

2022 – 23

Annual Report

AFTRS

Australian Film Television
and Radio School

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About this report

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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 unceded lands 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.

8 September 2023

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 2023.

The Annual Report 2022–23 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 8 September 2023.

Yours faithfully,



Ms Debra Richards
Chair of Council
Australian Film, Television and Radio School

1 Chair's Introduction

This year, as AFTRS celebrates its 50th year, I'd like to reflect on how AFTRS has established itself as a revolutionary force in Australian culture: how far we've come in five decades, and what promise the next fifty years hold for the School.

The founders of AFTRS — including Australian national treasures Phillip Adams and Barry Jones — had a big dream: to kickstart an Australian film industry through a series of government-backed cultural institutions, including a world-class national film school and a screen funding organisation (the AFC). This dream had the support of both political parties — John Gorton and Gough Whitlam — and it worked. AFTRS is now one of the leading screen and audio schools in the world, and our graduates and alum have driven the growth of the Australian industry. People across the industry and government, and countless AFTRS staff and students, have worked hard for the School to become a valued national resource, delivering on its mission for Australians to have access to world-leading creative education.

And over the last year, the second year of our Corporate Strategy, *Creating the Future*, AFTRS has had a remarkable year in meeting this mission. We have met 25 out of our 27 corporate performance measures and have continued to embody our School values of excellence, courage, generosity, community, and creativity. These values have been central to our success this year.

In February, we launched our 50th anniversary celebrations with an event on campus that brought the first cohort from 1973 together with the newly enrolled students at the very start of their journey. A highlight of the morning was

the courage these new learners demonstrated, just out of Orientation Week, to step up to the stage, in the wake of rousing messages by Gillian Armstrong and Phillip Noyce, and boldly answer the call, taking on the challenge of keeping alive a personal but resonant storytelling tradition across the screen and airwaves of tomorrow.

AFTRS' dedication to teaching excellence was a stand-out achievement of the year and best evidenced through the success of our recent graduates. Over 90% of 2022 graduates were employed in the screen and broadcast industries within six months of graduating. At this year's 70th Sydney Film Festival, both the Winner and Runner Ups films in the Audience Award for Best Narrative Feature were made by teams of recently graduated AFTRS talent, and one of these projects was made as part of the 2021 MAS Capstone Subject. I'm so proud to see our graduates' courage and their ongoing commitment to creativity and excellence as they join the industry, able and ready to tell their stories. The Hon Tony Burke, Minister for the Arts, said it best when he told our students at Graduation in May that the work they have been trained to do "is essential for Australians to know themselves, for us to understand each other, and for the world to come to know us," and that all of them, through their stories, will work "on the frontline of bringing us together."

Building community is central to the School's approach. Talent Camp is a national skills development program for marginalised film practitioners, which provides opportunities for emerging storytellers to create new content and be employment-ready. Over time, the program has built a thriving community of over 300 storytellers supported through masterclasses, mentorships, short course

subsidies, industry connections and employment opportunities. This year, we delivered the Talent Camp Documentary Workshop and Pitching + Networking Event (8-12 August 2022), including through a partnership with MIFF Accelerator Lab, ran networking events, and awarded four Talent Campers with a total of \$70,000 in production funding.

AFTRS is committed to ensuring that our community reflects the changing landscape of Australian storytellers, and we are conscious that the main obstacle to taking up study is the financial burden of tuition and Sydney's ever-rising living costs. This year, 38 scholarships were awarded, and a new Alumni and Industry Scholarship Fund was launched, recognising creative excellence and the capacity, skills, knowledge, connections and potential marginalised individuals can bring to telling stories at AFTRS and beyond.

Working and learning with and within wider communities remains of key importance to AFTRS. Proudly supported by Netflix, *Through The Eyes of our Ancestors* brings together the XR Digital expertise of MOD Studio, a 50% First Nations-owned company, the Elder stories of the people and knowledge keepers of Injinoo in Cape York and AFTRS, to create a world first in 3D visual storytelling of the history and stories of First Nations peoples from Gudang Yadhaykenu culture, land and sea countries. It provides modelling and learning opportunities for First Nations people in advanced technical production pipelines in new and emerging media modalities such as real-time and virtual production. Raising the visibility and awareness of the history and culture for Gudang and Yadhaykenu, as well as ensuring these stories are recorded and shared for legacy and education, this project is a remarkable example of creativity, community and collaboration.

