

2021 – 22

Annual Report

AFTRS

Australian Film Television
and Radio School

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About this report

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Australian Film, Television and Radio School
Building 130
The Entertainment Quarter
Moore Park NSW 2021

PO Box 2286
Strawberry Hills NSW 2012

T 1300 223 877
aftrs.edu.au

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Acknowledgement of Country

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

The Entertainment Quarter
Moore Park NSW 2021
PO Box 2286
Strawberry Hills NSW 2012
CRICOS Provider Code: 03662D

T (02) 9805 6444
E info@aftrs.edu.au
W aftrs.edu.au

9 September 2022

The Hon Tony Burke MP,
Minister for 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 2022.

The Annual Report 2021–22 has been prepared pursuant to section 46 of the *Public Governance, Performance and Accountability Act 2013*. The report was adopted by a resolution of the Council of AFTRS on 9 September 2022.

Yours faithfully,



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

1 Chair's Introduction

Reflecting back on the past year, the strength of the AFTRS community of students, industry and alumni has never shone more brightly. Despite the resurgence of COVID-19, multiple lockdowns and uncertainty, our School's commitment to the pursuit of excellence has resulted in an outstanding year for the School, confirming our place as one of the leading film schools in the world.

As AFTRS fast approaches its 50th birthday, we've been thinking hard about how we continue this long tradition of outstanding education into a very exciting digital future. AFTRS' new 5-year corporate strategy *Creating the Future* is focussed on making sure screen and broadcast talent from across Australia can thrive in a post-COVID digital world. It's an ambitious strategy to support the ambition of our graduates – and the industries they are heading out into.

AFTRS' values of creativity, excellence, courage, community, and generosity are central to our new strategy and how we will deliver it.

This is a time of real opportunity for the screen and broadcast industries and our graduates – and it is a time that calls for real, world-leading creativity. Digital disruption continues with mind-boggling innovations and shifts in technologies. And with these changes comes the need for new skills, new training needs, new ways of doing and thinking about things – fresh ideas. AFTRS has risen to this challenge of ongoing change and opportunity with exactly this spirit of *creativity*. In 2021, AFTRS launched a new model of industry-partnered training to bring together the skills, resources and experience of screen industry leaders with the educational expertise of AFTRS. The first course was a suite of short

courses in the emerging Virtual Production, designed in partnership with NBCU and Matchbox. This curriculum, first of its kind in Australia, was designed to create a new ecosystem of talent for Australia – allowing Australia to stay competitive in the increasingly globalised production sector. Thanks to a grant from the Federal Government, this year, despite pressures of lockdowns and resource challenges, AFTRS managed to launch its own state-of-the-art training LED volume studio to deliver this curriculum within the school. This training volume will provide a sandbox space for students and industry to learn and experiment with this new technology.

And while we are looking to the future and new ways of telling stories, we remain committed to excellence and the enduring principles of story and screen and audio craft, whether it's framing a shot or delivering an audio segment. One of the highlights for me this year was AFTRS graduation. It's a day that, like this report, encompasses what is so unique about what AFTRS does. AFTRS is about *courage* and *excellence*. It enables people to cut through the noise, resist the obvious and make an impact – it enables people who, through their bravery and commitment to the highest level of storytelling, will change and enrich our culture, like Jane Campion, Warwick Thornton, and, I think, the newly graduated MumLife team, whose outstanding musical comedy (an MA Capstone project) was selected for the CineFondation at Cannes this year.

And, of course, these graduates are enabled by a School whose structures, resources and staff are focussed on the courageous pursuit of excellence. As this report demonstrates, there are some outstanding achievements to demonstrate this. We had 406 enrolled students this year, 25% above target, and

we graduated 154 award course students. In 2021, we awarded 36 scholarships to new talent. Nearly 80% of recent graduates were professionally applying the skills they learned in their AFTRS course within three months of completing it. Despite the year's challenges, we forged long-term strategic partnerships with world-leading organisations, and we exceeded our own sourced revenue target, growing it to 28%.

Over the last year, AFTRS has thrived – and this is down to the energy, the resourcefulness and the sense of *community z generosity* of AFTRS staff and students. From teachers working many extra hours to design and deliver a directing class on Zoom to students' support of each other through lockdowns and productions, this has been a year where the School's values of generosity and community have really come to the fore.

On behalf of the AFTRS Council, I would like to thank the staff of AFTRS for their steadfast commitment to their students' learning. The last year was challenging, but the 2021 results speak for themselves. AFTRS was once again ranked among the top film schools in the world.

As Chair, I would like to thank all members of the Council for their ongoing commitment and contributions during the year. We are pleased to have welcomed Debra Richards, Director of Production Policy at Netflix, to Council this year, and we look forward to the insights she will bring to the School. A note of thanks also to the members of the AFTRS Finance, Audit and Risk Management (FARM) Committee and the Academic Board for their ongoing guidance and dedication to the School.

I would also like to thank the AFTRS Executive Team, led by CEO Dr Nell Greenwood, for their dedication, commitment, and leadership in steering AFTRS to an exciting, sustainable future.



Russel Howcroft
Chair of Council
Australian Film Television and Radio School

2 CEO's Perspective

This was an extraordinary year for AFTRS. In the face of the many challenges the pandemic presented us, AFTRS remained a beacon of resilient creativity.

A particular commendation must be given to AFTRS' staff and students and their shared passion for making excellent work that was undimmed by lockdowns, mask-wearing and daily RAT protocols. Staff demonstrated outstanding agility and resourcefulness across the year; our students seized every opportunity in a challenging environment to make brilliant work. A particular highlight of the year for the School was, after 18 months of lockdowns, to come together for the joyful, celebratory end-of-year screenings and be entertained and transported together watching the student films.

2021 was also a year of reflection and recalibration for the School as we launched a new 5-year strategy, *Creating the Future*. This strategy will enable AFTRS to fulfil its remit to deliver world-leading creative education across Australia, so Australian talent and their stories can thrive at home and on the global stage. This strategy is built on the three pillars of National Reach, Excellence and Sustainability.

National Reach

This pillar ensures that AFTRS is reaching learners across the country. As the national school, AFTRS' mission is to provide accessible training pathways for talent across Australia. It also prioritises the need to provide culturally safe learning environments for emerging storytelling voices to flourish.

Embedding First Nations' values, knowledges and perspectives in all AFTRS' activities has been central to this strategy. Under the guidance of AFTRS' Director, First Nations & Outreach, Dr Romaine Moreton, we had an incredible first year of delivering on this strategy, building relationships with First Nations' communities across the country. Nine First Nations-led training partnerships were held over the year, including workshops

in Yuendumu and Yalara, Northern Territory. The First Nations & Outreach team also delivered 14 CALD community-led projects across Australia. A stand-out partnership with Campbelltown Arts Centre delivered a series of workshops for emerging screen creatives from Campbelltown and Western Sydney.

The industry team defied the COVID lockdowns to host a range of interstate events, including the brilliant *Make It* conference in Melbourne in partnership with VicScreen. This conference targeted early career screen practitioners, attracted 160 attendees and featured 100 Industry practitioners on panels, coaching and networking sessions. We also launched a new mentor scheme in partnership with Melbourne Screen Hub targeting the below-the-line roles that industry is urgently seeking.

Excellence

While AFTRS has a 50-year history of delivering excellence in creative learning and outcomes, the new strategy frames AFTRS' pursuit of excellence over the next five-year period as future-facing and industry aligned.

Over the year, AFTRS continued its close working relationship with the screen and broadcast sectors. 2021 saw fantastic outcomes for our *Graduate Program*, a competitive, paid internship program for our Bachelor of Screen: Production graduates. This year ten companies signed on to the program, including ABC, SBS, BBC studios, Endemol Shine, Fremantle, ITV Studios Australia and Warner Bros. Incredibly, out of the 14 graduates who secured paid industry internships, all were offered paid employment following the program. A brilliant selection of BA Year 2 documentaries went live on SBS On Demand viewing. A ground-breaking partnership between AFTRS and Netflix has seen Netflix commit \$515,000 to the Netflix Indigenous Scholarship Fund. This Fund will be administered by AFTRS and aims to elevate and support First Nations creatives, communities and storytellers.

This was also a period where AFTRS thought hard about how it, in turn, could support the screen and broadcast industries during this period of ongoing change, and we commissioned Screen Audience Research Australia to gather information to understand how career pathways in the Australian screen, broadcast and content industries are changing. This survey was developed in consultation with the state and territory screen agencies and had over 567 respondents. The survey gathered rich data that will allow us to understand how both AFTRS and other cultural organisations can support a robust screen and broadcast ecosystem with clearly articulated pathways into it and through it.

This future-focussed thinking continued with the launch of a new research summit series: the *Digital Futures Summit*. This year saw a relaunching of AFTRS' research program with a focus on applied research, favouring non-traditional outputs that support ease of access and dissemination for maximum reach and impact. Taking advantage of the rise of

virtual conferencing and events, we held two summits over the year—one on the emergent production methodology, Virtual Production, and the other on the Business of Australia's Screen Future. The summits brought together leaders and big thinkers from industry, government and education to discuss the opportunities and challenges facing the screen and broadcast sectors. Both summits attracted strong interest, with over 1000 registrants tuning in from Australia and around the world.

Sustainability

This area of the strategy grounds AFTRS' ambitions for the achievements of our students and the industry in a sustainable model of activity. The School must be adaptive, resilient and fit-for-purpose and be prudent and strategic in the use of our resources. This principle has been a vital guide for us during the last year as we have steered and pivoted around the many vagaries of the COVID-19 pandemic.

We faced significant impacts on revenue and unexpected expenditure from the necessary safety requirements of keeping the School open for hands-on, production focussed learning. However, we were commended by the Department of Finance for our responsible financial management throughout the period, and the pivots and resourcefulness required of us during this COVID-19 period have embedded a new agility into AFTRS' systems and processes. This responsive agility is at the heart of this strategy and will enable us to best respond to student and industry needs in this changing world.

With the first year of our new strategy completed, the School's commitment to world-leading excellence in creative education has never been stronger. As the world changes around us, audiences still want screen and audio stories that connect, educate, inform and inspire. AFTRS is a vital national resource, central to ensuring Australian stories can be seen, heard and treasured both at home and abroad. The School is immensely proud of what our staff and students have achieved in 2021.

As AFTRS' CEO, I am proud to present this Annual Report and its outcomes. The

outstanding results we have delivered in FY 2021-22 demonstrate the deep commitment and pride our staff have in the School. I would like to extend sincere thanks to my Executive team for their input, leadership and teamwork throughout the year. I also would like to express my gratitude to AFTRS' Council, Academic Board and Finance, Audit and Risk Management Committee for their ongoing contribution, guidance and commitment to AFTRS.

A handwritten signature in black ink, appearing to read 'Nell Greenwood'.

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

3 About us

Introduction

The Australian Film, Television and Radio School (AFTRS) is the national screen and broadcast School and a critical part of the nation's screen and broadcast ecosystem.

The School was established by a bipartisan Act of Parliament in 1973 to provide education, training, and research to the screen arts and broadcast sector. This cultural intervention recognised the power of national storytelling and the need for Australians to access world-class content made by Australians for Australians. It also recognised the critical role of formal education and training in creating a thriving industry of highly skilled practitioners.

And while the industry AFTRS was created to serve has undergone significant change since 1973, this imperative holds. AFTRS must continue to graduate the best creative talent in Australia who can meet the sector's needs, from grips to production accountants, composers to radio producers, to ensure Australians have access to world-class Australian content.

The AFTRS 2021–22 Annual Report reflects the School's ongoing commitment to and its success in fulfilling this purpose.

Our Mission

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

Our Purpose

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

"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, 2021–22

Our Vision

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

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

Our Values

Excellence

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

Courage

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

Community

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

Creativity

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

Generosity

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

Our Strategic Direction

In February 2021, AFTRS publicly launched its new five-year strategy — *Creating the Future*¹. The new strategy responds to the opportunities and challenges of an increasingly dynamic and expanding operating landscape with a reframed focus on three principles: national reach, excellence and sustainability to support AFTRS' mission to deliver world-leading creative education across Australia. AFTRS continues to work hand-in-hand with our screen and broadcast industries to provide Australians with the highest level of screen and broadcast education, training, and research.

Moving into the second year of its strategy, the School is prepared to meet the new risks and prospects the operating environment poses. Drawing together AFTRS' mission and vision to provide all Australians access to our world-class learning and offer the highest level of screen and broadcast training, AFTRS remains adaptive, resilient and fit-for-purpose.

As expressed in the FY 2022–2023 Corporate Plan, the principles supporting each pillar of AFTRS strategy —national reach, excellence, and sustainability, inform the strategic areas of focus articulated in the School's corporate performance measures and activities and its Portfolio Budget Statement performance objectives.

National Reach

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

The pillar of national reach is supported by two strategic areas of focus —First Nations' Culture and Outreach & Inclusion.

Excellence

Working together with industry, AFTRS offers the highest level of screen and broadcast training. Our graduates are sought-after for their outstanding craft skills and artistry.

They are enterprising, highly creative, and professional. They understand the power of Australian story, underpinned by First Nations' culture, and enriched by the diversity of our country, to engage, entertain and connect audiences at home and around the world. The pillar of excellence is supported by three strategic areas of focus —Talent Development, Industry Skills Training, and Research & Innovation.

Sustainability

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

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

¹ <https://www.aftrs.edu.au/wp-content/uploads/2022/02/AFTRS-Corporate-Strategy.pdf>

4 Corporate Governance

Enabling Legislation

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)

1. to provide advanced education and training by way of the development of the knowledge and skills required in connexion with the production of programs;
2. to conduct and encourage research in connexion with the production of programs;
3. 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;
4. 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);

5. 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;
6. 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);
7. 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
8. 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

Under the AFTRS Act, the School is governed by a Council accountable to the Federal Parliament through the Minister for the Arts, The Hon Tony Burke MP and is administered through the Department of Infrastructure, Transport, Regional Development, Communications and the Arts

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

Composition

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

- Three members are appointed by the Governor-General, including the Council Chair.
- 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. The ex-officio, staff member or student member of the Council may not hold these positions.

Members appointed by the Governor-General (other than the ex-officio), and those appointed from convocation, hold office for a term of up to three years, with a maximum of two consecutive terms.

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

The elected staff member who is a Council member holds office for one year unless they leave the School where they cease to be a Council member.

The elected student member who is a Council member holds office for one year unless they cease to be a student of the School where they can no longer be a Council member.

The maximum appointment period for an elected member is two consecutive 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 the Executive Director of the School. The School's Director (AFTRS 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 with an induction and access to the Corporate Governance Handbook setting out their responsibilities and duties.

AFTRS Council convened six meetings during FY 2021–22, comprising five ordinary meetings and one extraordinary meeting:

- 20 July 2021 (ordinary meeting)
- 10 September 2021 (ordinary meeting)
- 3 December 2021 (ordinary meeting)
- 17 January 2022 (extraordinary meeting)
- 11 March 2022 (ordinary meeting)
- 13 May 2021 (ordinary meeting)

Details of Accountable Authority during the reporting period

Current Report Period (2021–22)

	Mr Russel Howcroft	Ms Carole Campbell	Ms Annabelle Herd
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 Laws, Bachelor of Arts (Asian Studies) The Australian National University
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 (resigned 30 June 2022)	ARIA, Chief Executive Officer
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	14 December 2017
– Date of cessation	30 June 2023	4 April 2024	13 December 2023
	Date of cessation for the second and final permitted term	Date of cessation for the second and final permitted term	Date of cessation for the second and final permitted term
Number of meetings of accountable authority attended	5	6	5
Number of meetings relevant to the term of member	6	6	6

	Ms Tanya Hosch	Mr Chris Oliver-Taylor	Ms Debra Richards
Qualifications of the Accountable Authority	-	Bachelor of Arts (Public Policy Analysis), University of Brighton	Master of Arts (Theatre, English) The University of New South Wales (UNSW) Graduate Diploma (Expressive & Performing Art; theatre, photography) UNSW Bachelor of Arts (Communications, drama, literature, Sociology, Television production) Charles Sturt University
Experience of the Accountable Authority	AFL, General Manager, Inclusion & Social Policy Foundation for Alcohol Research and Education (Fare), Board of Directors member Australian National University (ANU), Council member United Nations Association of Australia (UNAA), Goodwill Ambassador for the Rights of Indigenous Peoples NAB, Indigenous Advisory Group Member Circus Oz, Board of Directors Member	Netflix, Director Production, Australia & New Zealand from February 2022 Fremantle, Chief Executive Officer up to February 2022 Film Victoria, Board member	Netflix, Director, Production Policy, APAC
Position Title/Position Held/ Executive/Non-Executive	Non-Executive Convocation Member of Council	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	18 October 2018	1 July 2020	31 March 2022
– Date of cessation	17 October 2021	30 June 2023	30 March 2025
	Date of cessation for the second and final permitted term		
Number of meetings of accountable authority attended	3	6	1
Number of meetings relevant to the term of member	6	6	1

	Dr Nell Greenwood	Dr Marty Murphy	Ms Cleo Baldwin
Qualifications of the Accountable Authority	AFTRS Chief Executive Officer	AFTRS Staff Member	AFTRS Student Member
Experience of the Accountable Authority	AFTRS Chief Executive Officer	AFTRS BA Program Convenor	Enrolled third-year Bachelor of Arts Screen: Production
Position Title/Position Held Executive/Non-Executive	Executive Director Ex-Officio Member of Council	Staff-Elected Member	Student-Elected Member
Period as the accountable authority or member within the reporting period			
– Date of Commencement	5 March 2020	5 March 2021	19 April 2021
– Date of cessation	4 March 2025	4 March 2023	18 April 2023
		Date of cessation of the second and final permitted term, unless ceases to be a staff member	Date of cessation for the second and final permitted term, unless ceases to be a student
Number of meetings of accountable authority attended	6	5	6
Number of meetings relevant to the term of member	6	6	6

Finance, Audit and Risk Management Committee

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

The FARM Committee provides advice, assisting the Council in meeting their duties and obligations and supports the development of key practices and capacity within the School by performing 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 2021–22:

- 2 September 2021 (ordinary meeting)
- 25 November 2021 (ordinary meeting)
- 25 February 2022 (ordinary meeting)
- 24 June 2022 (ordinary meeting)

FARM Committee Duties and Responsibilities

In carrying out its functions, the FARM Committee may consider any matters relating to the school's financial affairs and risk management that the FARM Committee determines to be desirable.

The duties of the FARM Committee are:

Financial Reporting

- Examine the annual financial report before submission to the Council, focusing particularly on:
 - any changes in accounting policies and practices;
 - areas where significant judgement is required, such as provisions or contingent liabilities;
 - significant adjustments resulting from the audit;
 - compliance with accounting standards;
 - compliance with Government and legal requirements; and
 - reports prepared by management for release to the stakeholders.
- Provide a statement to the Council:
 - whether in the committees view the annual financial statements, comply with the PGPA Act, the PGPA Rules, the Accounting Standards and supporting guidance; and
 - in respect of the appropriateness of AFTRS' financial reporting as a whole, referencing, if required, any specific areas of concern or suggestions for improvement.
- Provide any other advice to the accountable authority about the accountable authority's obligations under the PGPA Act and other relevant legislation.

Performance reporting

- Satisfy itself that AFTRS has an appropriate performance reporting framework that is linked to AFTRS' objectives and outcomes.
- Provide a statement to the Council regarding the appropriateness of the Annual Performance Statements.

System of risk oversight

- Review the process established for identifying major risks to which AFTRS is exposed.
- Provide a statement to the Council: whether in the committee's view, AFTRS' system of risk oversight and management, as a whole, is appropriate and any specific areas of concern or suggestions for improvement.
- Review all significant transactions that do not form part of AFTRS' normal business.
- Review any current and pending litigation which has significant financial risk exposure for AFTRS.
- Consider significant cases of employee and student conflict of interest, misconduct or fraud.
- Evaluate AFTRS' exposure to fraud.
- Approve the internal audit program and ensure that the internal audit function is adequately resourced and has appropriate standing within the AFTRS.
- Promote coordination between management and internal and external auditors.
- Review any significant matters reported by the internal auditors and ascertain whether management's response is adequate.
- Ensure that the internal auditors are independent of the activities that they audit.
- Discuss with the external auditor before the audit commences the nature and scope of the audit.
- Discuss issues and/or reservations arising from the interim and final audits and any matters the auditor may wish to discuss.

- Consider the external auditor's management letter and management's response.
- Request and review special audits or investigations as may be necessary.
- Be consulted on the engagement or termination of the internal auditors.

System of internal control

- Verify that the internal control systems are adequate and functioning effectively.
- Discuss and review with management its philosophy concerning business ethics, corporate conduct, the AFTRS Code of Conduct and values.
- 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 the enhancement of operations.
- Consider compliance with any regulatory or statutory requirements.
- Meet annually with the internal and external auditors without AFTRS management or staff present.

FARM Committee Charter:

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

FARM Committe Composition

The FARM Committee consists of up to five independent members but no less than three members with appropriate qualifications, knowledge, skills, or experience to assist the Committee in performing its functions.

As Council members are considered independent of the entity, the FARM Committee composition may include Council members (excluding the Chair of the Council and the Chief Executive Officer as an ex-officio member of the Council). The FARM Committee may not include AFTRS employees.

Standing attendees at the FARM Committee, ordinary meetings include AFTRS staff members —the Chief Executive Officer (Director of AFTRS), Chief Financial Officer, Head of Finance, and Head of Governance; and external parties —representative/s from the internal audit provider KPMG, and the Australian National Audit Office (ANAO) and their service delivery partner.

The FARM Committee may extend an invitation to attend a committee meeting to various AFTRS Staff or external individuals to provide information on any matter being examined by the committee.

