Pang (The Front Bar, Eurovision, Santo, Sam, and Ed's Cup Fever, Have You Been Paying Attention), Luke Tunnecliffe (Head of Content for JamTV; Making Their Mark on Amazon Prime) and Nicole Minchin (Lowdown, The Record on Amazon Prime) share insights into how they

produce shows with broad appeal with Media Mentors' Denise Eriksen.

Meet The Creators: May events were cancelled/postponed due to COVID-19 lockdowns

Meet The Creators: Celebrating Collaborations  
– Tuesday, 1 June 2021

This event was organised as an online-only event via YouTube due to Melbourne Lockdown

In this discussion of collaborations, director Beck Cole and writer Samuel Paynter talk about their chapter of an anthology feature film *Cook 2020: Our Right of Reply* (entitled Ngā Pouwhenua in Aotearoa New Zealand). Teams from both countries worked together to develop a cohesive film. Producers Aaron Fa'Aoso and Paul Walton also talk about their collaboration on *Strait to the Plate* – an exploration of life on the Torres Strait islands through an entertaining and vibrant cooking show for NITV and SBS.

Meet The Creators: Te AO MAORI: Making Cousins – Tuesday, 8 June 2021 (@AFTRS)

This edition featured the filmmakers behind the New Zealand film *Cousins*: producer and co-director Ainsley Gardiner and writer, co-director, and actor Briar Grace-Smith in conversation with academic and writer Amy Thunig. *Cousins* is an adaptation of Patricia Grace's eponymous novel and features an all-Māori female cast and key creative team. Tikanga Māori (Māori cultural practice) is an integral part of Māori culture and is at the heart of the *Cousins*' story.

# Appendix 10: Financial Resource Summary

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## Financial Performance

AFTRS generated a deficit of \$268,000 for the 2020–21 financial year. The deficit is primarily due to the implementation of AASB 16 Leases which replaces rent expense and the reduction of the lease incentive liability with depreciation and finance costs, resulting in a higher total expense of \$190,000.

The remainder of the deficit (\$78,000) was primarily due to a reduction in revenue stemming from the cancellation of short courses in the last week of June due to COVID-19 restrictions in Sydney.

The total revenue received was \$33,467,000, with appropriations from government accounting for \$25,059,000 of this amount.

The balance of \$8,408,000 was generated through AFTRS' activities and mainly comprised student fees. Award Courses produced \$6,517,000, with \$1,771,000 generated from short courses to industry, corporate groups, and schools. Other revenue sources such as interest, donations and royalties produced the remaining \$120,000.

AFTRS' operating expenditure totalled \$33,735,000. This included \$17,753,000 for employee benefits, \$8,665,000 for suppliers, \$6,571,000 for depreciation and amortisation, \$695,000 for finance costs relating to the building lease and \$51,000 for write down and impairment of other assets.

AFTRS reviewed its asset fair values as at 30 June 2021. The motor vehicles asset class was revalued upwards by \$43,000.

## External Audit

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

## Internal Audit

AFTRS has engaged KPMG to provide an independent internal audit service. The contract for audit services with KPMG is for a period of three years, with a Contract end date of 31 July 2021. At the time of this report, the School was preparing to renew the contract with the service provider.

Internal Audit is administratively responsible to the Chief Operations Officer and is accountable to the Finance, Audit and Risk Management (FARM) Committee. Representatives from the internal auditors and a representative of the Australian National Audit Office attend FARM Committee meetings.

Internal Auditors provide the FARM Committee with a three-year audit plan annually. While the plan is reviewed annually, the FARM Committee re-evaluates the plan at each FARM Committee meeting with consideration to conditions within the School.

During the 2020–21 period, the audits conducted were:

- August 2020 – IT General Controls
- November 2020 – Course and Unit Development, Performance and Profitability
- April 2021 – Wage Compliance and Payroll
- June 2021 – Student Wellbeing & Mental Health



## 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 the AFTRS Executive team and considers changes to the School's risk environment and relevant strategies, goals, and endeavours.