On behalf of the AFTRS Council, I would like to thank the staff of AFTRS, whose passion and dedication to student learning helped prepare a new cohort of storytellers and craftspeople to enter a fast-moving industry and make their mark on our culture. It's no surprise that AFTRS was once again ranked among the top fifteen film schools in the world.

I would like to express my gratitude to Russell Howcroft — who completed his second and final term after six incredible years of leadership and service, leaving behind a significant legacy for the School — as well as to all members of the Council, for their ongoing contributions and dedication during the year. I'd like to extend my gratitude to the members of the AFTRS Finance, Audit and Risk Management (FARM) Committee and the Academic Board for their ongoing guidance and diligence.

Finally, I would also like to thank the AFTRS Executive Team, led by CEO Dr Nell Greenwood, for their commitment, energy and leadership in steering AFTRS into its second half-century.



Ms Debra Richards
Chair of Council
Australian Film Television and Radio School

2 CEO's Perspective

This was a year of celebration and community. From public screenings and events to privately shared stories and memories, the 50th anniversary has allowed us to look back and wonder at the extraordinary achievements of the many staff and students who have passed through AFTRS doors. There has been a tremendous sense of pride about our 50-year strong School Community and its dedication to the pursuit of creative excellence.

The celebrations have given us exactly the reinvigorated sense of purpose and creative energy we needed after two years of COVID disruption. The vibrant, creative atmosphere of the AFTRS campus is back in full force. You can feel it walking through our foyer, with the café re-opened, students and staff deep in conversations and a packed calendar of School events. This same creative energy is evident in the outstanding outcomes detailed in this report: the School met or exceeded nearly all our performance targets this year. From the 270 student productions we completed over the year to industry-partnered training provided to over 4,000 participants, these results are driven by the resourcefulness, hard work and commitment of staff here at AFTRS.

Amidst the celebrations and good news, I must also sound a note of caution as we reflect on what has been a highly challenging period for the School. Our capacity to support the rapid growth and change in the screen and audio sectors has been constrained and complicated by limited resources. Inflation led to a sharp rise in the School's running costs and this compounded the ongoing pressure of the annual efficiency dividend. The volatility of the post-COVID enrolment landscape, something that has been experienced across the tertiary sector, led to variable enrolments, primarily impacting our short courses and corporate training. The School's ability to meet nearly all our measures within this resource-pressured environment is down to the hard work and commitment of our staff – but this is not sustainable and this year we experienced unprecedented levels of staff burnout and turn-over.

Looking forward, the government's upcoming Sustainability Review of AFTRS and the other Arts8 organisations will be a timely pathway to address these issues and form a long-term plan for our future sustainability. Recognition of the power of strong training institutions like AFTRS to grow the cultural sector's capacity was a very welcome commitment in the Government's new National Cultural Policy, *Revive*. The scope of AFTRS' 5-Year Corporate Strategy aligns with the reach of *Revive*, and as we complete the second year of strategy, and with the ongoing support of Government we are confident we can support its ambitions for the cultural sector.

National Reach

As the national screen and broadcast school, our mission is to deliver our world-leading education across Australia. We want talent across Australia to know that one of the world's leading screen and broadcast schools is on their doorstep — and it's here to help them realise their own big, bold dreams. This year, AFTRS staff and faculty participated in industry conferences and events right across Australia, including Screen Forever (Gold Coast), Community Broadcasting Association of Australia (Cairns) and ASPERA conferences (Adelaide) and in partnered training such as Flickerfest (Canberra), Screen Territory, Screen Queensland, and Screenworks (Ballina). For Award Courses, exciting progress was made on a new flexible learning framework that will allow each course to adapt to a range of modes of learning — part-time or full-time, remote or in-person - whilst retaining our commitment to teaching excellence.