Details of the Finance, Audit and Risk Management Committee during the reporting period

Current Report Period (2021–22)

	Ms Carole Campbell	Mr David Sturgiss	Mr Don Cross
Membership type*	Council member of the FARM Committee	External member of the FARM Committee	External 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>During the period, Ms Campbell is also a Non-Executive Director of:</p> <ul style="list-style-type: none"> · GUD Holdings Limited (GUD) · Southern Cross Media Group Limited (SXL). · Humm Group Limited (HUM) (resigned 30 June 2022) 	<p>Bachelor of Commerce UNSW Australia</p> <p>Mr Sturgiss is a Non-Executive Director and Chartered Accountant working in non-executive roles in the Higher Education sector and has 30 years of experience of senior management experience in the Higher Education and Media sectors.</p> <p>Mr Sturgiss is a Fellow of the Institute of Chartered Accountants, an Australian Institute of Company Directors Associate Member, and a Certified Finance & Treasury, Professional.</p> <p>During the period, Mr Sturgiss is also a Non-Executive Director of:</p> <ul style="list-style-type: none"> · Australian Maths Trust · The Social Research Centre Pty Ltd · University of Canberra: Council Member and Finance Committee Chair and · member of the ANU Enterprise Pty Limited Audit Committee 	<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. 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>During the period, Mr Cross was also a Chair and Non-Executive Director of a number of Federal Government audit committees and their sub-committees.</p>

Cont'd	Ms Carole Campbell	Mr David Sturgiss	Mr Don Cross
Relevant Term/s	Fourth term: 5 April 2021 – 4 April 2023	First term: 12 October 2018 – 11 October 2021 Second term: 12 October 2021– 11 October 2024	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	\$17,895**	\$5,200	\$5,720***

Cont'd	Mr Chris Oliver-Taylor
Membership type	Council mem-ber of the FARM Commit-tee
Qualifications, knowledge, skills, or experience	<p>Bachelor of Arts (Public Policy Analysis) University of Brighton</p> <p>Mr Oliver-Taylor is a senior media executive with broad international experience. Mr Oliver-Taylor previously worked at the BBC in the UK and has held senior roles at ABC (Australia) and NBCUniversal as Managing Director of Matchbox Pictures and CEO Asia Pacific for Fremantle. Mr Oliver-Taylor is currently employed with Netflix as Director of Production, Australia and New Zealand.</p> <p>During the period, Mr Oliver-Taylor was also a Non-Executive Director of:</p> <ul style="list-style-type: none"> · Film Victoria · Screenworks
Relevant Term/s	<p>First term:</p> <p>14 February 2022 – 30 June 2023</p>
Number of meetings attended/total number of meetings applicable to members term	0/2
Total annual remuneration	\$3,200**

*All FARM Committee members are independent members.

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

***The figure is inclusive of GST.

Academic Board

The Academic Board is a subcommittee of the AFTRS Council.

Academic Board 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 CEO and/or to the Council as appropriate relating to academic and student support matters.
- Report on any issues referred by the Council or the CEO.
- Make recommendations to Council regarding the conferring of degrees, alternate exit awards or any other award.
- Oversee the work of any Academic Board sub-committees and ad-hoc working groups, where created.

The Chair of the Academic Board also has the duty to provide the AFTRS CEO with advice on educational quality assurance.

The Academic Board convened six meetings in 2021–22, comprising five ordinary meetings and one extraordinary meeting:

- 31 August 2021 (ordinary meeting)
- 11 November 2021 (ordinary meeting)
- 2 February 2022 (ordinary meeting)

- 28 April 2022 (ordinary meeting)
- 5 May 2022 (extraordinary meeting)
- 29 June 2022 (ordinary meeting)

Academic Board Composition

The Academic Board consists of up to eight members, but not less than four members, who may be present in person or electronically, one of whom is required to be an independent member. Members include:

- One independent member², being the Chair of the Academic Board. The Chair is to be a higher education specialist with professorial qualifications and experience or equivalent. Preferably, the Chair will be a member of the AFTRS Council if there is a Council member with the required higher education qualifications and experience. If the Chair is not a member of the Council, then a member of the Council may be asked to become a member of the Academic Board. The Chair of the Academic Board cannot be the Chair of the Council. The Academic Board may choose to elect a Deputy Chair. They must also be an independent member of the Academic Board.
- One or more AFTRS Council members, although this is not a requirement.
- Two or more additional external members³.
- The AFTRS CEO.
- Head of Governance, who fulfils the Registrar function.
- The elected member of the teaching staff.
- The elected student member of the AFTRS Council.

² Independent Member means, that for the purposes of the PGPA Rule, not employees of AFTRS. The Chair of the Academic Board must be independent to AFTRS management, staff and students.

³ External member is a independent member of the Academic Board who is not a member of the AFTRS Council, who has been sourced for their expertise from outside of AFTRS.

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
Prof. Mark Rose	Independent member of Academic Board, Academic Board Chair	Dip. T, BA, M. Ed. Admin, PhD RMIT RMIT, College of Business, School of Management, Professor of Management	First term: 10 March 2019 – 9 March 2022 Second Term: 11 March 2022 – 9 March 2025	6 / 6
Ms Rachael Weiss	Independent member of Academic Board	BA (Hons) University of Sydney University of Sydney, University Quality Manager	First term: 9 July 2018 – 8 July 2021 Second term: 9 July 2021 – 8 July 2024	5 / 6
Assoc. Prof. Christine Burton	Independent member of Academic Board	BA, M. Arts Admin, PhD UTS UTS, Associate Professor of Management Discipline Group and Associate Dean Education of Business School	First term: 8 December 2018 – 7 December 2021 Second term: 8 December 2021 – 7 December 2024	6 / 6
Assoc. Prof. Vaughan Rees	Independent Member of Academic Board	Dip. T, BFA, MA, PhD James Cook UNSW, Associate Professor of Art, and Design and Associate Dean International and Engagement in Faculty of Art and Design	8 December 2018 – 7 December 2021	6 / 6

Member name	Membership type	Qualifications, knowledge, skills, or experience	Relevant Term/s	Number of meetings attended/total number of meetings applicable to term
Other members of the Academic Board				
Dr Nell Greenwood	AFTRS Chief Executive Officer		-	6 / 6
Mr Scott Stair	AFTRS Registrar		Registrar added as a member of Academic Board March 2022	3 / 3
Mr Simeon Bryan	AFTRS staff-elected, teaching staff member of Academic Board	Senior Lecturer, Cinematography	Second and final permitted term: 21 February 2021 – 19 February 2022	3 / 3
	(Outgoing)			
Mr Robbie Miles	AFTRS staff-elected teaching staff member of the Academic Board	Senior Lecturer, Production	First term: 4 March 2022 – 3 March 2023	3 / 3
	(Incoming)			
Ms Cleo Baldwin	AFTRS student-elected member of Council	Enrolled third-year Bachelor of Arts Screen: Production	First term*: 19 April 2021 – 18 April 2022 Second and final permitted term: 19 April 2022 – 18 April 2023 (or until no longer AFTRS Student**)	6 / 6

*'term' as the student member of the Council and, by extension Academic Board.

**If the student member of the Council ceases to be a student of the School, they cease to be a Council member under the Australian Film, Television and Radio School Act 1973 s 10(4), also ending their membership on the Academic Board

Executive Team

The Chief Executive Officer (the Director of the School, appointed by the Governor-General (on the recommendation of the Council) 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 2022, the Executive team were:

- Director of Teaching & Learning
Mr David Balfour
- Chief Financial Officer
Ms Joanne Herron
- Chief Technology Officer
Troy Kelly
- Director of Partnerships & Development
Mr Con Apostolopoulos
- Director of First Nations & Outreach
Dr Romaine Moreton
- Director of People & Culture
Ms Sharon Zeeman

Organisation Chart

AFTRS COUNCIL

CHIEF EXECUTIVE OFFICER

CEO Office

- Strategy
- Governance(Academic and Corporate)
- Secretariat
- Research

People & Culture

- Human Resources
- Student Centre
- Library
- Reception & Information Services

First Nations & Outreach

- First Nations Community Engagement
- Outreach

Finance

- Financial Services

Teaching & Learning

- Curriculum
- Program Resourcing
- Program Teaching Teams
- Production

Production, Technology & Infrastructure

- Production Operations
- Technology
- Building & Facilities

Partnerships & Development

- Business Development
- Student Recruitment & Admissions
- Marketing & Communications

5 Annual Performance Statement: AFTRS

Statement of Preparation



Statement of Preparation

AFTRS Council, as the accountable authority of the Australian Film, Television and Radio School (AFTRS), presents the 2021–22 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.

A handwritten signature in black ink, which appears to read 'R Howcroft', is shown above the printed name.

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

Introductory Statement

The Annual Performance Statement meets the requirements of paragraph 39 (1) (a) of the PGPA Act for the 2021–22 financial year and accurately represents AFTRS performance in accordance with subsection 39 (2) of the PGPA Act.

Entity Purpose

Working hand-in-hand with its screen and broadcast industries, AFTRS is a global centre of excellence that provides Australians with the highest level of screen and broadcast education, training and research so that Australian stories and culture thrive at home and around the world.

The AFTRS Act recognises the power of national storytelling and the need for Australians to have access to world-class content made by Australians for Australians. It also recognises the critical role of formal education and training in creating thriving screen and broadcast industries of highly skilled practitioners.

AFTRS provides 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 delivers activities and programs within the community and for First Nations peoples and partners with cultural and commercial institutions in shared initiatives, making a unique contribution through its creative expertise and educational capacity.

AFTRS collaborates with industry to deliver relevant education, training opportunities and research. It 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 and new knowledge about best practices in the screen and broadcast industries.

Portfolio Budget Statement (PBS) 2021–22

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, training programs and events.

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, screen and broadcast industry members, cultural and industry partners, and Aboriginal and Torres Strait Islander peoples.

Results Against Our 2021–22 Corporate Plan, Including Results Against 2021–22 PBS Performance Criteria

PILLAR 1. NATIONAL REACH

Criterion Source: 2021–2022 Corporate Plan,
Strategic Focus: 1.1 First Nations Culture

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

(1.1) .1 **Desired Result**

Embedding First Nations values within AFTRS through the inclusion of First Nations' voices, values, knowledges, and pedagogies to build the capacity and capability of our staff, students, graduates, and industry to co-create an environment that is culturally, spiritually, socially, intellectually, and emotionally safe.

(1.1) Key activity		Activity Analysis	
(1.1).1			
	Grow First Nations Community Stakeholders & Projects	Directed by the objectives and priorities in the First Nations Strategic Plan, including working toward a set of protocols for engaging with First Nations' people, the School, led by the First Nations & Outreach division, has focused this year on partnering with First Nations communities and media organisations in achieving aligned aims.	
	Corporate Plan 2021–22 Performance Criterion Targets	Result Against Performance Criteria	Analysis
	2 MOUs in place with First Nations Community Controlled organisations per year	Target met 9 MOUs in place with First Nations Community Controlled organisations per year.	In line with the First Nations' Strategy, the positive result is the product of an increased focus on part-nering with First Nations communities and Media Organisations.

Cont'd	Support 2 First Nations media and education conferences per year	Target met	<p>2 First Nations media and education conferences were supported in various capacities.</p> <ul style="list-style-type: none"> • Director of First Nations & Outreach, Dr Romaine Morton, delivered two Keynote addresses <ul style="list-style-type: none"> - CILECT Congress - Screen Forever Conference • Director of First Nations First Nation's Community Engagement Manager was a Screen Forever Conference panel participant. 	Participation, connection and contribution to First Nations media and education conferences intersect several objects from the First Nations Strategic Plan. Participation boosts community engagement and increases AFTRS relevance and brand visibility within the First Nations media and education segment. It promotes valuable knowledge sharing, identifies and supports developing opportunities for entry into the Australian media industry, and builds community capacity and self-representation in local, national and global media.
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Portfolio Budget Statement KPI for First Nations Culture

Empower all Australians to tell their stories, wherever they come from and whoever they are.

CP 2021–22 Target, also PBS 2021–22 Performance Criterion Target	Result Against Performance Criteria		Analysis
2 First Nations-led partnerships	Target met	9 First Nations-led partnerships are in place.	This year's result has exceeded the target and re-flects an increased focus on partnering with First Nations communities and media organisations.

Criterion Source 2021–2022 Corporate Plan, Strategic Focus: 1.2 Outreach & Inclusion

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

(1.2) .1 **Desired Result**

Ensure AFTRS reflects Australian society by supporting diversity across its activities.

(1.2)	Key activity	Activity Analysis
(.1).1	Deliver courses across the country	<p>AFTRS delivered a wide range of learning activities across the country – from short courses, partnered training, community workshops, specialised initiatives like Talent Camp, and four Award Courses pro-grams. These were delivered at the AFTRS Sydney campus, online, and across the country in the community, and with partner organisations such as South Australian Film Corporation (SAFC) and Screen Queensland.</p> <p>The vast majority of planned learning activities were realised even with sustained periods of disruption caused by COVID-19 during FY 2021–22. However, that disruption did impact AFTRS' ability to achieve the '<i>3,000 participants industry training per year</i>' target, with many planned activities delayed or cancelled due to ongoing COVID-19 lockdowns and other COVID-19 influences.</p> <p>Significant work was undertaken to ensure the School could deliver on the existing courses for students and minimise disruption to learning. For the Award Course program, in particular, substantial work was undertaken to enable students to continue achieving hands-on production-focused learning within a COVIDSafe framework.</p> <p>During FY 2021–22, AFTRS hosted two Digital Futures Summits, nimbly responding to a changing environment and smoothly transitioning to an online delivery model. This broadened the opportunity for interstate participants, attracting 685 registrants outside of NSW across the two events — <i>Virtual Production</i> summit held in October 2021; and <i>The Business of Australia's Digital Future</i> in February 2022.</p>

Corporate Plan 2021–22 Performance Criterion Targets	Result Against Performance Criteria		Analysis
50% of course enrolments outside of NSW	Target met	66.82% of course enrolments were from outside of NSW.	<p>Percentage comprising:</p> <ul style="list-style-type: none"> • 23 % of <i>Award Course</i> enrolments were from outside NSW as of Semester 1, 2022 census date. <ul style="list-style-type: none"> - Enrolment observation: This is an increase of 15% of enrolled students at the Semester 1 census date, 2021. • 46.08% of <i>Short Course</i> and <i>Industry Certificate (SCAIC)</i> enrolments were from outside NSW. <ul style="list-style-type: none"> - Enrolment observation: The 494 SCAIC students enrolled were from all six states, ACT and NT. After NSW, the next largest group was from Victoria. This also includes international enrolments of 20 students from 12 different countries. • 100% of Industry Partnership Course participants were from outside NSW. <ul style="list-style-type: none"> - Enrolment observation: The 142 Industry Partnership students were from SA, QLD, VIC and NT. - 84% of First Nations enrolments into First Nations workshops were outside of NSW <p>81% of Outreach Workshops were outside of NSW.</p> <ul style="list-style-type: none"> - This higher-than-expected result is due to AFTRS' involvement in the PNGAus Schools Partnership program.

Portfolio Budget Statement KPI for Outreach and Inclusion

Ensure AFTRS reflects Australian society by supporting diversity across its activities.

CP 2021-22 Targets, also PBS 2021-22 Performance Criterion Targets	Result Against Performance Criteria	Analysis
3,000 participants in industry training per year	Target not met 2,554 participants in industry training in the year.	<p>Participant numbers comprising:</p> <ul style="list-style-type: none"> 406 students were enrolled in <i>Award Courses</i> during the period across the following programs: <ul style="list-style-type: none"> Bachelor of Arts Screen: Production Graduate Diploma in Radio and Podcasting Graduate Diploma in Radio Masters of Arts Screen Masters of Arts Screen: Business 1,047 students were enrolled in 70 different <i>Short Course</i> offerings during the period. These course offerings were delivered onsite and online. 25 students enrolled in two different <i>Industry Certificate</i> course offerings, delivered online. 142 students participated in 13 different <i>Industry Partnership</i> course offerings. These courses were delivered onsite, offsite, and online. 858 participants across 14 <i>Outreach Industry Partnership</i> workshops, including 72 Participants in <i>Talent Camp</i>. 76 participants across nine <i>First Nations Outreach</i> workshops. 5 First Nations participants were subsidised to attend short courses (this figure has been captured in the <i>Short Course</i> student numbers above).

Cont'd	CP 2021–22 Targets, also PBS 2021–22 Performance Criterion Targets	Result Against Performance Criteria		Analysis
		Target	Performance Criteria	
	1 partnered industry event per State and Territory outside NSW per year	Target not met	Partnered Industry events were held in 2 states other than NSW.	<p>The result for FY 2021–22 was principally due to limitations caused by the COVID-19 pandemic.</p> <p>Partnered industry events outside of NSW comprised two partnered industry events in Victoria, and AFTRS staff participated in one Industry event in Queensland.</p> <ul style="list-style-type: none"> • AFTRS partnered with VicScreen to present the "Make It" conference in Melbourne, attended by 161 early career practitioners and 101 senior industry speakers/coaches and mentors. • One edition of the "Meet The Creators" event series was held in person at ACMI in Melbourne; the other ten events in the series were delivered 100% online to a national audience due to COVID-19 lockdowns in Victoria and NSW preventing in-person events during 2021. • AFTRS staff participated in 2 panels at the Screen Forever conference in the Gold Coast, Queensland. <p>In addition:</p> <ul style="list-style-type: none"> • AFTRS delivered online partnered training/seminars to a national audience via: <ul style="list-style-type: none"> - <i>Screen Business Essentials</i> courses (in partnership with SPA) to 182 students Australia-wide. While some of the courses were to be delivered in person interstate, border closures caused by the COVID-19 response and various lockdowns prevented this. - <i>New Perspectives Pitch Lab</i> (in partnership with Screen NSW, AIDC and Doc Society) with ten participants (6 from outside NSW). - Two AFTRS <i>Digital Futures Summits</i> originally planned to have a 'live site' viewing for the events in interstate capital cities; however, this was also impacted by the COVID-19 lockdowns. The event drew 908 participants from around the country in the online format.

(1.2)(.1).2	Key activity	Activity Analysis		
	Partner with community organisations and high schools to build bridges from under-represented communities into AFTRS	Particular attention has been given this year to conduit activities by increasing engagement through workshops within the community.		
	Corporate Plan 2021–22 Performance Criterion Targets	Result Against Performance Criteria		Analysis
	8 CALD community-led projects across Australia	Target met	14 CALD community-led projects were undertaken across Australia.	As a priority attention area, the School has exceeded the target this year through a focussed increased number of CALD workshops delivered.

(1.2).2		Desired Result							
All Australians can access our world-class learning.									
(1.2).(2).1		Key activity		Activity Analysis					
		Create a flexible model of delivery that capitalises on AFTRS' strength in delivering hands-on practical learning		AFTRS has begun the multi-phase work of creating more flexible models of delivery by reviewing its current course structure, curriculum content, delivery platforms, and the policies, procedures and guidelines that underpin the learning and teaching activities. In this period, AFTRS has expanded online access to short courses by increasing the number, type, and frequency of offerings. The School has also partnered with FutureLearn, for course delivery.					
		Corporate Plan 2021–22 Performance Criterion Targets		Result Against Performance Criteria		Analysis			
		Develop a flexible delivery framework		Target met		The Flexible Delivery Framework has been drafted as part of the Learning & Teaching Strategic Plan.		AFTRS has developed the Micro-crediting Framework and Recognition of Prior Learning policies and procedures that will inform future program development. The flexible model approach will be articulated in AFTRS' Learning & Teaching Strategic Plan.	
		2 interstate delivery partnerships per year across industry training and award courses		Target met		2 interstate training partnerships were conducted across industry training and award courses.		Training partnerships comprised: • South Australian Film Corporation (SAFC) partnership - Four courses were delivered online to 43 SA-based participants. • Screen Queensland partnership - Three Short Course offerings were delivered in Brisbane and Cairns, one Industry Certificate was delivered in Brisbane and online, and one short course was delivered 100% online; to a total of 90 Qld-based participants.	