Prior to the end of the FY, the School initiated consultation with KPMG to assess AFTRS Risk Management Framework and Business Risk Register with the objective of continuous improvement and to ensure it is aligned to best practice.

## Claims and Losses

There were no major losses during the year ending 30 June 2021.

## Purchasing

AFTRS' purchasing procedures are consistent with the Commonwealth Procurement Rules. The AFTRS Council delegates certain powers and functions, including purchasing levels, to occupants of specific AFTRS management positions through the Administrative Orders. 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 to be obtained through formal processes that may involve either public or selected tender (RFQ/RFP/RFT), which 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 the market:

- The urgency of the requirement
- A limited number of known potential suppliers
- The 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 2020–21, AFTRS sought written quotes for the following services (over \$100,000):

- Network infrastructure refresh 2021



## Consultancy Services

AFTRS engages consultants with specialist skills to help with defined projects. During the reporting period, the School entered into 25 specialist consultancies, involving an expenditure of \$548,572.

Four consultancies had a value exceeding \$20,000.

Consultancy	Service provided	Amount
Substance Studio Pty Ltd	Student on-boarding and other experiences improvement recommendation	93,210
New Romans Pty Ltd	Preparation of Leadership Strategy and stakeholder research	53,333
McCrindle Research Pty Ltd	AFTRS market research	40,000
Voice Project Pty Ltd	Staff survey	27,210

The School also 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 (12,964m<sup>2</sup>) features a specialist screen and radio teaching and production facilities. The cost of leasing, outgoings, and other property costs for 2020–21 totalled \$5,229,000.

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# Public Governance, Performance and Accountability Rule 2014

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PGPA Rule Reference	Description	Page number	PGPA Rule Reference	Description	Page number
17BE					
17BE(a)	details of the legislation establishing the body.	14	17BE(ka)	statistics on the entity's employees on an ongoing and non-ongoing basis, including the following:	
17BE(b)(i)	a summary of the objects and functions of the entity as set out in legislation.	14	(a) statistics on full-time employees;		49–50
17BE(b)(ii)	the purposes of the entity as included in the entity's corporate plan for the reporting period.	12	(b) statistics on part-time employees;		49–50
17BE(c)	the names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers.	15	(c) statistics on gender;		49–52
17BE(d)	directions given to the entity by the Minister under an Act or instrument during the reporting period.	N/A	(d) statistics on staff location.		49–50
17BE(e)	any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act.	N/A	17BE(l)	outline of the location (whether or not in Australia) of major activities or facilities of the entity.	127
17BE(f)	particulars of non-compliance with:		17BE(m)	information relating to the main corporate governance practices used by the entity during the reporting period.	14–27
	(a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or		17BE(n), 17BE(o)	decision-making process is undertaken by the accountable authority for making decisions under certain circumstances	N/A
	(b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act.	N/A	17BE(p)	any significant activities and changes that affected the operation or structure of the entity during the reporting period.	N/A
17BE(g)	annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule.	30–46	17BE(q)	particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity.	N/A
17BE(h), 17BE(i)	a statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance.	N/A	17BE(r)	particulars of any reports on the entity given by:	
17BE(j)	information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period.	16–18		(a) the Auditor-General (other than a report under section 43 of the Act); or	
17BE(k)	outline of the organisational structure of the entity (including any subsidiaries of the entity).	27		(b) a Parliamentary Committee; or	
				(c) the Commonwealth Ombudsman; or	
				(d) the Office of the Australian Information Commissioner.	N/A
			17BE(s)	an explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report.	N/A

PGPA Rule		
Reference	Description	Page number
17BE(t)	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs).	59
17BE(ta)	Information about executive remuneration.	53-54
17BE(taa)	The following information about the audit committee for the entity:	
	(a) a direct electronic address of the charter determining the functions of the audit committee;	20
	(b) the name of each member of the audit committee;	21-22
	(c) the qualifications, knowledge, skills or experience of each member of the audit committee;	21-22
	(d) information about each member's attendance at meetings of the audit committee;	21-22
	(e) the remuneration of each member of the audit committee.	21-22
17BF	Disclosure requirements for government business enterprises	N/A



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