This year also saw a focus on the School as a place of belonging where all storytelling voices can flourish. Under the leadership of AFTRS Director, First Nations & Outreach, Dr Romaine Moreton, the School launched a new First Nations Strategic Plan (FNSP) centring First Nations values and knowledges at the heart of the School and leading a community-partnered approach to training that prioritises training needs and skills gaps identified by First Nations communities and media organisations. AFTRS formed important relationships with community arts organisations nationally, from Footscray to Campbelltown, through a value-based approach that builds relationships and recognises the stories and contributions of all peoples. AFTRS also presented the Leading Lights program at the Australian International Documentary Conference in Melbourne, dedicated to creating a more inclusive and diverse screen industry for early career, Indigenous, and/or Culturally and Linguistically Diverse (CALD) non-fiction practitioners from around the country and we were thrilled to award three Netflix First Nations Scholarships this year to assist three First Nations Masters students in Directing, Documentary and Screen Business.

Excellence

Across the year, we have been reflecting on the power and efficacy of the School's unique hands-on approach to learning, honed over 50 years to balance the deep pursuit of creative excellence with the needs of our industry partners. As the industry we have supported continues to evolve and change, our commitment remains to ensure we are providing the sector with the brightest talent and the skilled practitioners the industry needs.

This is a time of growth and opportunity for the screen and audio industries. From 2015-16 to 2021-22, film businesses' total income increased by 98.7%. In FY 2021-22, the screen industry employed 55,000 people and contributed more than \$6 billion to the Australian economy, the largest amount of any creative industry. There are multiple opportunities here for the economy, for skills and for the enrichment of Australian culture. Our priority is to work with industry to match the pace of industry growth and attract, train and upskill talent across Australia who can meet emerging skills gaps and grow the sector's capacity. Over the year, the School participated in the cross-sector Workforce Capacity Working Group, convened by the Ausfilm and the Office for the Arts. We held regular industry advisory panels and developed curriculum to meet both immediate and longer-term industry requirements, including the very exciting Screen Warriors program, a partnership with the Veterans Film Festival, aimed at recruiting and training defence force veterans to redeploy their transferable skills in the film and television industry. We continued our impactful partnership with Matchbox/ Universal Studio Group (USG) on Virtual Production training, including very well-attended, free introductory workshops for industry.

2022 once again saw fantastic outcomes for the AFTRS Graduate Program, a competitive, paid internship program for our Bachelor of Arts Screen: Production graduates that allows us to maintain vital close working relationships with the screen and broadcast sectors. Real-world employment

opportunities were provided by partners ABC, SBS, ITV Studios, BBC Studios, Eureka, Endemol Shine, Warners, EQ Media and Wildbear.

Our commitment to industry also requires us to have an eye on a longer-term horizon. Our Digital Futures Summit series continued with a session on *Audio: Community, Connectivity and Audience*, featuring a stand-out interview with Lillian 'Flex Mami' Ahenkan, who offered insights into how she engages, connects with, and grows her audience in this age of digital disruption. This year, our inaugural Artist-in-Residence, multi-disciplinary artist Lynette Wallworth, completed her residency project, working closely with MA students on a project that explored the possibilities for animation and sound to evoke liminal states of being.

In the virtuous cycle of our alumni community's ongoing engagement with the School, this year, we brought key alumni back to screen landmark films and share learnings with the benefit of hindsight. These 50th anniversary screenings on 35mm were presented in partnership with the National Film and Sound Archive of Australia. Special guests and contributors have included director Gillian Armstrong, DOP Don McAlpine, and editor Nicholas Beauman for *My Brilliant Career*, director Phillip Noyce for *Dead Calm*, actor Nicholas Hope for *Bad Boy Bubby*, editor James Bradley and art director Catherine Mansill for *Radiance*, and writer/director Ivan Sen for *Beneath Clouds*.