Cont'd

Award 30 scholarships to students across Australia per calendar year	Target met	36 scholarships to students across Australia within the calendar year.	<p>During the period, AFTRS continued improving its new approach to the scholarship application process, aligning it with the course application process.</p> <p>Scholarships are awarded for the specific scholarship/prize duration and are awarded based on merit and/or equity.</p> <p>One new externally funded scholarship was introduced and awarded in this period.</p> <p>The School continues to maintain its donor relationships, ensuring another year of Scholarships with existing partners, including ABC; CRA; and Onbass/Giant Steps.</p> <p>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.</p>
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PILLAR 2. EXCELLENCE

Criterion Source: Corporate Plan 2021–22, Strategic Focus: 2.1 Talent Development

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

(2.1).1 Desired Result		Educate and train new talent to help grow and support the industry.	
(2.1)(.1).1 Key activity		Activity Analysis	
Deliver accredited courses		<p>AFTRS delivered a wide range of learning activities across its accredited award course programs and achieved key measures despite the ongoing impact of the COVID-19 pandemic on Higher Education across Australia.</p> <p>AFTRS did not cancel any units of study despite two very long periods of lockdown imposed from COVID-19 outbreaks. The delivery of the accredited award courses continued through the period with adjustments to timetables.</p> <p>Significant work was undertaken to ensure the School was able to deliver on existing courses for students and to minimise disruption to learning.</p> <p>Further provisions enabled students to continue achieving hands-on production-focused learning in a COVIDSafe framework.</p> <p>AFTRS achieved these measures' aims in the context of sustained periods of disruption caused by COVID-19 across the 2021–2022 period.</p>	
Portfolio Budget Statement KPI for 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.	
CP 2021–22 Targets, also PBS 2021–22 Performance Criterion Targets		Result Against Performance Criteria	Analysis
300 award course enrolments per calendar year	Target met	406 award course enrolments with-in the calendar year.	<p>AFTRS continued to have strong enrolments during the period, despite the COVID-19 impact. This resulted from AFTRS' nimble adjustment of learning activities and timetables.</p> <p>Award course graduates comprised:</p> <ul style="list-style-type: none"> 138 Award Course; and 16 Alternative Exit degrees
100 award course graduates per calendar year	Target met	154 award course graduates within the calendar year.	<p>Despite the challenges presented by COVID-19, AFTRS also sustained strong completion rates during the period. This was also a result of AFTRS' responsiveness and adjustment of learning activities and timetables.</p> <p>Graduation students' hands-on production work was prioritised and delivered to be COVIDSafe.</p>

(2.1).2Desired Result					
Empower the learning of screen and broadcast storytellers and practitioners through an inclusive, experiential					
(2.1)(.2).1	Key activity	Activity Analysis			
	Build and implement a Teaching and Learning plan enshrining AFTRS unique approach to creative pedagogy	<p>Aligned to a pedagogy that fosters what AFTRS graduates are known for a unique combination of high-level craft skill and artistry—the ongoing development of the now-named Learning & Teaching Strategic Plan is informed by the outputs from the comprehensive review of learning and teaching activities.</p> <p>The review ensures the Learning & Teaching Strategic Plan delivers AFTRS students a future-orientated, inclusive, and industry-aligned learning environment that is student-centred, experiential, and transformative across all program levels.</p> <p>The overall Learning & Teaching Strategic Plan has deep connections and interdependencies with the First Nations Strategic Plan, the Creativity & Well-being Strategic Plan, and the Building & Technology Strategic Plan.</p>			
	Corporate Plan 2021–22 Performance Criterion Targets	Result Against Performance Criteria	Analysis		
	Annual review of Teaching & Learning plan against creativity and inclusion criteria, including discipline reviews	<table><tr><td>Target met</td><td>The review has been undertaken, and a Learning & Teaching Strategic Plan has been drafted.</td></tr></table>	Target met	The review has been undertaken, and a Learning & Teaching Strategic Plan has been drafted.	<p>A review of learning and teaching activities was undertaken during the period through collaborative activities, including external and industry consultants.</p> <p>A delay in the completion of the review was experienced due to AFTRS' responding to the evolving impact of COVID-19 across the year and emerging delivery requirements.</p> <p>Despite these additional challenges, the Learning & Teaching Strategic Plan for delivery over the projected five years has been developed.</p>
Target met	The review has been undertaken, and a Learning & Teaching Strategic Plan has been drafted.				

(2.1)(2).2 Key activity		Activity Analysis		
	Review curriculum against First Nations Strategy	Supported by the First Nations Strategy Working Group, a First Nations systems audit of AF-TRS' curriculum was prioritised and programmed; this will inform the strategic plan and implementation of the broader curriculum review to identify process improvements needed for the design and delivery of AFTRS' curriculum, in line with the methodology of continuous improvement of curriculum and culture of inclusion.		
	Corporate Plan 2021–22 Performance Criterion Targets	Result Against Performance Criteria		Analysis
	Delivery of Systems Audit of Curriculum Terms of Reference, including audit methodology and timeline against First Nations Strategy (2021 objectives)	Target met	The terms of reference for the System Audit of Curriculum have been completed, comprising audit methodology and work plan schedule.	<p>The Terms of Reference identify the Systems Audit of Curriculum to use a soft systems methodology to undertake a holistic audit of the AFTRS curriculum.</p> <p>The systems analysis approach toward a curriculum audit aims to identify and address inherent systemic issues to ensure the success of the AFTRS First Nations Strategic Plans.</p> <p>The audit will be undertaken across FY2022–2023, involving a systems analysis in six key stages comprising preliminary investigation, requirements definition, recommended improvements, system re-development, system implementation, and a cycle of improvement.</p>

Criterion Source: Corporate Plan 2021–22, Strategic Focus: 2.2 Industry Skills Training

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

(2.2).1 Desired Result		
Ensure Australian screen and broadcast practitioners have the high levels of skills required to compete in an increasingly global marketplace.		
(2.2).(1).1	Key activity	Activity Analysis
	Deliver industry-aligned training	AFTRS continued to deliver strong outcomes from training programs by developing job-ready graduates across the Award Course and Short Course programs. An example of this is the short course in Production Accounting, which has led directly to enabling workforce capacity to meet an increase in demand for production accountants during the COVID-19 pandemic due to the rise in overseas funded production in the period. In partnering with Universal Studio Group, the School has developed and delivered industry and education-leading training in Virtual Production to help graduates contribute to and work in this area of emerging practice.

Portfolio Budget Statement KPI for Industry Skills Training

Ensure current Australian screen and broadcast practitioners have the highest levels of skills required to compete in the international marketplace.

CP 2021–22 Targets, also PBS 2021–22 Performance Criterion Targets	Result Against Performance Criteria		Analysis
	Target	78% of recent graduates are applying the skills they learned in their AFTRS course professionally.	
75% of recent graduates are applying the skills they learnt in their AFTRS course professionally	Target met		<p>AFTRS undertakes the Graduate Outcomes Survey annually, post-graduation.</p> <p>Recent graduates continued to report that they are finding employment utilising their skills learnt in their course. This result is an increase of 3% from the previous year.</p> <p>Most are using them in the screen and broadcast industry – despite ongoing COVID-19 impacts on the industry.</p> <p>The school undergoes extensive work readiness training with students and has placement opportunities built into the GD RADIO and MAS programs. Furthermore, the BASP program offers up to 14 Graduate placements with screen and broadcast partners – often leading to further employment.</p> <p>The survey used to determine this outcome is directly aligned with the QILT survey and ensures AFTRS can benchmark its outcomes nationally.</p>

Cont'd	Annual consultation with industry stakeholders, including Industry Advisory Panels and triennial skills survey	Target met	AFTRS undertook annual consultation with industry stakeholders, including four Industry Advisory Panels, and the commissioning of the Career Pathways survey.	<p>Advisory Panel meetings convened, comprised:</p> <ul style="list-style-type: none"> • Two Radio and Podcasting Advisory panel meetings • One VFX and Virtual Production panel meeting; and • One Business panel meeting <p>Advisory Panels were consulted on course content and subject matter for AFTRS Digital Futures Summits.</p> <p>The TV Production Advisory Panel was paused as there was no requirement for input in this financial year. The second planned VFX and Virtual Production panel meeting was delayed while waiting for a VFX course partnership agreement to be finalised.</p> <p>AFTRS prioritised and commissioned a broader Career Pathways survey in August 2021 in place of the traditional Skills Survey. The Career Pathways survey included a skills component. The survey received an excellent response rate of 567 respondents.</p>
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(2.2)(.1).2	Key activity	Activity Analysis
	Partner with screen & broadcast stakeholders to provide targeted training	<p>AFTRS continued to deliver strong outcomes from training programs by developing job-ready graduates across the Award Course and Short Course programs. An example is the School's short course in Production Accounting, which has led directly to enabling workforce capacity to meet an increase in demand for production accounts during COVID when an increase in overseas funded production during the period. In partnering with Universal Studio Group, the School has developed and delivered industry and education-leading training in Virtual Production to help graduates contribute to and work in this area of emerging practice.</p>
		<p>Portfolio Budget Statement KPI for Industry Skills Training</p> <p>Ensure current Australian screen and broadcast practitioners have the highest levels of skills required to compete in the international marketplace.</p>

Cont'd	CP 2021–22 Target, also PBS 2021–22 Performance Criterion Target	Result Against Performance Criteria		Analysis
	10 industry training partnerships	Target met	10 industry training partnerships were in place. Delivery included: <ul style="list-style-type: none">• Over 20 separate course offerings with partners under Industry Part-nerships and Short Courses	<p>Partnerships and course offerings comprised:</p> <ul style="list-style-type: none">• Screen Queensland: Five courses delivered in Brisbane, Cairns, and online.• Southern Cross Austereo (SCA): AFTRS' Radio and Podcasting team developed an interactive online-learning course for new SCA staff on advertising in media with a focus on Audio, TV and Digital.• Radio Upper Murray: AFTRS developed and delivered a tailored version of the Radio Fundamentals short course for this community radio station.• South Australia Film Corporation: Series of partnered training courses.• VicScreen: <i>Make It</i> —a weekend career education conference held in Melbourne.• Screen Producers Association (SPA): SPA Screen Essentials —five online courses delivered as part of an annual screen essentials training partnership program.• Multi partner initiative between Screen NSW, Doc Society, and Australian International Documentary Conference (AIDC): <i>New Perspectives Lab</i> training applicants to pitch projects.• AIDC: Development of Leading Lights workshop for documentary makers delivered as part of the conference events.• ILM: AFTRS provided professional development classes over 10 weeks to over 60 ILM Sydney Staff.• Matchbox / Universal Studio Group (USG): Development of a comprehensive system of curricula designed to set up a new ecosystem of skills in Virtual Production in Australia over 2-years. <p>AFTRS made the strategic decision to focus its limited resources on training in specific areas that were experiencing critical skills shortages in response to the rapid growth of the Australian screen industry through this period —including visual effects and virtual production.</p> <p>AFTRS' response to ongoing COVID-19 lockdowns and other COVID-19 influences during the period required many intended activities to be delayed or cancelled, impacting many industry training partnerships. As reported, this also affected the School's ability to meet the “3,000 participants in industry training per year” target.</p>

Criterion Source: Corporate Plan 2021–22,
Strategic Focus: 2.3 Research & Innovation

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

(2.3).1 Desired Result		
Drive innovation in the screen and broadcast industry and practice-based education through research.		
(2.3).(1).1	Key activity	Activity Analysis
	Develop a faculty-driven research project that bridges industry knowledge and academic expertise	<p>AFTRS research program has continued to develop to generate new knowledge that meets the industry's evolving needs in terms of content and means of dissemination. AFTRS research is applied, and the School favours non-traditional outputs that support ease of access and dissemination for maximum reach and impact.</p> <p>AFTRS' focus in the last year was on responding to the needs of the screen arts and broadcast industries through a period of change and disruption, including COVID-19 and the growth of the screen and broadcast industries.</p> <p>The AFTRS Digital Futures Summit established a forum for bringing together leading voices in industry, government, and education —including AFTRS faculty — to acquire, share and generate new knowledge.</p>

Cont'd Portfolio Budget Statement KPI for Research and Innovation

Drive innovation in the screen and broadcast industry and practice-based education through research to ensure relevance and growth.

CP 2021–22 Target, also PBS 2021–22 Performance Criterion Target	Result Against Performance Criteria		Analysis
2 disseminated industry research projects per year	Target met	2 industry research projects were dis-seminated during the year.	<p>Across FY 2021–2022, AFTRS launched two industry research projects through the Digital Futures Summit series.</p> <p>The AFTRS <i>Digital Futures Summit</i> series brought together Australian and international screen and broadcast industry leaders with educators and government in discussions on collaborating, adapting, and capitalising on technological changes.</p> <p>The series explored how technology has — and will continue to — shape the industry's future for work, education, training, and creative opportunities.</p> <p>Industry research projects comprised:</p> <ul style="list-style-type: none"> • <i>Virtual Production</i>: October 2021 <ul style="list-style-type: none"> - Sessions were led by AFTRS Heads of Discipline to generate new understandings of virtual production in Australia, including defining LED screen virtual production, local virtual production case studies, asset creation and virtual locations, and the future of virtual production. • <i>The Business of Australia's Digital Future</i>: February 2022 <ul style="list-style-type: none"> - Opening with a keynote session with world-leading metaverse innovator Matthew Ball, the sessions encompassed: The Metaverse and what it means for the Australian Screen Industry, the model business and which businesses will thrive in the digital future, the future of work and Australia's talent pipeline, and the influence of start-ups, investors and game changers.
Corporate Plan 2021–22 Performance Criterion Targets	Result Against Performance Criteria		Analysis
1 First Nations-led research partnership per year	Target met	1 First Nations-led research partnership was undertaken in the year.	With the support of funding from the Australian Research Council (ARC) ¹ under the ARC Discovery Indigenous Scheme, AFTRS, in collaboration with Flinders University, University of Melbourne and Australian National University, led by seven Indigenous scholars and practitioners, aim to transform humanities disciplines at Australian universities, through a National Indigenous Creative Arts Framework.

¹ <https://www.arc.gov.au/funding-research/funding-outcome/selection-outcome-reports/selection-report-discovery-indigenous-2022>

(2.3)(.2).1 **Desired Result**

Provide industry with new knowledge to keep the nation at the forefront of global innovation.

(2.1)(.2).1	Key activity	Activity Analysis		
	Partner on values-driven, future-focused industry research projects	Through its industry research activities this year, AFTRS has strived to achieve practicable outcomes for the screen arts and broadcast industries, to enrich and be enriched by the AFTRS teaching program, to be connected with, and informed by the screen arts and broadcast industries, personnel, and practices; and to report research outcomes directly to screen arts and broadcast industries, practitioners and organisations, as well as the tertiary sector and government.		
	Corporate Plan 2021–22 Performance Criterion Targets	Result Against Performance Criteria		Analysis
	2 industry-partnered research projects per year	Target met	2 industry research projects were undertaken during the year.	Across FY 2021–2022, AFTRS launched two industry research projects through the <i>Digital Futures Summit</i> series. For detail on industry research projects undertaken, refer to the analysis for CP 2021–22 Performance criterion target' 2 disseminated industry research projects per year'.

PILLAR 3. SUSTAINABILITY

Criterion Source: Corporate Plan 2021–22, Strategic Focus: 3.1 Effective Organisation

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

(3.1).1 **Desired Result**

Ensure an adaptive, efficient, and sustainable business that supports AFTRS as a global centre of excellence for screen & broadcast education, training, and research.

(3.1)(.1).1	Key activity	Activity Analysis
	Support good practice through the School's diversity initiatives and inclusion network groups	<p>Framed by the fundamental principles of inclusion, belonging and anti-racism, and led by the First Nations & Outreach division and the People & Culture division, there has been a change in approach within the School when engaging with First Nations people, culturally and linguistically diverse (CALD) groups, people of colour (POC), and people with disabilities to promote and ensure inclusion, visibility, and disciplinary and interdisciplinary skills.</p> <p>To support belonging within AFTRS, the School is reviewing how it uses and develops the language of inclusion, soft skills, hard skills, and its physical environment.</p> <p>Initiatives have been guided by the principles in AFTRS Diversity and Inclusion Policy "<i>having respect for, and the valuing of, diversity; and the provision of access, opportunities and resources to individuals and groups identifying as diverse. Inclusion is demonstrated when a diversity of individuals can contribute their attitudes, perspectives, and talent to improve an organisation or workplace</i>".</p> <p>Through the work of the AFTRS Inclusion & Belonging Strategic Plan, AFTRS continues to focus on equitable, inclusive leadership and teaching anti-racism through workshop programs — where staff and students can understand the School's commitment to inclusion and belonging, furthering the importance of anti-discrimination and anti-racism in creating a culturally safe environment that is culturally inclusive, linguistically diverse, supporting and embracing neurodiversity, people with disabilities, gender diverse and non-binary peoples.</p> <p>To effect the systemic change within the School, in Industry and within Community, the School has continued to build, promote and support the staff and student network groups to foster belonging and ensure a support network in the AFTRS community, as well as a safe space for strategic information and ideas sharing to empower relevant groups both within AFTRS and industry-wide.</p>

Cont'd	Corporate Plan 2021–22 Performance Criterion Targets	Result Against Performance Criteria		Analysis
	AFTRS staff is representative of the community (reflective of ABS census):			
	• 51% Female representation and at a leadership level	Target not met	AFTRS has 47% of Female representation at a leadership level.	<p>The percentage of leadership positions held by women or those identifying as non-binary has decreased by 1% this reporting period (reporting as at 30 June 2022).</p> <ul style="list-style-type: none"> • The number of women or non-binary identifying individuals occupying Senior Lecturer roles saw improvement, increasing from 46% to 50% (reporting as at 30 June 2022) <p>The School continued efforts to improve this area by actively seeking women or non-binary identifying individuals for available leadership roles and ensuring all recruitment panels have gender balance.</p>
	• 9% People living with disability	Target not met	3% of AFTRS staff have identified as living with a disability.	<ul style="list-style-type: none"> • This is the first year the 'People living with disability' target of 9% has been in place, increasing from 4% in FY 2020–21. Regrettably, the School saw a decrease of 1% from the prior year's results. • While the School did not meet the target, the School continued efforts to provide more clear reasonable adjustments available via the online recruitment system, deliver unconscious bias sessions to all recruitment panels and decision-makers, and actively maintain ongoing relationships with specialist recruitment agencies and the Australian Network on Disability.
	• 3% First Nations	Target met	4% of AFTRS staff have identified as First Na-tions.	Throughout FY 2021–22, AFTRS sustained the changes to im-prove this area by advertising every role with the Koori Mail, actively maintaining relationships with Indigenous recruitment agencies, and delivering unconscious bias sessions to all recruit-ment panels and decision-makers.
	3 key network group projects delivered per year to build capability and inclusion at AFTRS	Target met	3 key network group activities were delivered during the period.	<p>Despite the challenges arising from delays returning to the School building, the network groups, with assistance from the School in some cases, met the objectives for the period. This comprised:</p> <ul style="list-style-type: none"> • International women's day event • IDAHOBIT film screening • Pre-orientation day for new students with disabilities.

(3.1)(.1).2 Key activity		Activity Analysis		
	Develop and implement a staged Environmental Plan	<p>Due to the complexity of the intended scope, the approach to developing the Environmental Plan was amended during the period to engage an external skill set. This required a strategic delay in the development and implementation of the plan. AFTRS has engaged a consultant to commence work in the next financial year.</p> <p>Subsequent to the planned delay, the School continued to work with the existing environmental practices and methodology and prepare data and usage information for the environmental consultant briefing.</p>		
	Corporate Plan 2021–22 Performance Criterion Targets	Result Against Performance Criteria		Analysis
	Annual review of environmental action plan and practices in line with industry best practice	Target partially met	The School reviewed its existing environmental actions and practices.	<p>Due to the deferral in the Environmental Plan development to benefit from consultant expertise regarding industry best practices, the School reviewed its existing environmental actions and practices for the coming period.</p> <p>The review aligned practices with ESD principles, including established initiatives affecting managing contracts, energy efficiency, waste and water.</p>
(3.1)(.1).3 Key activity		Activity Analysis		
	Ensure the organisation is financially sustainable and scalable	<p>During FY 2021–22, AFTRS experienced a drop in expected 'own source' revenue due to COVID-19-related course cancellations and student deferrals. While an operating loss resulted, the size of the loss was contained by AFTRS' ability to scale down operations and adapt to conditions, reducing expenditure whilst maintaining teaching standards.</p> <p>In FY 2022–23, AFTRS plans to increase revenue through new market-led course offerings. Simultaneously, through continued cost review and management, ensuring efficient use of resources and facilitating the direction of expenditure to areas of revenue growth while investing in course content and delivery alongside other corporate performance measures.</p>		
	Corporate Plan 2021–22 Performance Criterion Targets	Result Against Performance Criteria		Analysis
	Increase own sourced funding to 26%	Target met	Own source funding at 28%.	<p>28% of AFTRS funding is made up of own-source revenue. Comprising sources, such as:</p> <ul style="list-style-type: none"> • Award Course revenue, • Short Course revenue, • Other course revenue, • Interest; and • Grants.

(3.1)(1).4 Key activity		Activity Analysis		
	Infrastructure Audit	To ensure AFTRS' infrastructure is running optimally to support the School's evolving needs against the new Corporate Strategy —Creating the Future, the School has embarked on the multifaceted process of an Infrastructure Audit. During the reporting period, it has completed the Building & Technology Plan review, positioning its priorities in alignment with the ambitions of the new strategy.		
	Corporate Plan 2021–22 Performance Criterion Targets	Result Against Performance Criteria		Analysis
	Annual review of Building & Technology Plan against the priorities of the Corporate Strategy	Target met	A review of the Building & Technology Strategic Plan has been undertaken against the priorities of the Corporate Strategy, has been conducted.	<p>The Building & Technology Strategic Plan draft is scheduled to be presented to the Executive Team in early FY 2022–23 for endorsement and CEO approval. With consideration to the plan's objectives, CapEx was reviewed and developed to support and align with the Corporate Strategy priorities.</p> <p>Further to the plan, the heads of departments from the Production, Technology & Infrastructure Division are working on completing the Divisional Business Plan —mapping activity and resources against the building technology and production five-year strategy and Consolidated Business Risk Register, the FY 2022–23 Corporate Plan and the Learning & Teaching Strategic Plan.</p> <p>This next level of detailed work ensures the activity across the school is focused, adequately resourced and impactful.</p>

Analysis of Performance Against Purpose

This is the first year of reporting against the qualitative and quantitative performance targets set in the 2021–22 PBS and Corporate Plan, reflecting the new Corporate Strategy's ambitions —*Creating the Future*. The objectives and targets were mainly completed, in some cases exceeding the targets. Of the 27 criteria targets connected with key associated activities determined for the period, 22 of the targets were achieved, reaching 81.4% completion. Four targets were not met, with another only partially met by the School due to the determination for a strategic delay.

Of the four targets that were not met, there was an incremental decline in staff diversity composition targets, with a decrease of 1% in leadership positions held by women or those identifying as non-binary; however, pleasingly, there was an increase of 4% in women or non-binary identifying individuals in senior lecturer positions, improving from 46% in 2020–21 to 50% in this reporting period. The one other disappointing diversity result was in the disclosures of people living with a disability. Although achieving the target last year of 4%, the School increased its target this year to 9%, yet experienced a decrease of 1% from the prior period.

The School achieved its increased staff composition target for the year of 4% of staff identifying as First Nations. AFTRS continued its efforts to improve results during the year through its diversity recruitment initiatives, such as more accessible reasonable adjustments, unconscious-bias training, the gender balance of recruitment panels, and ongoing relationships with specialist recruitment agencies —a focus that will be carried into FY 2022–23.