Sustainability

Meeting the needs of a fast-changing screen and broadcast sector, whilst maintaining the consistency of our teaching in a post COVID-world, that has seen sharp increases to the cost of living and the cost of running the School, has been increasingly challenging. Adaptability and resilience have been made possible through risk mitigation strategies to protect own-source funding, the careful allocation of the School's limited resources and the prioritisation of revenue generating activities. This allowed us to continue to support activities with high strategic impact, like research, community engagement and outreach.

Supported by the development of a revised Environmental Action Plan, AFTRS is also committed to meeting the goals of APS Net Zero 2030, the Government's policy for the Australian Public Service to reduce its greenhouse gas emissions to net zero by 2030, and to report on its emissions.

In our 50th year, I am proud to present this Annual Report and its extraordinary outcomes. Fifty years of continuous commitment to excellence in screen and audio education, of sustained honing and testing of a unique, practice-based approach to teaching, has stood us in such good stead. AFTRS' close relationship with industry and our years of expertise — from teachers, to our production teams — allows us to provide creative talent with the resources to make work in real-world but low-stakes environments: testing, failing and experimenting are vital to hone and apply the craft skills and artistry to make stories that captivate and move people. Final year BA student Jono Le Grice was awarded a gold at the Australian Cinematography's Society for his film *Echoes of Darkness* and the Ross Wood Snr award for Best Cinematography of 2022 (beating *Elvis*, *The Grey Man* and work from 22 other categories). In his acceptance speech, he acknowledged the high quality of teaching and mentoring he had received from his AFTRS lecturers, Simeon Bryan and Jackie Wolf. Simeon and Jackie exemplify the quality and excellence of AFTRS faculty: both

extraordinary cinematographers and skilled, generous teachers.

The measures, the activity, and the excellent work in this report are a testament to our AFTRS staff, who care so deeply about the School and its students. I would like to extend my heartfelt thanks to teams across AFTRS who bring so much passion and generosity to their work here.

I would also like to acknowledge and thank the members of the Executive team and recognise the impact of their courageous, values-driven leadership on this report and the work of the School. I would also like to thank members of the Council, the Academic Board and the Finance, Audit and Risk Management (FARM) Committee for their leadership and their ongoing confidence in, and support of, the School and its management.

A handwritten signature in dark ink, appearing to read 'Nell', with a stylized flourish at the end.

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 initiative 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 2022-23 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, 2022-23

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, 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 five-year strategy — '*Creating the Future*'. The 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 in close partnership with the screen and audio industries to provide Australians with the highest level of education, training, and research.

As the School approaches the mid-point of its strategy, it is prepared for the new risks and opportunities the operating environment presents. AFTRS remains flexible, resilient, and fit for purpose by delivering on its mission and vision to offer world-class education to all Australians and the highest calibre of screen and broadcast training.

As expressed in the FY 2023-2024 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 hand in hand 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, and national demands for graduates in a way that is sustainable for our staff, our school resources, and our industry.

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

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 operates under the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) as a Commonwealth statutory authority.

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

SECTION 5 (1)

- (a) to provide advanced education and training by way of the development of the knowledge and skills required in connexion with the production of programs;
- (b) to conduct and encourage research in connexion with the production of programs;
- (c) to conduct such seminars and courses of education or training for persons engaged, or to be engaged, directly or indirectly, in connexion with the production of programs as are approved by the Council;
- (d) to co-operate and make arrangements with other institutions and persons for purposes in connexion with the production of programs or the provision of education or training of the kind referred to in paragraph (a);

(e) for purposes in connexion with the production of programs or the provision of education or training of the kind referred to in paragraph (a), to provide facilities for, and to offer the services of the staff of the School to, such other institutions or persons as are approved by the Council;

(f) to make grants of financial assistance to persons to enable or assist those persons to receive education or undergo training of the kind referred to in paragraph (a);

(g) to award such degrees, diplomas and certificates in relation to the passing of examinations or otherwise in relation to the education and training provided by the School as are specified in a determination under section 6A; and

(h) to do anything incidental or conducive to the performance of the foregoing functions.

SECTION 5 (2)

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

Council

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.

AFTRS Council convened five meetings during FY 2022-23, comprising five ordinary meetings listed below. There were no extraordinary meetings held in the reporting period.

- 22 July 2022
- 9 September 2022
- 2 December 2022
- 10 March 2023
- 5 May 2023

Members represent the interests of the School and the screen arts and broadcasting sector, contributing expertise in a range of areas that may include education, policy, film, television and audio 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.

Composition of the Council

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; and
- A student member, elected by students each year.

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.

Details of Accountable Authority during the reporting period (2022-23)

Member name	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	ARIA, Chief Executive Officer
Position Title/Position Held,	Chair/ Member appointed by the Governor-General	Deputy Chair/ Convocation Member of the Council	Member appointed by the Governor-General
Executive/Non-Executive	Non-Executive	Non-Executive	Non-Executive
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	4	3
Number of meetings relevant to the term of member	5	5	5

Cont'd

Member name	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 Australians for Indigenous Constitutional Recognition 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	ABC, Chief Content Officer (from March 2023) Netflix, Director Production, Australia & New Zealand (up to March 2023) Film Victoria, Board member	Netflix, Director, APAC Content, Studio & Production Affairs
Position Title/Position Held,	Convocation Member of the Council	Convocation Member of the Council	Member appointed by the Governor-General
Executive/Non-Executive	Non-Executive	Non-Executive	Non-Executive
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 2024	30 June 2026	30 March 2025
	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	2	5	5
Number of meetings relevant to the term of member	5	5	5

Cont'd

Member name	Dr Nell Greenwood	Dr Marty Murphy	Mr John St. Quintin
Qualifications of the Accountable Authority	AFTRS Chief Executive Officer	AFTRS Staff Member	AFTRS Staff Member
Experience of the Accountable Authority	AFTRS Chief Executive Officer	AFTRS BA Program Convenor	AFTRS Head, Finance
Position Title/Position Held,	Ex-Officio Member	Staff-Elected Member (Outgoing)	Staff-Elected Member (Incoming)
Executive/Non-Executive	Executive Director	Non-Executive	Non-Executive
Period as the accountable authority or member within the reporting period			
– Date of Commencement	5 March 2020	5 March 2021	9 March 2023
– Date of cessation	4 March 2025	4 March 2023	8 March 2024
		Date of cessation of the second and final permitted term, unless ceases to be a staff member	
Number of meetings of accountable authority attended	5	3	2
Number of meetings relevant to the term of member	5	3	2

Cont'd

Member name	Ms Cleo Baldwin	Ms Amelia Pieri
Qualifications of the Accountable Authority	AFTRS Student Member	AFTRS Student Member
Experience of the Accountable Authority	Enrolled third-year Bachelor of Arts Screen: Production	Enrolled third-year Bachelor of Arts Screen: Production
Position Title/Position Held,	Student-Elected Member (Outgoing)	Student-Elected Member (Incoming)
Executive/Non-Executive	Non-Executive	Non-Executive
Period as the accountable authority or member within the reporting period		
– Date of Commencement	19 April 2021	19 April 2023
– Date of cessation	18 April 2023	18 April 2024
	Date of cessation for the second and final permitted term, unless they cease to be a student	
Number of meetings of accountable authority attended	4	1
Number of meetings relevant to the term of member	4	1

Finance, Audit and Risk Management (FARM) 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 Council's:
 - 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 FARM Committee convened four meetings comprising four ordinary meetings in FY 2022-23 listed below. There were no extraordinary meetings held in the reporting period.

- 1 September 2022
- 23 November 2022
- 24 February 2023
- 26 June 2023

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/>

Composition of the FARM Committee

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's 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 (FARM) Committee during the reporting period (2022-23)