Due to the ongoing impacts of COVID-19, AFTRS did not meet its target for participants in industry training for the period, achieving 2,554 participants, or its target for industry-partnered events held in each state and territory. While many of the planned activities were able to be delivered, some experienced unavoidable

delays or cancellations due to lockdowns and specialist staff absenteeism. The School also made some strategic decisions in responding to industry needs, redistributing limited resources to achieve more impactful, future focussed activities with multiple outputs, such as setting up the LED volume stage and the knowledge-returns gained from the AFTRS Digital Futures Summits. It is noted that participants in the AFTRS Digital Summits were from around the country, and this participation has not been counted towards participants in industry training figures or interstate partnered events.

AFTRS made other strategic decisions that partially impacted the development of the Environmental Action Plan, preferring to engage an external skill set in aligning it to industry best practices. This has been rescheduled for FY 2022–23.

The School's strategic direction is established in delivering on three objectives: national reach, excellence, and sustainability. The School has demonstrated over the period that it is committed to providing high-quality education, closely aligned to and informed by industry, providing Australians access to the School's world-class screen and broadcast education. It has exhibited its dedication to applied research, the exploration of ideas, discussion, and dissemination. This included providing high-level, partnered training across Australia, growing its 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 strategic focus areas are detailed in AFTRS' four-year Corporate Plan for 2022–26.

6 Statutory Reporting

Equal Employment Opportunity (EEO – Workplace Diversity)

The People and Culture Team continued to embed practices within the recruitment process to assist panel members in considering and identifying unconscious bias. This practice has resulted in robust and diverse recruitment outcomes. Out of the 79 new roles recruited over the period, 76% were women or those who identify as non-binary, 16% from non-English speaking backgrounds, 6% identified as Aboriginal and/or Torres Strait Islander peoples, and 9% identified as a person living with disability.

Making AFTRS a safe and inclusive space for First Nations candidates and candidates with a disability remains a priority for AFTRS, continuing with inclusive recruitment strategies rolled out in the prior period to support First Nations candidates and neuro-diverse people. The School once again partnered with Bus Stop Films for the Production Internship Program, intending to build an employment pathway into the School for people living with a 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 continues to promote and support the Network Groups. The School has continued to provide development opportunities to all staff to increase their knowledge and confidence when working with all individuals. This included Mental Health First Aid Certificate training with delivery partner AHA Mental Health Training, Anti-Racism training provided by National Centre for Cultural Competence (NCCC), and Introduction to LGBTIQ issues, language and allyship training provided by Minus18.

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

The AFTRS online anonymous whistleblowing did not receive any reports during this period. Individual email addresses were advertised for Authorised Officers to receive complaints under the *Public Interest Disclosure Act 2013*. This channel is promoted on the staff intranet and the School's website.

No Public Interest Disclosure reports were received this year.

Workplace Culture and Communication

The People and Culture team continued their focus on ensuring values alignment in all that we do, with activities including:

- Promoting and supporting the staff and student Network Groups
- Continuing to refine and embed flexible work practices across the School to support connection and collaboration
- Continuing to embed the AFTRS Values into all people processes and communications
- 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 "Community" 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.

To ensure clear and consistent communication and connection throughout the pandemic, we implemented more regular all-staff meetings, with monthly Town Halls and 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 will continue.

Staffing, Establishment and Appointments

As at 30 June 2022, there was 155 staff at AFTRS, 45 of whom worked part-time, a decrease from last year. Staff from non-English speaking backgrounds occupied 37 positions at all levels across the School, a decrease of four from the previous year. Five were occupied by people identifying as living with disability, a decrease of one from the prior year. Six staff members identified as Aboriginal and/or Torres Strait Islanders, an increase of two from the preceding period.

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

The percentage of leadership positions held by women or those identifying as non-binary has decreased to 47% this reporting period. The number of women or non-binary identifying individuals in lecturer roles has reduced from 65% to 61%, with 50% of Senior Lecturer roles occupied by women or those identifying as non-binary.

AFTRS staff members are selected on merit. Of the 79 appointments that AFTRS made during the year, 60 were women or those identifying as non-binary, 13 were from a non-English speaking background, five identified as being from an Aboriginal and/or Torres Strait Islander background, and seven identified as living with disability. All equity-related policies are available on AFTRS' intranet.

The AFTRS Corporate Plan commits the School to ensuring that AFTRS reflects Australian society by supporting diversity across the School's activities. AFTRS will continue to implement measures to ensure 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 2021–22

		NSW
Male	Full-time	29
	Part-time	6
	Total Male	35
Female	Full-time	35
	Part-time	14
	Total Female	49
Indeterminate	Full-time	-
	Part-time	-
	Total Indeterminate	-
Total		84

All Ongoing Employees in Previous Report Period 2020–21

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

**All Non-Ongoing Employees Current
Report Period 2021–22**

		NSW
Male	Full-time	21
	Part-time	8
	Total Male	29
Female	Full-time	25
	Part-time	17
	Total Female	42
Indeterminate	Full-time	-
	Part-time	-
	Total Indeterminate	-
Total		71

**All Non-Ongoing in Previous
Report Period Employees 2020–2021**

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

Staffing Information

2020–21: Staffing Information

As at 30 June 2021	Male	Female	X	Total	NESB
Senior Management*	3	4	-	7	1
Management/Heads of Department	16	9	-	25	7
Teaching	15	23	-	38	8
Teaching/Training Support	1	22	-	23	3
Administration	10	27	-	37	13
Technical	13	2	-	15	4
Production	3	2	-	5	-
Support	3	-	-	3	1
Education	-	2	-	2	-
Total	64	91	0	155	37

*Includes 1 PEO

2020–21: Staffing Information

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	-
Total	67	93	0	160	41

*Includes 1 PEO

Staff is 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 one staff member 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

2021–22: Representation of EEO Target Groups within Salary Bands

Salary Band as at 30 June 2021	NESB	ATSI	PWD	Women	LGBTQIA+
To \$45,619	-	-	-	-	-
\$45,620 – \$59,934	-	-	1	1	-
\$59,935 – \$63,814	-	-	-	1	-
\$63,815 – \$85,245	8	1	-	28	7
\$85,246 – \$97,064	6	-	-	8	1
\$97,065 – \$119,295	15	3	3	41	13
Over \$119,295	8	2	1	12	4
Total	37	6	5	91	25

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

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	-	-	13	2
\$97,065 – \$119,295	17	2	3	33	8
Over \$119,295	5	1	-	24	5
Total	41	4	6	93	23

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.

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), recreational 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	311,747	47,088	-	23,792	6,877	-	-	389,503
Shomal Parekh Chief Financial Officer	75,794	-	2826	12,880	-	-	77,261	168,760
John St.Quintin A/g Chief Financial Officer	137,534	-	-	11,289	2867	-	-	151,690
Joanne Herron Chief Financial Officer	29,011	-	-	2,843	400	-	-	32,263
Russel Howcroft Chair of Council	52,727	-	-	5,279	-	-	-	58,006
Carole Campbell Council Member / Chair of Finance, Audit and Risk Management Committee	42,698	-	-	4,275	-	-	-	46,973
Annabelle Herd Council Member	26,364	-	-	2,639	-	-	-	29,003
Debra Richards Council Member	6,672	-	-	670	-	-	-	7,342
Chris Oliver-Taylor Council Member / Member of Finance, Audit and Risk Management Committee	29,463	-	-	2,950	-	-	-	32,413
Tanya Hosch Council Member	26,364	-	-	2,639	-	-	-	29,003

Staff Training and Development

The Performance Conversations and Professional Development Planning Program is core to staff training and development. This financial year 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 the staff's ability to attend external training and conferences, which remained significantly lower than usual.

The school invested \$100,591 in Professional Development, including internally and externally facilitated workshops, conferences and professional development leave.

A combined total of 85 days of Professional Development Leave—an entitlement under the Enterprise Agreement, and study leave were approved for ten members of staff: one staff member working on a Bachelor Degree, two staff members working on a Graduate Certificate; two staff members working on their Masters Degrees, and five staff working on their PhD submissions.

Staff participated in a range of training in this period. Training undertaken included:

- Project Management Training
- Conflict Management and Mediation Skills
- Anti-racism training
- Productivity and Wellbeing Workshops
- Online Classroom Management
- Zoom training
- Leadership Training
- Communication Training
- First Nations Burnout Training
- Dadirri: Ancient Aboriginal Mindfulness Traditions
- Universal Design for Learning
- Echo360 Training
- Giving Effective Feedback
- Risk Management Training
- First Aid Training
- Mental Health First Aid Training

Industrial Relations

AFTRS continued to refine and improve how we involve staff in decision-making processes. The School has an elected staff member on the governing Council—enshrined in the AFTRS Act, an elected teaching staff member on the Academic Board, and multiple elected staff members on the Staff Consultative Committee.

Staff representatives have input through various committees, including the Health and Safety Committee, Staff Consultative Committee 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, 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, taking 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. It contains the terms and conditions for all AFTRS employees, excluding SES staff.

Work Health and Safety

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

During 2021–22, several documents were developed or reviewed, including the following:

- Change Management Framework and Guidelines
- Critical Incident Management Plan and Procedure
- Leave Policy and Procedure
- Risk Management Policy and Guideline
- Student Handbook – including all safety information

A program consisting of ongoing reviews continued during the period, including risk assessment processes; ergonomic assessments—critical 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 primary 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 back directly to the Executive team on health and safety-related issues.

AFTRS staff have access to the minutes and action tracker via the AFTRS intranet site, 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 directly to the committee or their representatives and are welcome to attend meetings. The Senior First Aid Officer group now attend and reports at the Health and Safety Committee.

WHS Personnel

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

- 13 Health and Safety Representatives
- 8 Senior First Aid Officers plus Contract Security Officers
- 23 Mental Health First Aid Officers
- 14 Safe Conversation Officers
- 13 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 2021-22, there were 24 incidents, a reduction from last year's total. COVID-19 restrictions have again impacted the number of staff and students working and learning remotely. There has been a trend of higher levels of internal reporting, which continues to reflect 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.

There were no notifiable incidents in FY 2021-22. We continue to streamline the incident reporting process and early identification of issues through the WHS Committee. We also maintain a clear focus on mental health and well-being to identify problems early through targeted Mental Health First Aid (MHFA) training for Staff.

Freedom of Information

AFTRS is subject to the *Freedom of Information Act 1982* (FOI Act) and, under Part II of the FOI Act, is required to publish a broad range of information to the public as part of the Information Publication Scheme (IPS). AFTRS displays a plan on its website that shows what information it publishes per the IPS requirements. This information includes 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 no FOI requests during the reporting period.

Privacy

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

AFTRS continued to comply with its obligations under the *Privacy Act 1988* and Australian Privacy Principles (APPs) concerning collecting, use, disclosure, quality, security, and access to and correction of personal

information. AFTRS also continued to take the relevant OAIC 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

Ministerial directions may be issued under specific provisions of the School's enabling Act or another Commonwealth legislation. During the reporting period, the responsible Minister issued AFTRS Council with a Statement of Expectation for the period. The Chair of the AFTRS Council, on behalf of the accountable authority, responded to the Minister with a Statement of Intent. The School publishes these statements on its website at <https://www.aftrs.edu.au/governance/corporate-documents/>.

No other 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

There were no judicial decisions or decisions of administrative tribunals that have had or may have a significant effect on the operations of AFTRS.

On 16 June 2022, the ANAO⁴ published the Performance Audit Auditor-General Report No. 34 of 2021–22 Effectiveness of Public Sector Boards – Australian Film, Television and Radio School. The conclusion from the audit was the governance board of AFTRS

was largely effective. Other than the report from the performance audit, and a report on the financial statements, no further reports were received by the Auditor-General, a Parliamentary Committee, the Commonwealth Ombudsman, or the Office of the Australian Information Commissioner.

⁴ <https://www.anao.gov.au/work/performance-audit/effectiveness-public-sector-boards-australian-film-television-and-radio-school>

Fraud Control

During the reporting period, AFTRS maintained and reviewed its Fraud Control Policy and two-year Fraud Control Plan. At its June 2022 meeting, the FARM Committee approved the Fraud Control Plan, noted the Fraud Risk Assessment, and endorsed the Fraud Control Policy, recommending the Council approve the policy at its next meeting occurring early FY 2022–23.

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

Professional Indemnity Insurance and Directors and Officers Liability insurance for the year ending 30 June 2022 was provided by Comcover. The premium for liability insurance was \$36,281.

Environmental Management

AFTRS continues to identify aspects of its operations that impact 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 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 evaluations and conditions.	Procurement decisions and contracting integrate 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 the plan.	Provides a plan and target for initiatives and energy use.
Energy efficiency	<p>AFTRS has the following initiatives in place to reduce energy consumption:</p> <ul style="list-style-type: none"> • Switchable lighting so unused areas can be switched off • Signage to inform staff and students to switch off lights and equipment • Low energy LED lighting replacement program • Motion sensors for lighting and mechanical services to reduce overrunning in unused areas • Routine maintenance of the air-conditioning systems to ensure they run efficiently and as designed • Central Building Management System are where schedules for air conditioning, lighting etc., can be programmed and monitored 	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. Prompt servicing of water leaks.

7 Financial Statements

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INDEPENDENT AUDITOR'S REPORT

To the Minister for 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 2022:

- (a) comply with Australian Accounting Standards – Simplified Disclosures 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 2022 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 2022 and for the year then ended:

- Statement by Council, Chief Executive Officer and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising a summary of significant accounting policies and other explanatory information.

Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (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 – Simplified Disclosures 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



Fiona Sheppard
Acting Executive Director
Delegate of the Auditor-General
Canberra
13 September 2022

STATEMENT BY COUNCIL, CHIEF EXECUTIVE OFFICER AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2022 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
9 September 2022



Dr Nell Greenwood
Chief Executive Officer
9 September 2022



Joanne Herron
Chief Financial Officer
9 September 2022

Statement of Comprehensive Income

For the year ended 30 June 2022

	NOTES	2022 \$000	2021 \$000	Original Budget \$000
NET COST OF SERVICES				
Expenses				
Employee benefits	1A	18,381	17,753	18,083
Suppliers	1B	7,889	8,665	6,883
Depreciation and amortisation	4A	6,457	6,571	6,551
Finance costs	1C	647	695	646
Write-down and impairment of other assets	1D	199	51	-
Total expenses		33,573	33,735	32,163
Own-source income				
Own-source revenue				
Revenue from contracts with customers	2A	8,804	8,327	9,221
Interest	2B	50	58	58
Other revenue		150	23	18
Total own-source revenue		9,004	8,408	9,297
Gains				
Gains from sale of assets		-	-	2
Total gains		-	-	2
Total own-source income		9,004	8,408	9,299
Net cost of services		24,569	25,327	22,864
Revenue from Government	2C	22,738	25,059	22,738
Deficit on continuing operations		(1,831)	(268)	(126)

		2022	2021	Original Budget
	NOTES	\$000	\$000	\$000
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserve		385	43	-
Total other comprehensive income		385	43	-
Total comprehensive income/(loss)		(1,446)	(225)	(126)

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 \$298k (0.9% of Total expenses) primarily due to separation and redundancy costs.

Suppliers: expenses were higher than budget by \$1,006k (3.1% of Total expenses) primarily due to additional Covid-19 related costs and additional software licence fees.

Write-down and impairment of other assets: was higher than budget by \$199k (0.6% of Total expenses). Given the inherent nature of this item it is difficult to estimate. As such an estimate is not usually provided for this item.

Revenue from contracts with customers: was lower than budget by \$417k (4.5% of Total own-source income) due to the cancellation of face-to-face courses as a result of the impact of Covid-19.

Changes in asset revaluation reserve: were higher than budget by \$385k due to the revaluation of fixed assets.

Statement of Financial Position

As at 30 June 2022

	NOTES	2022 \$000	2021 \$000	Original Budget \$000
ASSETS				
Financial assets				
Cash and cash equivalents	3A	8,226	7,941	7,180
Trade and other receivables	3B	3,087	4,955	3,459
Total financial assets		11,313	12,896	10,639
Non-financial assets¹				
Buildings	4A	49,815	52,868	49,234
Plant and equipment	4A	7,699	7,385	7,942
Intangibles	4A	439	829	982
Other non-financial assets	4B	1,314	962	509
Total non-financial assets		59,267	62,044	58,667
Total assets		70,580	74,940	69,306
LIABILITIES				
Payables				
Suppliers	5A	1,465	1,380	1,179
Other payables	5B	4,985	5,111	3,367
Total payables		6,450	6,491	4,546
Interest bearing liabilities				
Leases	6A	49,861	53,019	50,351
Total interest bearing liabilities		49,861	53,019	50,351

		2022	2021	Original Budget
	NOTES	\$000	\$000	\$000
Provisions				
Employee provisions	8A	3,567	3,282	2,350
Total provisions		3,567	3,282	2,350
Total liabilities		59,878	62,792	57,247
Net assets		10,702	12,148	12,059
EQUITY				
Reserves		1,468	1,097	1,070
Retained surplus		9,234	11,051	10,989
Total equity		10,702	12,148	12,059

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 \$1,046k (1.5% of Total assets) due to the timing of Fee-Help payments from the Department of Education and the timing of supplier payments.

Trade and other receivables: were lower than budget by \$372k (0.5% of Total assets) due to the timing of Fee-Help payments from the Department of Education compared to the timing of invoicing award course students.

Buildings: were higher than budget by \$581k (0.8% of Total assets) due to a rent increase in February 2022.

Plant and equipment: was lower than budget by \$243k (0.4% of Total assets) due to supply chain delays on IT-type equipment.

Intangibles: were lower than budget by \$543k (0.8% of Total assets) due to impairment and disposal of some software assets and lower acquisition costs than planned.

Other non-financial assets: were higher than budget by \$805k (1.2% of Total assets) due to a large prepayment for our IT network infrastructure project.

Suppliers: were higher than budget by \$286k (0.5% of Total liabilities) related to the timing of supplier payments.

Other payables: were higher than budget by \$1,618k (2.8% of Total liabilities) due to unspent sponsorship and higher enrolments during June for courses that run in FY23.

Leases: were lower than budget by \$490k (0.9% of Total liabilities). The FY22 amount reflects the impacts of the rent increase in February 2022.

Employee provisions: were higher than budget by \$1,217k (2.1% of Total liabilities) primarily due to staff taking less leave than they earned during the Covid-19 pandemic.

Reserves: were higher than budget by \$398k (3.3% of Total equity) due to the revaluation of fixed assets.

Retained surplus: was lower than budget by \$1,755k (14.6% of Total equity) due to the Deficit on continuing operations.

Statement of Changes In Equity

For the year ended 30 June 2022

	Retained earnings		Asset revaluation reserve		TOTAL EQUITY		Original Budget
	2022 \$000	2021 \$000	2022 \$000	2021 \$000	2022 \$000	2021 \$000	\$000
Opening balance	11,051	11,304	1,097	1,069	12,148	12,373	12,185
Comprehensive income							
Deficit for the period	(1,831)	(268)	-	-	(1,831)	(268)	(126)
Other comprehensive income	-	-	385	43	385	43	-
Transfers between equity components	14	15	(14)	(15)	-	-	-
Total comprehensive income	(1,817)	(253)	371	28	(1,446)	(225)	(126)
Closing balance as at 30 June	9,234	11,051	1,468	1,097	10,702	12,148	12,059

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 higher than budget by \$1,705k (1353.2% of Total comprehensive income) primarily due to separation and redundancy costs, additional Covid-19 related costs and additional software licence fees, and reduced revenue from the cancellation of face-to-face courses as a result of the impact of Covid-19.

Other comprehensive income: was higher than budget by \$385k due to the revaluation of fixed assets.

Cash Flow Statement

For the year ended 30 June 2022

	NOTES	2022 \$000	2021 \$000	Original Budget \$000
OPERATING ACTIVITIES				
Cash received				
Appropriations	2C	22,738	25,059	22,738
Sale of goods and rendering of services		10,500	7,983	8,446
Interest		42	126	130
Net GST received		1,305	1,178	1,100
Other		107	-	18
Total cash received		34,692	34,346	32,432
Cash used				
Employees		18,136	17,192	18,112
Suppliers		9,189	10,119	6,935
Interest payments on lease liabilities		647	695	646
Total cash used		27,972	28,006	25,693
Net cash from operating activities		6,720	6,340	6,739
INVESTING ACTIVITIES				
Cash received				
Proceeds from sale of property, plant and equipment		-	2	2
Total cash received		-	2	2
Cash used				
Purchase of property, plant & equipment		1,708	1,425	1,996
Total cash used		1,708	1,425	1,996
Net cash used by investing activities		(1,708)	(1,423)	(1,994)

	NOTES	2022 \$000	2021 \$000	Original Budget \$000
FINANCING ACTIVITIES				
Cash used				
Principal payments of lease liabilities		4,727	4,565	4,693
Total cash used		4,727	4,565	4,693
Net cash used by financing activities		(4,727)	(4,565)	(4,693)
Net increase in cash held		285	352	52
Cash and cash equivalents at the beginning of the reporting period		7,941	7,589	7,128
Cash and cash equivalents at the end of the reporting period	3A	8,226	7,941	7,180

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: cash received was higher than budget by \$2,054k (6.3% of Total cash received from operating activities) primarily due to the timing of Fee-Help payments from the Department of Education and sponsorship funds that are currently unspent.

Net GST received: cash received was higher than budget by \$205k (0.6% of Total cash received from operating activities) due to a larger than normal GST receivable at the end of the previous financial year, which was received during FY22.

Suppliers: cash used was higher than budget by \$2,254k (8.8% of Total cash used by operating activities) primarily due to additional Covid-19 related costs and additional software licence fees.

Purchase of property, plant & equipment: cash used was lower than budget by \$288k (14.4% of Total cash used by investing activities) due to supply chain delays on IT-type equipment.