Member name	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). 	<p>Bachelor of Commerce UNSW Australia</p> <p>Mr Sturgiss was 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 	<p>Bachelor of Arts in Accounting University of Canberra</p> <p>Master of Business Administration University of Canberra</p> <p>Mr Cross has experience in government program delivery and reform, financial statement audit and internal audit for policy, regulatory and service delivery agencies.</p> <p>Mr Cross holds professional memberships in accounting, fraud control, business, and auditing and is a Fellow of the Institute of Chartered Accountants and a Certified Practising Accountant.</p> <p>During the period, Mr Cross was also the Chair or a member of a number of Federal Government and Corporate Commonwealth entities audit and risk committees and their sub-committees.</p>
Relevant Term/s	Fourth term: 5 April 2021 – 4 April 2023	Second term: 12 October 2021 – 11 October 2024	Second term: 1 July 2022 – 30 June 2025
Number of meetings attended / total number of meetings applicable to members' term	4 / 4	4 / 4	4 / 4
Total annual remuneration	18,538**	5,200	5,720***

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Member name	Mr Chris Oliver-Taylor
Membership type*	Council member of the FARM Committee
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 Netflix as the Director of Production (Australia and New Zealand) and has held senior roles at Fremantle (Asia Pacific), NBCUniversal as Managing Director of Matchbox Pictures, and ABC as Head of Television and Business & Operations. Mr Oliver-Taylor is currently employed with the ABC as Chief Content Officer.</p> <p>During the period, Mr Oliver-Taylor was also a Non-Executive Director of:</p> <ul style="list-style-type: none"> · Screenworks · Melbourne Theatre Company · VicScreen (until March 2023)
Relevant Term/s	<p>First term: 14 February 2022 – 30 June 2023</p>
Number of meetings attended / total number of meetings applicable to member's term	4/4
Total annual remuneration	6,538**

*All FARM Committee members are independent members.

**The figure is included in, and 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.

The Academic Board convened five meetings in 2022-23, comprising five ordinary meetings listed below. There were no extraordinary meetings held in the reporting period.

- 14 September 2022
- 16 November 2022
- 15 February 2023
- 26 April 2023
- 29 June 2023

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.

Composition of the Academic Board

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 member¹, being the Chair of the Academic Board.
- One or more AFTRS Council members, although this is not a requirement.
- Two or more additional external members².
- The AFTRS CEO.
- The Head of Governance, who fulfils the Registrar function.
- The elected member of the teaching staff.
- The elected student member of the AFTRS Council.

The Chair of the Academic Board 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 may not be the Chair of the AFTRS Council.

The Academic Board may elect a Deputy Chair who will preside over a meeting(s) in the absence of the Chair. The Deputy Chair must be an independent member of the Academic Board. If the Chair position becomes vacant, the Deputy Chair will preside over meetings until the position is filled.

¹Independent 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.

²External member is an independent member of the Academic Board who is also 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 (2022-23)

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 the Academic Board,	Dip. T, BA, M. Ed. Admin, PhD RMIT	Second Term: 11 March 2022 – 9 March 2025	3 / 5
	Academic Board Chair	RMIT, College of Business, School of Management, Professor of Management		
Ms Rachael Weiss	Independent member of the Academic Board	BA (Hons) University of Sydney	Second term: 9 July 2021 – 8 July 2024	4 / 5
		University of Sydney, University Quality Manager		
Assoc. Prof. Christine Burton	Independent member of the Academic Board	BA, M. Arts Admin, PhD UTS	Second term: 8 December 2021 – 7 December 2024	4 / 5
		UTS, Associate Professor of Management Discipline Group and Associate Dean Education of Business School		
Assoc. Prof. Vaughan Rees	Independent Member of the Academic Board	Dip. T, BFA, MA, PhD James Cook	Second term: 8 December 2021 – 7 December 2024	5 / 5
		UNSW, Associate Professor of Art, and Design and Associate Dean International and Engagement in Faculty of Art and Design		