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 – including simplified disclosures for Tier 2 Entities under AASB 1060 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 standards, amendments to 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 the Australian Film Television and Radio School's financial statements.

Standard/Interpretation	Nature of change in accounting policy, transitional provisions, and adjustment to financial statements
AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities	AASB 1060 applies to annual reporting periods beginning on or after 1 July 2021 and replaces the reduced disclosure requirements (RDR) framework. The application of AASB 1060 involves some reduction in disclosure compared to the RDR with no impact on the reported financial position, financial performance and cash flows of the entity.

Taxation

The Australian Film Television and Radio School 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 the Australian Film Television and Radio School.

Financial Performance

This section analyses the financial performance for the year ended 30 June 2022

	2022 \$000	2021 \$000
1. EXPENSES		
1A. Employee benefits		
Wages and salaries	13,786	13,647
Superannuation		
Defined contribution plans	2,097	2,018
Defined benefit plans	142	162
Leave and other entitlements	2,111	1,855
Separation and redundancies	245	71
Total employee benefits	18,381	17,753

Accounting Policy

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

1B. Suppliers		
Goods and services supplied or rendered		
Consultants and professional fees	258	390
Contractors	2,364	2,732
IT related expenses	1,573	1,314
Repairs and maintenance	666	925
Building services	557	610
Utilities	278	271
Marketing	639	748
Travel	125	67
External audit	45	50
Internal audit	90	109
Other	1,242	1,394
Total goods and services supplied or rendered	7,837	8,610

	2022 \$000	2021 \$000
Goods and services are made up of:		
Goods supplied	588	656
Services rendered	7,249	7,954
Total goods and services supplied or rendered	7,837	8,610

Goods and services have been classified above in a manner appropriate to the Australian Film Television and Radio School's operations. Some transactions that were previously classified as Other are now more appropriately classified as IT related expenses or Repairs and maintenance. Stationery is now more appropriately classified as Other. External audit and Internal audit are separately disclosed in accordance with AASB 1060 paragraph 98. Comparative figures for 2021 have been restated for all categories except Contractors, Building services, Marketing and Travel.

Other suppliers		
Workers compensation expenses	51	50
Low value leases	1	5
Total other suppliers	52	55
Total suppliers	7,889	8,665

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

The Australian Film Television and Radio School 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). The Australian Film Television and Radio School recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

1C. Finance costs		
Interest on lease liabilities	647	695
Total finance costs	647	695

Accounting Policy

All borrowing costs are expensed as incurred.

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

1D. Write-down and impairment of other assets

Proceeds from sale	-	(2)
Impairment of property, plant and equipment	103	53
Impairment of intangible assets other than goodwill	96	-
Total write-down and impairment of other assets	199	51

2022	2021
\$000	\$000

2. OWN-SOURCE REVENUE AND GAINS**2A. Revenue from contracts with customers**

Sale of goods	18	2
Rendering of services	8,786	8,325
Total revenue from contracts with customers	8,804	8,327

Disaggregation of revenue from contracts with customers

Major product / service line:

Award courses	6,915	6,517
Non-Award courses	1,835	1,771
Other	54	39
	8,804	8,327

Type of customers:

Individuals	8,200	7,800
Businesses	604	527
	8,804	8,327

Timing of transfer of goods and services:

Over time	8,750	8,288
Point in time	54	39
	8,804	8,327

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 the Australian Film Television and Radio School generates its revenue: the Australian Film Television and Radio School runs undergraduate and post-graduate award courses, short courses and industry certificates, and 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 the Australian Film Television and Radio School. 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 the Australian Film Television and Radio School 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.

	2022 \$000	2021 \$000
2B. Interest		
Interest on deposits	50	58
Total interest	50	58

Accounting Policy

Interest revenue is recognised using the effective interest method.

2C. Revenue from Government

Department of Infrastructure, Transport, Regional Development and Communications

Corporate Commonwealth entity payment item	22,738	25,059
Total revenue from Government	22,738	25,059

Accounting Policy

Revenue from Government

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 the Australian Film Television and Radio School) 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.

Financial Position

This section analyses Australian Film Television and Radio School's assets held as at June 30 to conduct its operations and the operating liabilities incurred as a result

	2022 \$000	2021 \$000
3. FINANCIAL ASSETS		
3A. Cash and cash equivalents		
Cash at bank	8,226	7,941
Total cash and cash equivalents	8,226	7,941

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.

The Australian Film Television and Radio School had the following financing facilities in place at 30 June 2022 and 30 June 2021.

A bank guarantee facility with the Commonwealth Bank of Australia

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

The Australian Film Television and Radio School had a credit card facility of \$110,000 (2021: \$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	3,027	4,765
Total Goods and services receivables	3,027	4,765

	2022 \$000	2021 \$000
Other receivables		
Interest receivable	17	9
GST receivable	70	199
Other sundry receivables	2	4
Total other receivables	89	212
Total trade and other receivables (gross)	3,116	4,977
Less: Impairment allowance for other receivables	(29)	(22)
Total trade and other receivables (net)	3,087	4,955

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
As at 1 July 2021							
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)
Total as at 1 July 2021	52,868	4,380	2,953	52	751	78	61,082
Additions							
Purchase or internally developed	-	64	1,460	-	51	-	1,575
Right-of-use assets	1,558	-	-	10	-	-	1,568
Revaluations recognised in other comprehensive income	-	385	-	-	-	-	385
Revaluations recognised in net cost of services	-	-	-	-	-	-	-
Impairments recognised in net cost of services	-	-	-	-	(29)	-	(29)
Depreciation / amortisation expense	-	(380)	(1,084)	(5)	(266)	(78)	(1,813)
Depreciation on right-of-use assets	(4,611)	-	(21)	(12)	-	-	(4,644)
Disposals	-	(103)	-	-	(68)	-	(171)
Net book value 30 June 2022	49,815	4,346	3,308	45	439	-	57,953
Net book value as of 30 June 2022 represented by							
Gross book value	63,441	4,346	5,577	88	1,361	1,093	75,906
Accumulated depreciation / amortisation	(13,626)	-	(2,269)	(43)	(922)	(1,093)	(17,953)
Net book value 30 June 2022	49,815	4,346	3,308	45	439	-	57,953
Carrying amount of right-of-use assets	49,815	-	50	6	-	-	49,871

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

The Australian Film Television and Radio School 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 2022.

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 2022.

Accounting Policy

Assets are recorded at cost on acquisition except as stated below. 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.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

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 the Australian Film Television and Radio School 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 depends 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 the Australian Film Television and Radio School 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), residual values 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:

	2022	2021
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	10 years	8 to 25 years
Computer software	4 to 7 years	3 to 5 years
Course development	–	5 years
Leasehold improvements	lease terms	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 Australian Film Television and Radio School 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

The Australian Film Television and Radio School's intangible assets consist of purchased software. 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.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the Australian Film Television and Radio School's software are 4 to 7 years (2021: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June.

	2022 \$000	2021 \$000
4B. Other non-financial assets		
Prepayments	1,314	962
Total other non-financial assets	1,314	962

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

5. PAYABLES

5A. Suppliers

Trade creditors and accruals	1,465	1,380
Total suppliers	1,465	1,380

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.

	2022 \$000	2021 \$000
5B. Other payables		
Salaries, wages, and superannuation	479	408
Deferred income	4,506	4,703
Total other payables	4,985	5,111

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

6. INTEREST BEARING LIABILITIES

6A. Leases

Lease Liabilities	49,861	53,019
Total leases	49,861	53,019

Maturity analysis - contractual undiscounted cash flows

Within 1 year	5,279	5,299
Between 1 to 5 years	20,036	19,703
More than 5 years	27,924	31,932
Total leases	53,239	56,934

Total cash outflow for leases for the year ended 30 June 2022 was \$5,374,000.

The Australian Film Television and Radio School 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 the Australian Film Television and Radio School 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 the Australian Film Television and Radio School's funding structure.

	2022 \$000	2021 \$000
7. APPROPRIATIONS		
7A. Annual appropriations ('recoverable GST exclusive')		Refer to 2C
Departmental		
Ordinary annual services	22,738	25,059
Total departmental	22,738	25,059
7B. Net Cash Appropriation Arrangements		
Total comprehensive income/(loss) - as per the Statement of Comprehensive Income	(1,446)	(225)
Plus: depreciation/amortisation of assets funded through appropriations	-	-
Plus: depreciation of right-of-use assets ¹	4,644	4,569
Less: lease principal repayments ¹	(4,727)	(4,565)
Net Cash Operating Surplus/ (Deficit)	(1,529)	(221)

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.

	2022 \$000	2021 \$000
8. EMPLOYEE PROVISIONS		
8A. Employee provisions		
Annual leave	1,518	1,407
Long service leave	1,938	1,834
Redundancies	111	41
Total employee provisions	3,567	3,282

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 the Australian Film Television and Radio School's 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 2022. 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. The Australian Film Television and Radio School 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

The Australian Film Television and Radio School's 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.

The Australian Film Television and Radio School makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The Australian Film Television and Radio School 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 the Australian Film Television and Radio School, directly or indirectly, whether executive or otherwise. At the Australian Film Television and Radio School, they are members of the Council, the CEO and the Chief Financial Officer. Their remuneration is summarised below.

	2022 \$000	2021 \$000
Short-term employee benefits		
Salary	718	721
Performance Bonus	47	-
Annual leave accrued	46	41
Other (Fringe benefits)	3	-
Total short-term employee benefits	814	762
Post-employment benefits		
Superannuation	72	64
Total post-employment benefits	72	64
Other long-term employee benefits		
Long-service leave	10	13
Total other long-term employee benefits	10	13
Termination benefits	77	-
Total key management personnel remuneration expenses¹	973	839

The total number of Key Management Personnel that are included in the above table are 11 individuals (2021:11 individuals).

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 the Australian Film Television and Radio School.

10. RELATED PARTY DISCLOSURES

Related party relationships:

The Australian Film Television and Radio School is an Australian Government controlled entity. Related parties to the Australian Film Television and Radio School are Council Members, Key Management Personnel, and other Australian Government entities. The Kenneth Myer Fellowship Trust, of which the Council, on behalf of the Australian Film Television and Radio School, is the trustee, is a related party of the Australian Film Television and Radio School.

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:

The Australian Film Television and Radio School issued scholarships to students on behalf of the Kenneth Myer Fellowship Trust to the value of \$110,000. The Kenneth Myer Fellowship Trust reimbursed the Australian Film Television and Radio School \$110,000 (2021: \$118,750).

Managing Uncertainties

This section analyses how the Australian Film Television and Radio School manages financial risks within its operating environment.

11. CONTINGENT ASSETS AND LIABILITIES

The Australian Film Television and Radio School 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

The Australian Film Television and Radio School adopts a policy of stating its fixed assets (except for computer software and capitalised course development costs) 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		
	2022	2021
	\$000	\$000
Non-financial assets		
Leasehold improvements	4,346	4,380
Plant and equipment	3,308	2,953
Motor vehicles	45	52
Total non-financial assets subject to regular fair value assessment	7,699	7,385

	2022 \$000	2021 \$000
13. FINANCIAL INSTRUMENTS		
13A. Categories of Financial Instruments		
Financial assets at amortised cost		
Cash at bank	8,226	7,941
Receivables for goods and services	3,027	4,765
Other receivables - interest	17	9
Total financial assets at amortised cost	11,270	12,715
Total financial assets	11,270	12,715
Financial Liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	1,465	1,380
Other payables - salaries, wages, and superannuation	479	408
Total financial liabilities measured at amortised cost	1,944	1,788
Total financial liabilities	1,944	1,788

Accounting Policy

Financial assets

In accordance with AASB 9 Financial Instruments the Australian Film Television and Radio School classifies its financial assets in the following categories:

- a) financial assets measured at amortised cost.

The classification depends on both the Australian Film Television and Radio School'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 Australian Film Television and Radio School 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.

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 recognised and derecognised upon 'trade date'.

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).

	2022	2021
	\$000	\$000
13B. Net gains or losses on financial assets	Refer to 2B	
Financial assets at amortised cost		
Interest income from bank deposits	50	58
Net gains on financial assets at amortised cost	50	58

Other Information

	2022 \$000	2021 \$000
14. CURRENT/NON-CURRENT DISTINCTION FOR ASSETS AND LIABILITIES		
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	8,226	7,941
Trade and other receivables	3,087	4,955
Other non-financial assets	489	676
Total no more than 12 months	11,802	13,572
More than 12 months		
Buildings	49,815	52,868
Plant and equipment	7,699	7,385
Intangibles	439	829
Other non-financial assets	825	286
Total more than 12 months	58,778	61,368
Total assets	70,580	74,940
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	1,465	1,380
Other payables	4,985	5,111
Leases	4,733	4,592
Employee provisions	1,762	1,552
Total no more than 12 months	12,945	12,635
More than 12 months		
Leases	45,128	48,427
Employee provisions	1,805	1,730
Total more than 12 months	46,933	50,157
Total liabilities	59,878	62,792

15. ASSETS HELD IN TRUST

Purpose - Monies provided by the Australian Film Television and Radio School 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.

	2022 \$000	2021 \$000
Trust funds		
Fund opening balance	1,808	1,660
Increase / (decrease) in value of investment	(145)	292
Management fees paid	(26)	(25)
Audit Fees	(5)	-
Scholarships Paid	(110)	(119)
Fund closing balance	1,522	1,808
Represented by:		
Australian Communities Foundation	1,522	1,808
Total funds	1,522	1,808

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 a 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	252	134	89
Bachelor of Arts Screen: Production – Continuing students	-	-	165
Sub-total	252	134	254
Post-Graduate			
Graduate Diploma in Radio, Full-Time	17	13	6
Graduate Diploma in Radio, Part-Time – New students	16	15	8
Graduate Diploma in Radio, Part-Time – Continuing students	-	-	6
Sub-total	33	28	20
Master of Arts Screen – New students including International	192	84	52
Master of Arts Screen – Continuing students			33
Master of Arts Screen: Business – New students	27	26	15
Master of Arts Screen: Business – Continuing students	-	-	32
Sub-total	219	110	132
Total	504	272	406

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

Appendix 2: Scholarships

Scholarship title	Basis of award	Details	Value	Volume
AFTRS/ABC Selwyn Speight Excellence Radio Scholarship	Awarded based on equity	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 \$25,000.	The school awarded one Scholarship to a Graduate Diploma Radio Full-Time student.
AFTRS Storytelling Scholarship	Awarded based on merit	The purpose of this scholarship is to support the telling of diverse Australian stories by providing a fee scholarship for a commencing student in 2022 in the Master of Arts Screen.	Valued at \$26,448.	The school awarded one scholarship to a Master of Arts Screen student.
Atlas Shorts Screen Excellence Scholarship	Awarded based on merit	The purpose of this scholarship is to support the telling of diverse Australian stories by providing a financial scholarship for a commencing student in 2022 in the Bachelor of Arts Screen.	Valued at \$10,000.	The school awarded one scholarship to a Bachelor of Arts Screen: Production student.
Bachelor of Arts: Screen: Production and Graduate Diploma in Radio and Podcasting Equity Scholarships	Awarded based on equity	Through the financial support of the Kenneth Myer Fellowship Trust and AFTRS Financial Hard-ship Fund, AFTRS offered Equity Scholarships for BA Screen: Production and Graduate Diploma in Radio and Podcasting students. Established in 2015, this scholarship supports students from lower socioeconomic backgrounds or those who are under-represented in higher education. These scholarships are offered twice a year.	Valued up to \$2,500 for one semester. The value of the scholarships depends on the student's personal circumstances	The School awarded 11 Bachelor of Arts: Screen: Production and Graduate Diploma in Radio and Podcasting Equity Scholarships to 9 students across the two rounds of applications.
Commercial Radio Australia (CRA) Podcast Scholarship	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.

Scholarship title	Basis of award	Details	Value	Volume
First Nations Scholarships	Awarded based on merit or equity	The scholarships are intended to assist Aboriginal and Torres Strait Islander undergraduate or post-graduate 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 \$5,000 - \$25,000.	The School awarded 12 First Nations Scholarships.
Onbass Giant Steps Scholarship	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.
Master of Arts: Screen Equity Scholarships	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 socioeconomic backgrounds and assist disadvantaged students with higher education costs.	Valued up to \$6,250 for one semester.	The School awarded 8 Master of Arts: Screen scholarships to 7 students across the two rounds of applications.

Appendix 3: Bridge to Industry

This past year, the school has focused 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 and 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 Australians in Film (AiF), the ABC, SBS and the commercial radio and podcast industry to maximise opportunities for students and graduates.

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 prime example of this is the AFTRS Graduate Program, which consists of paid internships offered on a competitive basis to graduating BA year 3 students. The 2021 AFTRS Graduate Program awarded 14 graduating BA year 3 students paid internships across the ABC, BBC Studios, Endemol Shine Australia, Eureka Productions, Fremantle, ITV Studios Australia, SBS, Sky News Australia, Warner Bros. and WildBear Entertainment.

AFTRS continued to work closely with industry guilds and organisations to nurture the connection between AFTRS students, graduates and industry. AFTRS' students get the opportunity to work as volunteers at industry events, such as the AACTA awards and various screenings, making valuable industry contacts. Students also have free and discount tickets made available to them for industry events like the *Screen Forever* conference, Brisbane International Film Festival and Westpac Open Air Cinema.

In Radio and Podcasting, most graduates enter full-time and part-time roles within three months of finishing the course, with employment outcomes of 98% for the last twelve months.

Secured roles include:

- Breakfast Producer and Workday Announcer, CADA ARN Sydney,
- Reporter and Producer, Triple J Hack, ABC,
- Shortcast Production Assistant, LISTNR SCA Sydney,
- Audio Journalist, SCA Wagga Wagga,
- Producer, ABC Nightlife; and
- National Producer, Australia Today with Steve Price, SCA Sydney.

Many students and recent graduates engaged in the selection process for each opportunity on offer. The process 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 guidance on CV, showreel, and interviewing skills in each stage.

Internships, Placements and Attachments

AFTRS facilitates 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 within the

Partnerships and Development division and each of the disciplines across the School also actively reach out to the industry on behalf of our students and graduates.

AFTRS also collates a range of opportunities, including competitions and employment for current students and recent alumni, and shares them via regular electronic newsletters. During the 2021-2022 financial year, over 300 opportunities were shared.

Professional Attachments

Name of Organisation	Production name or Scheme	Applicable cohort
BARRUMBI KIDS PTY LTD	<i>Barrumbi Kids</i>	MA Year 1
BTS PRODUCTIONS PTY LTD	<i>Built to Survive</i>	MA Year 2 x2
DEADHOUSE FILMS PTY LTD	-	MA Year 1
EVOLUTION POST	<i>Tropo</i>	MA Year 1
FRACTAL FILMS	<i>Unbecoming</i>	MA Year 2
FREMANTLE MEDIA AUSTRALIA	<i>Wellmania</i>	MA Year 2
GOALPOST PICTURES	<i>Carmen</i>	MA Year 2
HEAR ME ROAR PTY LTD	<i>Noisy</i>	MA Year 1 x2
MATCHBOX PRODUCTIONS PTY LTD	<i>House of Gods</i>	MA Year 1
NO COINCIDENCE MEDIA	<i>Cook NGA Pouwhena</i>	MA Year 2 x3
SCREENTIME	<i>Bali</i>	MA Year 2
SYMMETRY MEDIA	<i>Revival</i>	MA Year 2
UNDERDOWN PRODUCTIONS	<i>Furiosa</i>	MA Year 2
WTFN	<i>Space Invaders</i>	MA Year 2

Work Placements

Name of Organisation	Production name or Scheme	Position offered	Applicable cohort
2GB	2GB	Virtual Placement and Mentorship	GDR (full-time)
ABC	ABC Sydney	Virtual Placement and Mentorship	GDR (part-time Year 2)
ABC	ABC Hobart	Virtual Placement and Mentorship	GDR (full-time)
ABC	ABC Central Victoria	Virtual Placement and Mentorship	GDR (full-time)
ABC	ABC Central Victoria	Virtual Placement and Mentorship	GDR (part-time Year 2)
ABC	Triple J	Virtual Placement and Mentorship	GDR (full-time)
ABC	Triple J	Virtual Placement and Mentorship	GDR (full-time)
Ampel	Ampel	Virtual Placement and Mentorship	GDR (part-time Year 2)
ARN	ARN Darwin	Virtual Placement and Mentorship	GDR (part-time Year 2)
ARN	ARN Regional (NSW/ Vic/ SA)	Virtual Placement and Mentorship	GDR (full-time)
ARN	iHeartRadio	Virtual Placement and Mentorship	GDR (full-time)
ARN	Kiis	Virtual Placement and Mentorship	GDR (full-time)
Capital Radio Network	2CA	Virtual Placement and Mentorship	GDR (full-time)
Deadset Studios	Deadset Studios	Virtual Placement and Mentorship	GDR (full-time)
Mamamia	Mamamia	Virtual Placement and Mentorship	GDR (part-time Year 2)
Podshape	Podshape	Virtual Placement and Mentorship	GDR (full-time)
SCA	SCA Regional	Virtual Placement and Mentorship	GDR (full-time)
SCA	LiSTNR Original Podcasts	Virtual Placement and Mentorship	GDR (full-time)
SCA	SCA South Victoria	Virtual Placement and Mentorship	GDR (part-time Year 2)
SEN	SEN (NSW and Qld)	Virtual Placement and Mentorship	GDR (full-time)
The Guardian	The Guardian	Virtual Placement and Mentorship	GDR (full-time)

Paid Internships and Traineeship Opportunities Made Available

Name of Organisation	Production name or Scheme	Position offered	Applicable cohort
ABC	<i>2021 AFTRS Graduate Program</i>	Factual Junior Researcher – Industry Internship Program	BA Y3 (2021) Cohort
ABC	<i>2021 AFTRS Graduate Program</i>	Children's Development – Industry Internship Program	BA Y3 (2021) Cohort
BBC STUDIOS	<i>2021 AFTRS Graduate Program</i>	Children's Development – Industry Internship Program	BA Y3 (2021) Cohort
DIVISION	<i>Internship Program</i>	Intern	BA Y3 (2021) Cohort, MA Y2 (2021) Cohort
ENDEMOL SHINE AUSTRALIA	<i>2021 Post Production Mentor Program</i>	Intern	BA Y3 (2021) Cohort *
ENDEMOL SHINE AUSTRALIA	<i>2021 AFTRS Graduate Program</i>	Production Intern x2 – Industry In-ternship Program	BA Y3 (2021) Cohort
EUREKA PRODUCTIONS	<i>2021 AFTRS Graduate Program</i>	Production Intern – Industry Intern-ship Program	BA Y3 (2021) Cohort
FREMANTLE	<i>2021 AFTRS Graduate Program</i>	Production Intern – Industry Intern-ship Program	BA Y3 (2021) Cohort
ITV STUDIOS AUSTRALIA	<i>2021 AFTRS Graduate Program</i>	Production Intern – Industry Intern-ship Program	BA Y3 (2021) Cohort
MATCHBOX PICTURES	<i>Cross slate</i>	Intern	MA Y2 (2021)
NBC UNIVERSAL	<i>2021 NBC Universal Internship Program</i>	Networks Programming – Industry Internship Program	BA Y2 (2021) Cohort *
NBC UNIVERSAL	<i>2021 NBC Universal Internship Program</i>	TV Sales Administrator – Industry In-ternship Program	BA Y2 (2021) Cohort *
NBC UNIVERSAL	<i>2021 NBC Universal Internship Program</i>	Audience Research & Analysis – In-dustry Internship Program	BA Y2 (2021) Cohort *
NBC UNIVERSAL	<i>2021 NBC Universal Internship Program</i>	TV Advertising Sales – Industry Intern-ship Program	BA Y2 (2021) Cohort *
NBC UNIVERSAL	<i>2021 NBC Universal Internship Program</i>	Partnerships – Industry Internship Program	BA Y2 (2021) Cohort *
NBC UNIVERSAL	<i>2022 NBC Universal Internship Program</i>	Unscripted Development – Industry Internship Program	BA Y2 (2022) Cohort, MA Y1 (2022) Cohort *
NBC UNIVERSAL	<i>2022 NBC Universal Internship Program</i>	TV Programming – Industry Internship Program	BA Y2 (2022) Cohort, MA Y1 (2022) Cohort *
NBC UNIVERSAL	<i>2022 NBC Universal Internship Program</i>	Partnerships – Industry Internship Program	BA Y2 (2022) Cohort, MA Y1 (2022) Cohort *
NBC UNIVERSAL	<i>2022 NBC Universal Internship Program</i>	Audience Research & Analysis – In-dustry Internship Program	BA Y2 (2022) Cohort, MA Y1 (2022) Cohort *

Name of Organisation	Production name or Scheme	Position offered	Applicable cohort
NBC UNIVERSAL	<i>2022 NBC Universal Internship Program</i>	TV Distribution Sales – Industry In-ternship Program	BA Y2 (2022) Cohort, MA Y1 (2022) Cohort *
NBC UNIVERSAL	<i>2022 NBC Universal Internship Program</i>	Media Finance – Industry Internship Program	BA Y2 (2022) Cohort, MA Y1 (2022) Cohort *
NBC UNIVERSAL	<i>2022 NBC Universal Internship Program</i>	Retail Marketing Consumer Products – Industry Internship Program	BA Y2 (2022) Cohort, MA Y1 (2022) Cohort *
NBC UNIVERSAL	<i>2022 NBC Universal Internship Program</i>	Commercial Consumer Products – Industry Internship Program	BA Y2 (2022) Cohort, MA Y1 (2022) Cohort *
NBC UNIVERSAL	<i>2022 NBC Universal Internship Program</i>	Design – Industry Internship Program	BA Y2 (2022) Cohort, MA Y1 (2022) Cohort *
SBS	<i>2021 AFTRS Graduate Program</i>	Production Intern – Industry Intern-ship Program	BA Y3 (2021) Cohort
SKY NEWS AUSTRALIA	<i>2021 AFTRS Graduate Program</i>	Technical Operator Intern – Industry Internship Program	BA Y3 (2021) Cohort
WARNER BROS.	<i>2021 AFTRS Graduate Program</i>	Production Assistant Intern – Industry Internship Program	BA Y3 (2021) Cohort
WILDBEAR ENTERTAINMENT	<i>2021 AFTRS Graduate Program</i>	Development Intern – Industry In-ternship Program	BA Y3 (2021) Cohort
WILDBEAR ENTERTAINMENT	<i>2021 AFTRS Graduate Program</i>	Production Intern – Industry Intern-ship Program	BA Y3 (2021) Cohort

*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
SYMMETRY MEDIA	<i>Revival</i>	Intern	BA 2021

Graduate Showcase

AFTRS arranges a showcase event each year for our Bachelor of Arts Screen: Production, Master of Arts Screen, Master of Arts Screen: Business and Leadership and Graduate Diploma in Radio graduates prior to their formal 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 2022, shared the work of the class of 2021, with a significant focus on the Bachelor of Arts Screen: Production and Master of Arts Screen students.

The 2022 Graduate Showcase was a hybrid event delivered via the school's Accelevents virtual event platform and at the AFTRS and Hoyts facilities in Moore Park, Sydney. Events/features included:

- A virtual masterclass for graduates on best practices for networking and seeking employment opportunities.
- A virtual screening showcase of all student's final graduate films —available to all registered industry participants for the week of the showcase event and a month following.
- A downloadable Graduate Directory with individual information on the graduating students.
- An online pitching session for graduates to pitch themselves for work opportunities to various industry companies and organisations.
- Two in-person screenings of student films for industry, with networking —a documentary film program hosted at AFTRS Theatre and a scripted film program at Hoyts EQ.
- A live table-read of students' work from the Master of Arts Screen: Screenwriting program, performed by professional actors in the AFTRS theatre.
- A screening of graduate films and networking for AFTRS alumni and new graduates.

- Attendance at and feedback on the event from industry were very positive, with:
- 183 industry professionals registered on the virtual platform to enable them to view films and attend screenings, pitching and live script reading events.
- 10 Bachelor of Arts Screen: Production students participated in the virtual pitch event to 28 industry representatives.
- 89 industry representatives attended the in-person screenings, in addition to alumni, graduating students and staff.
- 740 views of student films on the Accelevents virtual event hub.

New Perspectives Pitch Lab

The second *New Perspectives Pitch Lab* initiative was conducted across November and December 2021. This partnership between AFTRS, Screen NSW, AIDC and Doc Society aimed to empower emerging non-fiction storytellers with a social impact project in development.

The pitch lab combined five online coaching sessions for the five selected teams from around Australia, working on their project development and pitch. The teams then pitched to an Industry panel for feedback, and two teams were awarded AIDC passes. All teams were then matched with paid mentors who worked with them for the subsequent 12 months, supporting the development of their projects.

Industry Partners and Competitions

AFTRS collaborates with various industry partners, running competitions for students and graduates to make short film and audio content within a competition brief. Participants benefit from the experience of developing ideas to a standard and 'pitching' in a competitive environment.

Australians in Film (AiF)

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

Participants begin with an introductory meeting with AiF Staff, where they share their short- and long-term goals and 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 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 second round of participants chosen was Mohini Herse (Graduate Certificate in Directing Fundamentals, 2016) and Naomi Fryer (Master of Arts Screen, 2019). They commenced their residency with AiF in August 2021.

Unreal Engine Short Film Challenge

Epic Games partnered with AFTRS to support student and staff development in the use and application of Unreal Engine⁵. The partnership included bespoke training and a student-focused short film pitch competition. The training program comprised a three-week Unreal Engine training course made free and available to AFTRS Staff, Students and Graduands. 31 individuals, including staff, students and recent graduates, enrolled in the training. One graduate team (Menachem Spielman and Kayla Groombridge) successfully pitched a short film concept, resulting in them being awarded \$15,000 towards the production costs of a proof-of-concept pitch, made and rendered exclusively using Unreal Engine as the primary production tool.

Vivid Interstitials Project

Vivid Sydney –Light, Music and Ideas Festival invited AFTRS to submit animated 'interstitial' shorts for inclusion in the 2022 festival. Twenty-five creative works were selected and played on screens around the Vivid Footprint of inner-city Sydney over the three weeks of the festival. Fourteen student and alumni led teams conceived and produced the works.

5 <https://www.unrealengine.com/en-US/solutions/film-television>

Appendix 4: 2021 AFTRS Graduates

Graduation Ceremony

On Friday, 3 June 2022, AFTRS held its annual graduation ceremony with 154 eligible students celebrating their graduation amongst family, friends and educators. Graduates included eight First Nations students and a total of 16 Alternative Exit degrees conferred —Graduate Diploma in Arts Screen, Diploma in Arts Screen: Production, and Advanced Diploma in Arts Screen: Production.

The Graduation ceremony began with a Welcome to Country by AFTRS Elder-in-Residence, Aunty Rhonda Dixon-Grovenor, graduating Bachelor of Arts Screen: Production student Skye Leon who spoke on behalf of her cohort, and three Honorary Degrees were awarded – Master of Screen and Broadcast awarded to Glenn Daniel, and Doctor of Arts, Film and Television awarded to both Mandy Walker and Nerida Tyson-Chew.

The day before the formal graduation ceremony, AFTRS held its inaugural First Nations graduation event to acknowledge the dedication and hard work of our First Nations students. The event brought together First Nations graduates, their families, friends and community to celebrate Indigenous excellence. A smoking ceremony by Natch Tong Noonga led by Community Leader Dean Kelly opened proceedings, which included a Welcome to Country by AFTRS Elder-in-Residence Aunty Rhonda Dixon-Grovenor and her daughter, artist Professor Nadeena Dixon. The event featured keynotes by AFTRS Director of First Nations and Outreach, Dr Romaine Moreton, fellow AFTRS alumni and acclaimed filmmaker Erica Glynn, and a performance by award-winning singer-songwriter Emily Wurramara.

Graduates

Bachelor of Arts Screen: Production

Farazbanu Anarwala	Clancy Hiscox	Dannielle Parkes
Jasmin Anderson	Brittany Jessup	Matilda Poynter-Symonds
Robert Archer	Ruby Langsworth	Alexander Roberts
James Bartlett	Jonathon Le Grice	Mobina Rowhani
Aemon Barzanji	Skye Leon	Stella Sciberras
Jasmine Bishop	Ana Leos Montelongo	Sophie Serisier
Melissa Brooks	David Luff	Aidan Sezenenko
Andrew Burvill	Lachlan MacMahon	Menachem Spielman
Shaina Cabusi	Dillon Mak	Jordan Spiteri
Lily Cameron Hayes	Sean Martin	Tace Stevens
Georgina Caprioli	Justin McLean	Jasmine Stokes
Sarah Chahine	Nicholas McVay	Eko Tandong
Raquel Cuevas	Benjamin Menday	Linden Trescott
Tyler Dias	Kerrod Meredith-Creed	Angelina Tsinganos Cortazzo
Willow Driver	Emily Mitchell	Aoife Twamley
Bethany Encarnacion	Ryan Morgan	Molly Walker
Sean Fitz-Gerald	Annabel Newland	Daniel Watson
Alec Green	Kirra Nuttall	Rosemary Whatmuff
Madeleine Green	Michael Odewahn-Oxley	Crystal Whiteley
Kayla Groombridge	Adrian Oliver	Brooke Wilson
Manul Gunaratne	Thomas O'Meara	Anahita Zen-Aloush
Tatjana Hamilton	Conal Osfield	
Aaron Hamilton Gold	Riley O'Toole	

Cont'd

Diploma in Arts Screen: Production
Alternative Exit Award

Lillianne Lord	Annabelle Scobie	Damon Van Der Schuit
Nicholas Moar	Eliza Smith	Zane Voloshin
Eamonn Powers	Sandy Toameh	

Advanced Diploma in Arts Screen: Production
Alternative Exit Award

Darcy Grivas	Forest Lin	Joel Wilcox-Watson
Ricky James	Daniel Pollock	Daniel Wilson

Graduate Diploma in Radio

Jacob Aquilina	Charles Goodsir	Samuel Maloney
Sarah Beins	Olivia Hill	Charlie Meller
Lachlan Brickley	Fenella Jamieson	Patrick Rees
Matthew Brokenbrough	Frazer Johnson	Thomas Reeve
Helen Constantellis	Rob Kaldor	Erielle Jeanne Sudario
Kendal Cuneo	Brenton Larney	Sandya Veduri
Owen Davies	Scott Leek	Rebekah Wagstaff
Thomas Denham	Maybelle Lin	

Master of Arts Screen: Business and Leadership

Mel Avanzado	Rohan Everingham	Mark Hoath
Richard Cabala	Bradley Garth	Ariana Kenny
Sarina Crocco	Jessica Gillan	Timothy Leha
Claire Evans	Jessica Gower	Danielle Nakkan

Cont'd

Master of Arts Screen

Benjamin Bellette	Harald Hummerston	Charles Olsen
Joanna Cameron	Samuel Inglis	Sophia O'Rourke
Ruby Challenger	Emily Jansz	Claudia Shepherd
Sophia Christopher	Gilbert Kemp Attrill	David Smith
Andrew Dean	Marcus Khoudair	Danielle Stamoulos
Gerard Dewhurst	Erik Magnusson	Ashkan Suren
Ayesha Farooq	Elena Matienko	Grace Tan
Celeste Franklin	Dane McCusker	Matthew Taylor
Veniamin Gialouris	Andrew McMartin	Shih-En Tsai
Hamish Gregory	Jonathan Mendolicchio	Rosalie Waugh
Oliver Hay	Caley Miles	Samuel Weiss
Natasha Henry	Gabriel Murphy	Jarrod Young

Graduate Diploma in Arts Screen***Alternative Exit Award***

Andrew Finn

Thea Murtaza

Appendix 5: Student Achievements

Film

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

This year 35 films were selected for 81 festivals, a total of 115 selections, resulting in 24 award wins and 13 nominations.

Highlights included the premiere of the Master of Arts Screen film *MumLife* at the Cannes film Festival as an official selection of the La Cinef section. The film was selected as one of only 16 films from more than 1500 submissions from film schools worldwide. At this year's Centre International de Liaison des Ecoles de Cinéma et de Télévision (CILECT) Prize Competition, two Master of Art Screen films were awarded – *Where Is My Darling* won the CAPA Award for Best Film (Documentary Category), and *Sunnies* was co-winner of the CAPA Award for Best Film (Fiction Category).

Film Festival Selection

Due to the continuing impact of COVID-19, some festivals adapted their program to virtual or hybrid events this year.

A Film By (Ramon Samson, Master of Arts Screen, 2019), screened at Pierre Cardin Lacoste Musical Film Festival (Festival de Lacoste) (France)

Abbey and Moose's Detective Agency (Angus Woodiwiss, Bachelor of Arts Screen, 2019), screened at International Online Web Fest (UK), and Stareable Fest (USA)

Acts for the Invisible (Kate Vinen, Master of Arts Screen, 2020), screened at Sydney Film Festival (Australia), Mardi Gras Film Festival (Australia), St Kilda Film Festival (Australia), Short Shorts Film Festival & Asia (Japan), and Doc Edge International Documentary Film Festival (New Zealand)

Alba (Mariella Solano, Bachelor of Arts Screen, 2019), screened at Latino Film Market (USA), Melbourne International Film Festival (Australia), Evolution Mallorca International Film Festival (Spain), Sydney Film Festival (Australia), and Flickerfest International Short Film Festival (Australia)

Anoxia (Alex Linder, Bachelor of Arts Screen, 2018), screened at Revelation Perth International Film Festival (Australia) and A Night of Horror International Film Festival (Australia)

Bala (Deborah Brown, Master of Arts Screen, 2019), screened at Brisbane International Film Festival (Australia) and Canberra Short Film Festival (Australia)

Barnacle Face (Jean-David Le Goullon, Bachelor of Arts Screen, 2019), screened at Revelation Perth International Film Festival (Australia), Sydney Underground Film Festival (Australia), Atlanta Horror Film Festival (USA), A Night of Horror International Film Festival (Australia), and Horrorfest International (USA)

Brunch Shift Massacre (Adam Boys, Bachelor of Arts Screen, 2018), screened at Fantasm's Shock Reel Cinema Film Festival (USA) and Carte Blanche – BIFFF Courts Mais Trash Film Festival (Belgium)

Death Doula (Jenna Sutch, Master of Arts Screen, 2020), screened at Stareable Fest (USA) and SeriesFest (USA)

Dust Cloud (Trudi Houston, Master of Arts Screen, 2020), screened at Flickerfest Tour: World Expo in Dubai and Flickerfest Tour: Australian Embassy in Malaysia

Echo Pines (Stephanie Begg, Masters of Arts Screen, 2019), screened at Tokyo International Short Film Festival (Japan), Gen Con Film Festival (USA), H.P. Lovecraft Film Festival (USA), Berlin Sci-Fi Filmfest (Germany), Other World Film Festival (USA), Boston SciFi Film Festival (USA), and Crystal Palace International Film Festival (UK)

Elagabalus (Xanthe Dobbie, Master of Arts Screen, 2019), screened at KASHISH Mumbai International Queer Film Festival (India)

Endlessnessism (Liam Clark, Master of Arts Screen, 2020), screened at Sydney Underground Film Festival (Australia), Film in Focus (Romania), Hallucinea Film Festival (France), Absurd Film Festival (Italy), NOOGA Underground Film Fest (USA), and St Kilda Film Festival (Australia)

Erwin (Lev Libre-Jutsen, Bachelor of Arts Screen, 2018), screened at the Moscow Jewish Film Festival (Russia)

Home Sweet Home (Michael Lawrence-Taylor, Masters of Arts Screen, 2020), screened at No Stigma Film Festival (presented by the What It's Like Project) (USA) and Bass Coast Shorts (Australia)

Hyde (Ruby Challenger, Masters of Arts Screen, 2020), screened at Wreak Havoc Horror Film Festival (USA), Ethereal Horror Fest (USA), Anatomy Crime & Horror International Film Festival (Greece), and Best Film Awards (UK)

Kafana (Marko Cvijanovic, Bachelor of Arts Screen, 2020), screened at CinefestOZ Film Festival (Australia)

Little Blue Pill Called Song (Blaise Borrer, Bachelor of Arts Screen, 2018), screened at Pierre Cardin Lacoste Musical Film Festival (Festival de Lacoste) (France)

Lost Boy (Peter Skinner, Master of Arts Screen, 2019), screened at Newport Beach Film Festival (USA) and Retrogression RTGN Short Film Festival (Australia)

MumLife (Ruby Challenger, Masters of Arts Screen, 2021), screened at La Cinef, Cannes Film Festival (France) and Sydney Film Festival (Australia)

Pebble (Anastasia James, Kate Diggins, Bachelor of Arts Screen, 2020), screened at Revelation Perth International Film Festival (Australia), Denver Film Festival (USA), and St Kilda Film Festival (Australia)

Sunburn (Jaslyn Mairs, Bachelor of Arts Screen, 2019), screened at Melbourne International Film Festival (Australia), Mardi Gras Film Festival (Australia), and NewFilmmakers Los Angeles (USA)

Sunnies (Ismail Khan, Masters of Arts Screen, 2020), screened at Sydney Film Festival (Australia), Flickerfest International Short Film Festival (Australia), Maoriland Film Festival (New Zealand), Wairoa Maori Film Festival (New Zealand), Vision Splendid Outback Film Festival (Australia), Short Shorts Film Festival & Asia (Japan), Fresh Wave International Short Film Festival (Hong Kong), and Dances with Films (USA)

Sunset Country (Petra Leslie, Master of Arts Screen, 2020), screened at Melbourne International Film Festival (Australia), shnit Worldwide Shortfilmfestival (Switzerland), Poitiers Film Festival (France), and St Kilda Film Festival (Australia)

Sushi Noh (Jayden Rathsam Hua, Master of Arts Screen, 2020), screened at Encounters Film Festival (UK), Brooklyn Horror Film Festival (USA), Maniac Film Festival (Spain), Lund Fantastic Film Festival (Sweden), New York City Horror Film Festival (USA), Seattle International Film Festival (USA), Atlanta Film Festival (USA), Tel Aviv International Student Film Festival (Israel), Sydney Film Festival (Australia), and Palm Springs International ShortFest (USA)

Talk Back (Mustafa Al Mahdi, Masters of Arts Screen, 2020), screened at Gold Coast Film Festival (Australia)

The End, The Beginning (Archie Chew, Master of Arts Screen, 2019), screened at Boston International Kids Film Festival (USA) and Big Eyes Big Minds Singapore International Children's Film Festival (Singapore)

The Familiars (Millie Malcolm, Master of Arts Screen, 2019), screened at Indy Shorts International Film Festival (USA), Fantastic Fest (USA), A Night of Horror International Film Festival (Australia), Canberra Short Film Festival (Australia), and Etheria Film Festival Genre Films Directed by Women (USA)

The Home Team (Luke Cartwright, Masters of Arts Screen, 2020), screened at Flickerfest International Short Film Festival (Australia)

The Replica (Adam Daniel, Master of Arts Screen, 2020), screened at Sydney Science Fiction Film Festival (Australia) and Monster Fest (Australia)

The Stranger (Jenny Hicks, Master of Arts Screen, 2020), screened at Revelation Perth International Film Festival (Australia), San Francisco Short Film Festival (USA), Sydney Film Festival (Australia), Flickerfest International Short Film Festival (Australia), Manchester Film Festival (UK), and St Kilda Film Festival (Australia)

This River (Naomi Fryer, Master of Arts Screen, 2019), screened at Cinequest Film & VR Festival (USA), Canberra Short Film Festival (Australia), and Female Voices Rock Film Festival (USA)

Unseen (Michael Lawrence-Taylor, Master of Arts Screen, 2020), screened at This Is My Brave International Mental Health Film Festival (Australia), Canberra Short Film Festival (Australia), No Stigma Film Festival (presented by the What It's Like Project) (USA), Paddling Film Festival (Canada), and Bass Coast Shorts (Australia)

Where Is My Darling? (Adam Finney, Master of Arts Screen, 2020), screened at Antenna Documentary Film Festival (Australia), Big Sky Documentary Film Festival (USA), Human Rights Arts & Film Festival (Australia), and Short Shorts Film Festival & Asia (Japan)

With The Cattle (Cameron Dunlop, Master of Arts Screen, 2020), screened at Melbourne International Film Festival (Australia) and Antenna Documentary Film Festival (Australia)

Film Awards

Abbey and Moose's Detective Agency (Angus Woodiwiss, Bachelor of Arts Screen, 2019), won Best Editing and was nominated for Best Animation at the International Online Web Fest (UK)

Acts for the Invisible (Kate Vinen, Master of Arts Screen, 2020), was nominated for Best Documentary at St Kilda Film Festival (Australia)

Alba (Mariella Solano, Bachelor of Arts Screen, 2019), won the Rebel8 Award for Outstanding Emerging Female Director In honour of Samantha Rebillet at Flickerfest International Short Film Festival (Australia), and was nominated for Best Direction in a Student Film at the Australian Director's Guild (ADG) Awards (Australia)

Anoxia (Alex Linder, Bachelor of Arts Screen, 2018), won Best Australian Short Film Director at A Night of Horror International Film Festival (Australia)

Barnacle Face (Jean-David Le Goullon, Bachelor of Arts Screen, 2019), won the Audience Choice Award at the Sydney Underground Film Festival (Australia)

Echo Pines (Stephanie Begg, Masters of Arts Screen, 2019), won Best Sci-Fi Film at Tokyo International Short Film Festival (Japan), was nominated for Short Drama Category at Berlin SciFi Filmfest (Germany), and for Best Direction in a Student Film at the Australian Director's Guild (ADG) Awards (Australia)

Elagabalus (Xanthe Dobbie, Master of Arts Screen, 2019), was nominated for Best Music in a Short Film at the Screen Music Awards (Australia)

Endlessnessism (Liam Clark, Master of Arts Screen, 2020), won Best Editor at Film In Focus (Romania), the Silver Award in Best Student Cinematographer category at the Australian Cinematographers Society (Australia), and Best Soundtrack at Hallucinea Film Festival (France)

Friends of Mine (Andréas Giannopoulos, Master of Arts Screen, 2019), won Best Direction in a Student Film at the Australian Director's Guild (ADG) Awards (Australia)

Hyde (Ruby Challenger, Masters of Arts Screen, 2020), was nominated for Best Short at Wreak Havoc Horror Film Festival (USA), for Best Original Score at Ethereal Horror Fest (USA), and for Best Indie Film Award at the Best Film Awards (UK)

Kafana (Marko Cvijanovic, Bachelor of Arts Screen, 2020), was nominated for Best Direction in a Student Film at the Australian Director's Guild (ADG) Awards (Australia)

Little Blue Pill Called Song (Blaise Borrer, Bachelor of Arts Screen, 2018), won the Audience Award at Pierre Cardin Lacoste Musical Film Festival (Festival de Lacoste) (France)

Sunburn (Jaslyn Mairs, Bachelor of Arts Screen, 2019), won 2021 AiF Showcase (USA), and the My Queer Career Best Screenplay Prize at Mardi Gras Film Festival (Australia)

Sunnies (Ismail Khan, Masters of Arts Screen, 2020), won CAPA Award for Best Film at CILECT Prize Competition (Co-Winner, Fiction Category) (France)

Sushi Noh (Jayden Rathsam Hua, Master of Arts Screen, 2020), won Most Bonkers Short and Audience Award (Short) at Brooklyn Horror Film Festival (USA)

The Familiars (Millie Malcolm, Master of Arts Screen, 2019), won Best Australian Short Film & Best Performance in an Australian Short Film at A Night of Horror International Film Festival (Australia), and Best Art Direction at Canberra Short Film Festival (Australia)

The Stranger (Jenny Hicks, Master of Arts Screen, 2020), was nominated for Best Direction in a Student Film at the Australian Director's Guild (ADG) Awards (Australia)

This River (Naomi Fryer, Master of Arts Screen, 2019), won Best Student Short Film at Cinequest Film & VR Festival (USA), Best Actress at Canberra Short Film Festival (Australia), and was nominated for Best Sound for a Live-Action Short Film at the Australian Sound Screen Guild (ASSG) Awards (Australia)

Unseen (Michael Lawrence-Taylor, Master of Arts Screen, 2020), won Best Screenplay (Canberra Competition), Best Cinematography (Canberra Competition) and Highly Commended Documentary (Documentary Competition) at the Canberra Short Film Festival (Australia)

Where Is My Darling? (Adam Finney, Master of Arts Screen, 2020), won the CAPA Award for Best Film (Documentary Category) at CILECT Prize Competition (France), co-won the Best Australian Short Documentary Award at Antenna Documentary Film Festival (Australia), and was nominated for Best Short-Form Documentary at the Australian International Documentary Conference (AIDC) Awards (Australia)

Appendix 6: Teaching and Learning

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 offered on campus and online. They provide introductory and intermediary training in various in-demand areas, from intro to directing to budgeting fundamentals, documentary, voice-over, screenwriting, or video making. They are delivered with learning commitment times ranging from six to 100 hours and in intensive full days for up to five days or part-time out-of-hours across several weeks.

Over the reporting period, the school delivered 70 Industry Short Courses to 1,047 students, covering writing, directing, editing, voice-over, video 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 that screen and broadcast professionals teach. The courses are developed in response to identified screen and broadcast 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 two Industry Certificate courses — Industry Certificate: Production Accounting to 25 students. Students who complete this course are particularly in high demand, and the industry often looks to AFTRS for recommendations for employment.

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

Industry Partnership Courses

The AFTRS Industry Partnership Courses are taught by expert practitioners, providing relevant practical skills and knowledge to help screen and broadcast career progression at the exclusive request of individual industry organisations. Industry Partnership courses are offered on campus, offsite and online. Industry Partners included South Australian Film Corporation, Screen Queensland, Universal Studio Group, Matchbox, and Radio Upper Murray.

Over the reporting period, the school delivered 13 Industry Partnership Courses to 142 students, covering production management, production accounting, producing, assistant directing and radio broadcasting.

Award Course Program

In 2022, 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 nine Disciplines, and MA Screen: Business.

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

2021 Number of Graduates by Course:

- Bachelor of Arts Screen: Production (AQF 7) – 67
- Graduate Diploma in Radio & Podcasting (AQF 8) – 23
- Masters of Arts Screen (AQF 9) – 36
- Masters of Arts Screen: Business and Leadership (AQF 9) – 12

The Alternative Exit Qualifications 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 alternative exit qualification.

In 2021, there were 16 Alternative Exit degrees conferred. From the Bachelor of Arts Screen: Production —eight Diploma in Arts Screen: Production and six Advanced Diploma in Arts Screen: Production was conferred. And from the Master of Arts Screen —two Graduate Diploma in Arts Screen were conferred.

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 COVID Safety 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.

Strategies for dealing with COVID-19 were developed in consultation with students and faculty and were ongoing throughout the period, ensuring the School could continue to be agile in its delivery if necessary.

Bachelor of Arts Screen: Production

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

In 2022, the School welcomed a new intake of 89 students into BA Year 1. It had 74 students progressing into Year 2 and 89 students progressing into Year 3. These included two BA Year 1 students on Leave of Absence during 2021 returning to join the 2022 students.

At 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 continuous course development, and work progresses on workload modelling and contracting to maximise operational efficiencies, contributing to a more stable team of teachers and enhancing course delivery through each iteration.

The BASP significantly altered its teaching and production activities in response to the COVID-19 pandemic. The program returned to face-to-face teaching in phases after March 2022 and was entirely on campus by the end of the first semester.

Graduate Diploma in Radio and Podcasting

The Graduate Diploma in Radio and Podcasting (GD Radio) produces industry-ready professionals with AFTRS' Radio alumni 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. In 2022, the school welcomed a new intake of six full-time students and eight part-time students, joining the six returning second-year part-time students.

The GD Radio is a highly practical and intensive course that builds a broad range of skills through four pop-up radio stations and various podcasting opportunities. The course is designed for the skills that are developed to become more complex throughout the course. The program culminates with 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 lead 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 2021 and 2022,

making the course more agile and responsive to the evolving situation. Cutting-edge work practices and software were introduced that prepare students to work in a changing broadcast environment. Reconceived in 2021, the Radio Broadcasts, aligned to revised industry broadcast measures, have allowed ongoing and more remote production. In 2022, 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.

The program underwent a review of its structure during the period, and a revised program delivery structure was approved for implementation in 2023. This will significantly increase the ability to achieve national reach.

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 2022, the MA Screen was offered in nine disciplines with 85 students enrolled across two years in Cinematography, Directing, Documentary, Editing, Music, Producing, Production Design, Screenwriting and Sound. Animation was not offered for new enrolments in 2022.

MA Screen welcomed 54 new Year 1 students, including three international students and two returning Leave of Absence students. They joined 31 students progressing to MA Screen Year 2 —across all disciplines.

The School has focused on the ongoing curriculum review cycle of the practical, industry-led collaborations that distinguish this course. This review gives students the best opportunity to create work demonstrating their craft, collaborative skills, and artistic point of view.

In the Academic Year 2021, the COVID-19 pandemic severely impacted the production and hands-on learning schedule, resulting in the adoption of the curriculum delivery redesign work undertaken in 2020 in response to the COVID-19 disruption. Crucially, AFTRS enacted COVIDSafe Production Protocols to have MAS Capstone productions start from July 2021. Hands-on learning was prioritised on campus and consistent with the BASP, and all students were taught COVIDSafe Production Protocols, with COVID Safety Supervisors monitoring the shoots. Through a serious collective effort, all productions were completed safely, and students were able to complete the final year of their course. Additionally, Year 1 students developed hands-on skills in planning and managing COVIDsafe productions through the exercises and through their Capstone productions.

Master of Arts Screen: Business

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. Across 2021 and 2022, the course implemented a new delivery structure that enabled remote participation in the program allowing AFTRS to reach more individuals across Australia.

In 2022, there were 47 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 also focused on entrepreneurial financing and opportunities arising from technological advances.

At the end of the first year of the course, the students create and develop 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 various Australian and international industry leaders using their distinct leadership styles and fully developed projects and proposals.

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 for the better part of the period, the students undertook the business case study with international partners within the Asia Pacific Broadcasting Union and Singapore-based company VUULR in a virtual space this year.

Appendix 7: First Nations & Outreach

Aligned with AFTRS' five-year Strategy —*Creating the Future*, the newly imagined First Nations & Outreach division was formed. Headed by Dr Romaine Moreton, the division supports AFTRS in representing the national voice inclusive of Australia's First Nations peoples' voice —the world's longest-living culture, to embed First Nations values within the School through the inclusion of First Nations' knowledges, voices, values, pedagogies, and curricula, increasing the presence of students, staff and teachers to build AFTRS social, industrial and cultural capacity and capability, through ethical engagement with First Nations knowledges and practices that recognise the plurality of First Nations customs and laws within Australia.

It also focuses on outreach —engagement and partnership with communities, including under-represented communities connecting them with programs that deliver creative thinking, media literacy, and screen and broadcast skills to young people and emerging practitioners Australia-wide, developing new pathways for those interested in a creative career into the school and industry.

The First Nations & Outreach team has 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. It is also the priority for all the programs developed to be a vehicle for positive social change.

Community Workshops

AFTRS' First Nations & Outreach programs are designed to attract the next generation of storytellers from across Australian society to enrich the stories we tell.

In 2021–22, AFTRS partnered nationally with community and First Nations media 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)

- Continued partnership with Torres Strait Islander Media Association (TSIMA) to deliver a *Mobile Content Creation* online workshop for TSIMA staff and community and an editing workshop for staff.
- Partnered with Walpiri Media Association (PAW Media) to deliver *Videomaking 101 skills* workshop for community.
- Partnered with Anangu Media to deliver *Mobile Content Creation* workshop for staff and community.
- Partnered with Dharriwaa Elders Group to deliver *Mobile Content Creation* online workshop for staff.
- Partnered with Gudang/Yadhaykenu community elders and MOD Studio in an Elders Stories project scoping workshop.
- Sponsored First Nations writers to attend Featured Writers Program in partnership with Djed Press.
- Asia Education Foundation – AFTRS worked with AEF (a division of the University of Melbourne) to develop two educational resources for the PNGAus Partnership Secondary Schools (PASS) Phase 2: *Foto Friendships* resource and *Student Reporters Educational and Podcast* resource for students from PNG and Australia in years 9 – 11.

- Campbelltown Arts Centre – AFTRS has developed an ongoing partnership with Campbelltown Arts Centre; and delivered the *TV Skills Workshop* Program in May of 2022.
- 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 completed drama and documentary productions as part of their studies (NSW).
- Footscray Arts Centre – AFTRS Outreach provided a support letter to tilde Trans and Gender Diverse Film Festival via FCAC to apply for Creative Victoria's two-year funding program to create a new capacity building-model that includes seed funding, mentoring and workshops model to support emerging Trans and Gender Diverse filmmakers and artworkers.
- ActNow Theatre – AFTRS funded the development of a 4-day *Filmmaking Intensive* delivered by ActNow. Delivered to 15 participants from across First Nations, CALD/POC and Queer communities, plus sponsored a First Nations pathway program –the *Focus on Film* initiative.
- AFTRS developed the *Inclusive Content Creation* course, which was delivered externally for ABC employees.
- Short Course Scholarships to participants from the following organisations, 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 needed 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, Create NSW, Screen Queensland, VicScreen, South Australian Film Corporation, and Screen Tasmania.

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, with the first round of the program running as *State Talent Camp*, followed by the *National Narrative Talent Camp*, where two participants from each state are selected to attend. *Talent Camp 2022* saw the inaugural addition of a *Documentary Talent Camp* in association with the MIFF Accelerator lab.

Due to the COVID-19 pandemic, the camps were postponed to May 2022 and were successfully delivered in person.

The *Talent Camps* resulted in three projects chosen for funding, with participants from Victoria, Queensland, and South Australia, each receiving \$25,000 to produce a short film/pilot/proof of concept for the project they developed while at *Talent Camp*.

Many of the *Talent Camp* Alumni receive development funding, are offered paid employment, develop new networks, and have found producers/collaborators for their work. Past National Camp participants have gone on to 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 access lesson plans for media subjects: filmmaking, documentary, stop motion animation, podcasting, and screenwriting. Teachers may also choose to follow the consecutive program on offer or mix and match the content to suit their students' interests or needs. The resource features Australian screen examples, instructional videos, ethical dilemmas, and case studies.

Appendix 8: Industry Practitioners at AFTRS

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

Short Courses and Industry Certificates

Lecturers

Hattie Archibald, Dylan Blowen, Susan Bower, Jane Corden, Elissa Down, Marc Dwyer, Tim Ferguson, Michelle Hardy, Louise Henry, Jill Hewitt, Owen Johnston, Kristian McKenna, Igor Nay, Jonathan Ogilvie, Amin Palangi, Michael Philips, Gareth Tillson, Margaret Tillson, Dani Torresan, Nadia Townsend, Deanne Weir, Annie Wright.

Guest lecturers/speakers

Julia Adams, Zoe Angus, Andy Barklay, Amanda Beachcroft, Catherine Bishop, Annalisa Brown, Colleen Camp, Sally Caplan, Matthew Carter, Ted Cawrey, Colleen Clarke, Nicholas Cole, Chris Coote, Jane Corden, Carmel Creswell, Amanda Crittenden, Max Dalton, Justin Donoghue, Ben Grant, Jeff Gray, Rebecca Hardman, Michelle Hardy, Richard Harris, Peter Herbet, Jill Hewitt, Owen Johnston, Naomi Just, Virginia Kay, Shana Levine, Emma Madison, Nick Mark, John Martin, Michele McDonald, David McEwan, Stuart Menzies, John Myers, Meg O'Connell,

Rachel Okine, Zach Parker, Cristina Pozzan, Varsha Premkumar, Dan Read, Gary Rogers, Kurt Royan, Neil Sharma, Christopher Sharp, Ian Simmons, Anna Steel, David Whealy, Virginia Whitwell, Malinda Wink, Michael Wrenn.

Industry Partnership Courses

Lecturers

Hattie Archibald, Bridget Callow-Wright, Sally Chesher, Jane Corden, Kristian McKenna, Igor Nay, Michael Philips, Calum Riddell, Sallyanne Ryan, Margaret Tillson.

Guest Lecturers/Speakers

Gina Black, Colleen Clarke, Pam Collis, Amanda Crittenden, Fiona Donovan, Aaron Fa'Aoso, Veronica Fury, Derek Hall, Nick Heard, Tracey Hill, Tim Jordan, Virginia Kay, Annie Kinnane, Lucy Markovich, John Martin, David McEwan, Nick McKinnon, Natalie Mitchell, Paul O'Kane, Laurence Pettinarie, Dan Read, Tracey Robertson, Neil Sharma, Chris Strew, Jade Van Der Lei.

Meet The Creators @ AFTRS & ACMI

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

Guest speakers on panels

Kitty Flanagan; David Hannam; and Peter Mattessi, Jane Castle; Annabel Crab; Stamatia Maroupas; Alec Morgan; and Tiriki Onus, Anita Jacoby, Corrie Chen; Julie Eckersley; Joanna Werner, Denise Eriksen, Marc Fennell; Jesse Klass; Alex Mitchell; and Marlee Silva, Alex Mitchell. Adam Elliot; Saara Lamberg; Logan Mucha; and Aaron Wilson, Jo Porter; Marcia Gardner; and Katrina Milosovec, Gillian Armstrong; Vanessa Gazy; Samantha Lang, Unjoo Moon, Donna Chang; Louise Cocks; Max Miller; Richard Kelly, Ben Nguyen; Susie Jones; Dan Monaghan; Tanya Denning-Orman; Andrew Garrick; Robyn Butler; Wayne Hope; Diana Nguyen; Todd Abbott, Granaz Moussavi, Gabriel Shipton, Riley Nottingham, Urvi Majumdar.

Award courses

Bachelor of Arts (Screen) — Guest lecturers

Hayley Adams; Vanessa Alexander; Nays Baghai; Liam Beck; Kate Blackmore; Danielle Boesenberg; Nikki Brown; Samantha Cable; Teri Calder; Andy Canny; Corrie Chen; Sarah Christie; Pauline Clague; Lisa Cox; Adam Daniel; Emily Dash; Belinda Dean; Auntie Rhonda Dixon-Grovenor; Fiona Donovan; Megan Drury; Bev Dunn; Claudia Dzienny; Fiona Eagger; Lachlan Early; Karen Eck; Julie Eckersley; Steinar Ellingsen; Kala Ellis; Matthew Enfield; Tim Ferguson; Alex Flower; Alison Fowler; Timothy Franklin; Lucy Gaffy; GLAAD; Adam Gok; Brooke Goldfinch; Ian Gracie; Will Hadinata; Miranda Harcourt; Michelle Hardy; Greg Hassall; Liam Heyen; Simon Hicks; Lucy Hughes; Jan Hurley; Belinda Jombwe; Julie Kalceff; Stephanie King; Melissa Lee Speyer; Skye

Leon; Mabel Li; Helen Lovelock; Nicola Macindoe; Luciano Marigo-Spitaleri; Kelrick Martin; Ben Mathews; Dominique McCusker; Bridie McKim; Michelle Melky; Jerome Meyer; Annabel Mills; Dr Romaine Moreton; Daniel Nettheim; Kevin Nguyen; Trent O'Donnell; Sophia O'Rourke; Rachel Okine; Tanzy Owen; Wayne Pashley; Tom Phillips; Peter Powell; Fiona Press; Amara Primero; Stephanie Pringle; Adele Querol; Karen Radzyner; Megan Riakos; Lauren Richardson; Kurt Royan; Marissa Saroca; Eren Sener; Emily Seresin; Katie Sharrock; Greer Simpkin; Bradley Slabe; Alex Snow; Mariella Solano; Eve Spence; Bethany Stewart; Paul Struthers; Alex Stylianou; Alexander Swords; Courtney Teixeira; Ana Tiwary; Nadia Townsend; David Valencia; Mark van den Bergen; Jonathan Wald; Margot Wilson; Thomas Wilson-White; Andy Wright.

Graduate Diploma of Radio and Podcasting — Guest lecturers

Tanya Ali; Rhiannon Auld; Mariam Belle; Felix Bray; Leah Brown; Jaime Chaux; Maz Compton; Mandy Coolen; Mitchell Coombs; Glenn Daniel; Mark Daniel; Monica Davidson; Marc Dwyer; Miguel D'Souza; Dave Evans; Osman Faruqi; Mike Fitzpatrick; Deirdre Fogarty; Sian Gard; Jennifer Goggin; Patrick Goulding; Nancia Guivarra; Sally Hanson; Cameron Hilder; Simon Hills-Johnes; Russel Howcroft; Madeline Joannou; Nic Kelly; Ryan Khay; Shelley Klum; Danny Lakey; Tim Lee; David Lennon; Tim Lordan; Cate Madill; Grant Maling; David Marchese; Luke McFarlane; Rod McGuinness; Kristian McKenna; Michael McLennan; Alex Mitchell; Linda Mottram; Madeline Muir; Chris Neave; Ann-Maree Nolan; Laura Murphy-Oates; Ryan Pemberton; Fiona Pepper; Liv Proud; Cherie Romaro; Brooklyn Ross; Marlee Silva; Kate Stone; Pariya Taherzadeh; Penny Terry; Talecia Vescio; James Weir; Mike Williams; James Willis; Melanie Withnall; Anyier Youl.

Masters of Arts Screen — Guest lecturers

Lorelle Adamson; Sally Aitkin; Nathan Anderson; Nays Baghai; Nikki Barrett; Rebecca

Barry; Johanna Bell; Walter Bienz; Josh Billig; Scott Bird; Belle Blamey; Courtney Botfield; Yaara Bou Melhem; Emma Bourke; Gabrielle Brady; James Bramley; Rocket Bretherton; Oliver Brighton; Michela Carattini; Tim Chappel; Sally Chesher; Ian Collie; Jack Condon; Adam Connelly; Carolyn Constantine; Steve Cooper; Tracey Corbin-Matchett; Kalita Corrigan; Jamie Crane; Aaron Crothers; Mark D'Arcy; Maia dal Berger; Bettina Dalton; Henry Dangar; Seb Danta; Marcus Darcy; Monica Davidson; Annette Davies; Stephen Davis; Lily Davis; Marden Dean; Brenda Dietch; Xanthe Dobbie; Jed Dodge; Fiona Donovan; Liz Doran; Damien Drew; Kristen Dunphy; Marta Dusseldorp; Liam Egan; Kim Farrant; Mahmood Fazal; Holly Fifer; Lori Flekser; Rory Foster; Naomi Fryer; Lucy Gaffy; Claire Gandy; Helen Gaynor; Hendrick Gericke; Ven Gialouris; Joel Goodman; Sarah Gorji; Roger Graham; Samantha Griffin; Mithila Gupta; Sheila Hannah Taylor; Miranda Harcourt; Michelle Hardy; Lindi Harrison; Sam Hayward; Paul Healy; Madeleine Hetherington-Miau; Liam Heyen; Jorden Heys; Jenny Hicks; Damien Higginbotham; Fiona Hill; Neil Hillman; Lisa Hoppe; Bridget Ikin; Peter James; Juliet John; Karen Johnson; Carl Johnson; Karen Joseph; Alex Kelly; Justine Kerrigan; Marcus Khoudair; Andrew Kotatko; Ken Kwek; Alice Lannagan; Ben Lawrence; Shinho Lee; Julia Leigh; Alena Lodkina; Michael Lucas; Sean Luther Hall; Marian Macgowan; Lorian MacKenna; Robert Mackenzie; Rose Mackenzie-Peterson; Luciano Marigo-Spitaleri; Chris Martin; Ben Mathews; Dominique McCusker; Dane Mccusker; Kristian McKenna; Ian McLoughlin; Dr Cleo Mees; Sam Meikle; Nick Meyers; Kathryn Milliss; Julie Money; Nashen Moodley; Emma Morris; Liam Moses; James Mountain; Gabriel Murphy; Nick Myers; Maya Newell; Tegan Nicholls; Chris Oliver Taylor; Tanzy Owen; Annie Parnell; Lissa Pascale-Brown; Karen Pearlman; Jen Peedom; Chris Perkins; Renee Petropoulos; Sam Petty; Michael Phillips; Nigel Poulton; Peter Purcell; Jayden Rathsam Hua; Matt Reeder; Phillip Roope; Adrian Rostirolla; Julie Sam-Yue; Bassel Saroufim; Susannah Shapones; Victor Shergill; Tim Simonec; Peter Skinner; Katherine Slattery; Marcus Smith; Carolina Sorensen; Luchiano Spitaleri; Polly Staniford; Nina Stevenson; Edwina Stuart; Robert Sullivan; Ritchie Teague; James Thomas; William Tilmouth; Mitch Torres; Luke Torrevillas; Rachael Turk; Chloe Turner; James Vaughan; Kate Vinen; Mandy Walker;

Natalie Wall; Daniel Weavell; Tara Webb; Sam Weiss; Jessica Wells; Alex White; Ted Wilson; Caitlin Yeo; Jarrod Young.

Masters of Arts Screen: Business — Guest lecturers

Nathan Anderson; Bethany Bruce; Siobhan Casey; Ella Colley; John Culton; Kim Dalton; Susan Danta; Nicola Dorling; Peta Ellis; Jacqui Feeney; Lulu Freedman; Jess Gillan; Shane Grace; Dan Gregoire; Sean Hall; Susie Hammill; Martin Hersov; David Hov; Maka Kama; Jessica Khoury; Ben Lock; Bruce Lyman; Nell Nakkan; Chris Sharp; Khimji Vaghjiani; Suraj Vaghjiani.

First Nations and Outreach

Tutors, Speakers, and Industry

Nazareth Alfred; Lorena Allam; Ben Anderson; Prof. Judy Atkinson; Dr Nerida Blair; Katie Beckett; Deborah Brown; Tome Cavdarovski; Madeleine Cowley; Kelli Cross; Laura Curtis; Andrew Dillon; Rhonda Dixon-Grovenor; Prof. Nerida Dixon; Aaron Fa'Aoso; Richard Filer; Adam Gerard; Roanna Gonsalves; EO Gill; Erica Glynn; Katrina Graham; Patrick Goulding; Nancia Guivarra; Leila Haq; Majhid Heath; Mohini Hearse; Natasha Henry; Alana Hicks; Kim Ho; Michael Hudson; Terri Janke; Carolyn Johnson; Alexandra Keddie; Dean Kelly; Stephen Lance; Michela Ledwidge; Rosie Lourde; Kerrod Meredith-Creed; Anthony Mullins; Reilly O'Loughlin; Cornel Ozies; Maria Pena; Renee Petropolous; Neil Sharma; Michelle Sparks; Mitchell Stanley; Tony Thorne; Mitch Torres; Michelle Sparks; Nikki Tran; Nelya Valamanesh; Neilish Verma; Stephanie Westwood; Tamara Whyte; Emma Wilson; Aven Yap.

Appendix 9: Public Programs

Open Days and Postgraduate Information Week

Virtual Open Day

Saturday, 14 August 2021

Open Day was run entirely online via the School's virtual event platform —Accelevents, in the middle of a hard lockdown during the pandemic. Despite this, all speakers were able to participate and connect with our prospective students from their own homes. The Open Day agenda was filled with course talks, student panels and small mentoring sessions. Overall, the day was a huge success, with session attendance up on the previous year by 15% (702 in 2020 and 808 in 2021). Sessions comprised:

Welcome to Country and Welcome Address

AFTRS' Elder-in-Residence, Aunty Rhonda Dixon-Grovenor, provided participants with a Welcome to Country, and AFTRS CEO, Nell Greenwood, introduced the day before handing it over to Director of Teaching & Learning, David Balfour for a more detailed introduction.

BA Course Information Session

Subject Leaders joined 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, Tony Rasmussen, joined by alumnus Grant Maling, provided an overview of the Graduate Diploma in Radio, sharing key insights and information about this career-accelerating course.

Postgraduate Course Information Session

Director of Teaching & Learning, David Balfour, the Acting Course Leader, Alejandra Canales, and the Head of Animation, Krista Jordan, took participants through the Master of Arts Screen, focusing on the ten different disciplines, the course structure, the development, and the collaboration process.

Short Course and Industry Certificates Information Session

AFTRS Short Courses and Industry Certificates focus on giving practical and outcome-focused skills that immediately support industry practitioners' careers. Participants were given the opportunity to ask Head of Animation, Krista Jordan questions about which courses are best to round out the practitioner skill set.

First Nations Keynote Presentations

Aunty Rhonda Dixon-Grovenor shared protocols for studying and working on Gadigal Country. Director of First Nations and Outreach, Dr Romaine Moreton, explored the unique role of each First Nations storyteller in our families, communities, and the nation more broadly and how we can better harness the distinctiveness of our voices by looking to the legacy of First Nations' storytellers before us, for those who are to follow.

First Nations Student Panel

Current First Nations students and alumni discuss what inspired them to join AFTRS. Moderated by alumnus and staff member George Coles, with Student Centre's, Sharon Zeeman in the chat, the students helped

to provide tips on how to apply to AFTRS, what mentoring opportunities are available and shared their career experiences after graduating.

Student Experience at AFTRS

This was an open session with the AFTRS Student Centre team about how they can help students feel connected, engaged and supported throughout their AFTRS experience, including a candid audience Q&A.

Student Panel Session

Current second and third-year Bachelor of Arts Screen: Production students revealed what it's like to be an AFTRS student. Moderated by Senior Lecturer, Pearl Tan, the students shared their journeys so far, giving insight into their expectations versus reality and providing tips to help students thrive at the School.

Postgraduate Information Week

Monday 12 - Friday 16 July 2021
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.

Digital Future Summit series

AFTRS' *Digital Futures Summit* series brings Australian and international screen and broadcast industry leaders together with educators and government in discussions on collaborating, adapting and capitalising on technological changes.

Virtual Production — Thursday, 14 October 2021

Held online, the first summit in AFTRS' *Digital Futures* series looked at current and future practices and the opportunities virtual production brings to the local industry. The summit explored how the industry can leverage digital technologies to "leapfrog" through change to accelerate growth opportunities.

Welcome address by the Hon Paul Fletcher MP and AFTRS CEO Dr Nell Greenwood.

Sessions with speakers: David Balfour (Director, Teaching and Learning, AFTRS); Kim Batterham (Head of Cinematography, AFTRS); Nathan Bazley (Head of Light Speed and Virtual Production, Light ADL); David Berthold (Director-In-Residence, NIDA); David Conley (Executive VFX Producer, Weta Digital); Susan Danta (Head of Research, AFTRS); Dr Nell Greenwood (CEO, AFTRS); Mark Grentell (Director @ Spectre Studios); Hugh Guest (Virtual Production Specialist, Girraphic); Joe Hepworth (Course leader, BA, AFTRS); Peter Herbert (Head of Screen Business, AFTRS); Luke Hetherington (Executive in Charge — Sydney and Singapore Studios, Industrial Light and Magic); Clayton Jacobson (CEO, Dreamscreen); Duncan Jones (CEO, Myriad Studios); Krista Jordan (Head Of Animation, AFTRS); Peter Kirkup (Global Technical Solutions Manager, Disguise); Victor Limsila (Senior 3D artist, Girraphic); David McDonnell (Director, Last Pixel); Kris Maric (CEO and EP, Fika Entertainment); Josh Moffat (Special Projects and Business Development, Big Picture|NEP Live Events); Lyn Norfor (Head of Producing and Production, AFTRS); Alex Proyas (Founder, Alex Proyas); Andrew Robinson (Executive Producer, Heretic Foundation); Tim Schultz

(Virtual and Visual Effects Supervisor, Cutting Edge); Dr Mike Seymour (Researcher and Lecturer, Co-founder fxguide.com, Sydney University); Dan Thorsland (Senior Manager, Business Development, Flinders University); Jordan Vincent (Executive Manager, Fika Entertainment); Nancy Xu (Virtual Production Producer, Epic Games).

The Business of Australia's Digital Future — Thursday, 17 February 2022

This summit focused on the future of business in the Australian screen and broadcast sector. It explored how we can adapt business and leadership models to meet the challenges and opportunities of the new digital age.

Welcome to Country by AFTRS' Elder-in-Residence, Aunty Rhonda Dixon-Grovenor.

Sessions with speakers: Nathan Anderson (CEO, New Canvas); Matthew Ball (Managing Partner, Epyllion Co); Matthew Deaner (CEO, Screen Producers Australia (SPA)); Claire Evans (Strategist-In-Residence at the Australia Council); Rona Glynn-McDonald (CEO, Common Ground); Dr Nell Greenwood (CEO, AFTRS); Michela Ledwidge (Co-Founder and CEO, Mod); Niall McCarthy (Co-founder, Viewie); Felicity McVay (Director of Content Partnerships, TikTok Australia & New Zealand); Philip Mayes (Managing Director and Founder, Mighty Kingdom); Tim Phillips (Founder, harber, consulting); Caroline Pitcher (CEO, Victoria Film); Peter Tonagh (Deputy Chair, Australian Broadcasting Corporation (ABC)); Dheeren Velu (Head of Innovation, Capgemini AU/NZ).

Make It

Saturday, 14 — Sunday, 15 May 2022

Make It, an industry careers conference presented by AFTRS with principal partner VicScreen and Media Mentors Australia, provided attendees with opportunities to explore a range of career paths and learn more about developing their own ideas through a series of panels and keynotes. There were also various structured and unstructured networking opportunities to find jobs and

collaborators. Attendees had the opportunity to have one-on-one coaching sessions with industry practitioners and pitch themselves to get a career mentor in a range of below-the-line roles. The event was attended by 141 early-career practitioners and featured over 100 Industry guests as speakers, coaches and mentors.

Meet The Creators @ AFTRS & ACMI

Meet The Creators is a 'talks' event presented by AFTRS and ACMI with a live audience at each venue (when permitted) and a live stream to YouTube. All but the last of the events in the second half of 2021 were held online due to COVID lockdowns.

The events were:

So You Want to be a Writer! — Tuesday, 8 July 2021

Explored the challenging career path of screenwriting.
Speakers: Kitty Flanagan; David Hannam; Peter Mattessi; and MC Denise Eriksen.

Passion Projects — Tuesday, 10 August 2021

Featured documentary makers and their recent work.
Speakers: Jane Castle; Annabel Crab; Stamatia Maroupas; Alec Morgan; and Tiriki Onus with MC Anita Jacoby.

The Rise and Rise of the Mini Series — Tuesday, 24 August 2021

Explored the secret to success for a limited-run series.
Speakers: TV Writers —Corrie Chen; Julie Eckersley; and Joanna Werner with MC Denise Eriksen.

Podcast Powerhouses —
Tuesday, 14 September 2021

Focussed on various recent podcast successes.

Speakers: Marc Fennell; Jesse Klass; Alex Mitchell; and Marlee Silva with MC Alex Mitchell.

Determined Directors —
Tuesday, 21 September 2021

Explored the challenge of making feature films in Australia today.

Speakers: Directors —Adam Elliot; Saara Lamberg; Logan Mucha; and Aaron Wilson with MC Denise Eriksen.

Saluting Wentworth —
Tuesday, 28 September 2021

A discussion in recognition of the highly successful series.

Speakers: Jo Porter; Marcia Gardner; and Katrina Milosovec with MC Denise Eriksen.

The Female Frame —
Tuesday, 19 October 2021

Hattie Archibald in conversation on the challenges and joys for female directors with: Gillian Armstrong; Vanessa Gazy; Samantha Lang; and Unjoo Moon.

Step Away from The Telly: Making Scripted Online —
Tuesday, 26 October 2021

Concentrated on the growth of online, short-form scripted content.

Speakers: Donna Chang; Louise Cocks; Max Miller; and Richard Kelly with MC Denise Eriksen.

Where to in '22, and beyond? —
Tuesday, 9 November 2021

Explored some predictions for the year(s) ahead in our industry landscape.

Speakers: Ben Nguyen; Susie Jones; Dan Monaghan; and Tanya Denning-Orman. Andrew Garrick MC.

Time for a Laugh! —
Tuesday, 23 November 2021

Surveyed the current comedy landscape. Speakers: Robyn Butler; Wayne Hope; Diana Nguyen; and Todd Abbott. Denise Eriksen MC.

Against The Odds —
Thursday 9th December 2021 (Live at ACMI)

Focussed on overcoming challenges to achieve your project.

Speakers: Granaz Moussavi, Gabrile Shipton, Riley Nottingham, Urvi Majumdar with MC Denise Eriksen.

Industry Use of AFTRS Facilities

AFTRS makes some areas of the Moor Park facilities available for industry use and only recoups hard costs such as projectionist hire.

Industry use includes the use of classrooms for meetings, writer's rooms, auditions and rehearsals and use of the theatre and foyer for screenings, including DCP checks and cast and crew screenings. There was no Industry use in the second half of 2021 and minimal use in the first half of 2022 due to the COVID-19 lockdown of the building. The usage that did proceed during the period included:

- Taylor Venter: May 2022 — Cathy's Doll Auditions.
- Force Majeure: 28 May 2022 — Script Reading.
- *Ithaka* Films: 7 June 2022 — Screening of *Ithaka* documentary and drinks for Impact campaign supporters.
- Every Cloud Productions (Mike Jones): 6 – 16 June 2022 — Writers Room.
- Ven Gialouris: 17 June 2022 — Gorgo Cast and Crew Screening.
- Hidden Valley Media: 24 June 2022 — *The Power of Activism* screening.
- Piccolo Films (Ray Argall): Various dates — Restoration screenings.
- Stephen Vagg: 26 June 2022 — *Reunion Day* play reading.
- Charles Olsen: 30 June 2022 — *Reunion Day* cast and crew screening.

Appendix 10: Financial Resource Summary

Financial Performance

AFTRS generated a deficit of \$1,831,000 for the 2021–22 financial year. The deficit is primarily due to separation and redundancy costs, additional COVID-19 related costs and additional software licence fees, and reduced revenue from the cancellation of face-to-face courses as a result of the impact of COVID-19.

The total revenue received was \$31,742,000, with appropriations from government accounting for \$22,738,000 of this amount.

The balance of \$9,004,000 was generated through AFTRS' activities and mainly comprised student fees. Award Courses produced \$6,915,000, with \$1,835,000 generated from short courses to industry, corporate groups, and individuals. Other revenue sources such as interest, donations and royalties produced the remaining \$254,000.

AFTRS' operating expenditure totalled \$33,573,000. This included \$18,381,000 for employee benefits, \$7,889,000 for suppliers, \$6,457,000 for depreciation and amortisation, \$647,000 for finance costs of leases and \$199,000 for write down and impairment of other assets.

AFTRS reviewed its asset fair values as at 30 June 2022. The leasehold improvements asset class was revalued upwards by \$385,000.

External Audit

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

Internal Audit

Since their engagement in August 2018, KPMG has provided an independent internal audit service to AFTRS. The contract for audit services with KPMG was for three years, with the contract's end date of 31 July 2021. After a performance evaluation undertaken by the Finance Audit and Risk Management (FARM) Committee in consultation with AFTRS management, the Committee recommended the Council approve the renewal of the contract with KPMG for a further three years, with a new contract end date of 31 July 2024.

Internal Audit is administratively responsible to the Chief Financial Officer and is accountable to the FARM Committee. Representatives from the internal auditors and the Australian National Audit Office attend the ordinary 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 of conditions within the School.

During the 2021–22 period, the audits conducted were:

- November 2021 – Partnerships Health Check
- February 2022 – TQSA Readiness Compliance
- June 2022 – Internships and Placements

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 Consolidated 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 Consolidated 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.

During the reporting period, the School reviewed its Risk Management Framework, Risk Policy and Guidelines aligned with best practices. This review was guided by the work undertaken by the School in consultation with KPMG in the prior year with the objective of continuous improvement in risk management.

Claims and Losses

There were no major losses during the year ending 30 June 2022.

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 over \$350,000 require public tender, which may also include an expression of interest.

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 2021–22, AFTRS sought written quotes for the following services (over \$100,000):

- VFX LED Volume Stage
- Tricaster Video Production System (NDI)
- Unreal VFX computer Lab (14 PC'S)
- Emergency Radio for Wardens

Consultancy Services

AFTRS engages consultants with specialist skills to help with defined projects.

During the reporting period, the School entered into 22 specialist consultancies, involving an expenditure of \$390,671.

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

Consultancy	Service provided	Amount
Savills (NSW) Pty Ltd	Lease renewal advice	\$111,000
New Romans Pty Ltd	Research project	\$26,667

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 in the Entertainment Quarter, Moore Park, NSW.

The building (12,964m2) features a specialist screen and radio teaching and production facilities. The cost of property leasing and outgoings for 2021–22 totalled \$5,258,000.

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Public Governance, Performance and Accountability Rule 2014

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PGPA Rule Reference	Part of Report	Description
17BE		Content of annual report
17BE(a)	Page 19	Details of the legislation establishing the body.
17BE(b)(i)	Page 19	A summary of the objects and functions of the entity as set out in legislation.
17BE(b)(ii)	Page 15	The purposes of the entity as included in the entity's corporate plan for the reporting period.
17BE(c)	Page 20	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.
17BE(d)	N/A	Directions given to the entity by the Minister under an Act or instrument during the reporting period.
17BE(e)	N/A	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act.
17BE(f)	N/A	Particulars of non-compliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act.
17BE(g)	Page 37-63	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule.
17BE(h), 17BE(i)	N/A	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.
17BE(j)	Page 21-23	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period.
17BE(k)	Page 34	Outline of the organisational structure of the entity (including any subsidiaries of the entity).
17BE(ka)	Page 65-68	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: (a) statistics on full-time employees; (b) statistics on part-time employees; (c) statistics on gender; (d) statistics on staff location.
17BE(l)	Page 150	Outline of the location (whether or not in Australia) of major activities or facilities of the entity.
17BE(m)	Page 19-34	Information relating to the main corporate governance practices used by the entity during the reporting period.

<u>PGPA Rule Reference</u>	<u>Part of Report</u>	<u>Description</u>
17BE(n), 17BE(o)	N/A	<p>For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST):</p> <p>(a) the decision making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions.</p>
17BE(p)	N/A	Any significant activities and changes that affected the operation or structure of the entity during the reporting period.
17BE(q)	N/A	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity.
17BE(r)	Page 77	<p>Particulars of any reports on the entity given by:</p> <p>(a) the Auditor-General (other than a report under section 43 of the Act); or</p> <p>(b) a Parliamentary Committee; or</p> <p>(c) the Commonwealth Ombudsman; or</p> <p>(d) the Office of the Australian Information Commissioner.</p>
17BE(s)	N/A	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report.
17BE(t)	Page 77	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).
17BE(ta)	Page 72	Information about executive remuneration.
17BF	N/A	Disclosure requirements for government business enterprises

Australian Film Television
and Radio School

Building 130
The Entertainment Quarter
Moore Park NSW 2021

PO Box 2286
Strawberry Hills NSW 2012

T 1300 223 877

aftrs.edu.au



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