Cont'd

Member name	Membership type	Qualifications, knowledge, skills, or experience	Relevant Term/s	Number of meetings attended / total number of meetings applicable to term
Internal members of the Academic Board				
Dr Nell Greenwood	AFTRS Chief Executive Officer		-	5 / 5
Mr Scott Stair	AFTRS Registrar		-	5 / 5
Mr Robbie Miles	AFTRS staff-elected teaching staff member of the Academic Board	Senior Lecturer, Production	First term: 4 March 2022 – 3 March 2023 Second and final permitted term: 4 March 2023 – 3 March 2024	4 / 5
Ms Cleo Baldwin	AFTRS student-elected member of Council (Outgoing)	Enrolled third-year Bachelor of Arts Screen: Production	Second and final permitted term*: 19 April 2022 – 18 April 2023 (or until no longer AFTRS Student**)	2 / 3
Ms Amelia Pieri	AFTRS student-elected member of Council (incoming)	Enrolled third-year Bachelor of Arts Screen: Production	First term*: 19 April 2023 – 18 April 2024 (or until no longer AFTRS Student**)	2 / 2

*'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 2023, the Executive team were:

- Chief Financial Officer,
Ms Joanne Herron
- Director of People and Culture,
Ms Sharon Zeeman
- Director of Teaching & Learning,
Mr David Balfour
- Director of Production & Technology,
Ms Lyn Norfor
- Director of First Nations & Outreach,
Dr Romaine Moreton
- Director of Partnerships & Development,
Mr Mathieu Ravier

Organisational Chart

AFTRS COUNCIL

CHIEF EXECUTIVE OFFICER

CEO OFFICE

- Strategy
- Governance (Academic and Corporate)
- Secretariat
- Student Information
- Research
- Project Management Office
- Events

PEOPLE & CULTURE

- Human Resources
- Payroll
- Student Centre
- Library
- Reception and Information Services

FIRST NATIONS & OUTREACH

- First Nations Community Engagement
- Outreach

FINANCE

- Financial Services

TEACHING & LEARNING

- Curriculum
- Program Resourcing
- Program Teaching Teams

PRODUCTION, TECHNOLOGY & INFRASTRUCTURE

- Production
- Production Operations
- Technology
- Building & Facilities

PARTNERSHIP & DEVELOPMENT

- Industry & Alumni Engagement
- Business Development
- Student Recruitment & Admissions
- Marketing & Communications

5 Annual Performance Statements (APS) 2022-23

Statement of Preparation

AFTRS

Australian Film Television
and Radio School

Statement of Preparation

The AFTRS Council, as the accountable authority of the Australian Film, Television and Radio School (AFTRS), presents the 2022–23 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.



Ms Debra Richards
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 2022-23 financial year and accurately represents AFTRS performance in accordance with subsection 39 (2) of the PGPA Act, (section 16F of the PGPA Rule).

Portfolio Budget Statement (PBS)

2022–23

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

Program 1.1 is delivered through higher education award courses, industry skills courses and workshops, outreach and school 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 2022-23 Corporate Plan, Including Results Against 2022-23 PBS Performance Criteria

Each performance criterion target result has been labelled with an outcome status of:

- Target met (in cases where the target has been achieved or exceeded) [25 of the 27 target results];
- Target partially met (in cases where a qualitative target has been 50% or more completed but not achieved in full) [1 of the 27 target results]; or
- Target not met (in cases where a quantitative target has not been met; or where a qualitative target has had less than 50% completion) [1 of the 27 target results].

PILLAR 1. NATIONAL REACH

Criterion Source: 2022-23 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.

Key activity	Activity Analysis		
Grow First Nations Community Stakeholders & Projects	In building on the relationships developed in the prior period with First Nations community media stakeholders, the approaches and protocols developed and outlined in the First Nations Strategic Plan provided a sound relational basis for project development.		
Associated Corporate Plan 2022-23 Performance Criterion Targets	Result Against Performance Criteria		Analysis
2 MOUs in place with First Nations Community Controlled organisations per year	Target met	4 MOUs in place with First Nations Community Controlled organisations within the year. (down from 9 MOUs in 2021-22)	In line with the First Nations Strategic Plan launched in FY 2022-23, the positive result reflects a focus, this year, on the deepening of relationships and partnerships with First Nations communities and media organisations. Results included single or multiple MOUs with: <ul style="list-style-type: none"> • ICTV (Indigenous Community Television), • TSIMA (Torres Strait Islander Media Association) x 2; and • Gudang/Yadhaykenu Nation (Community of Injinoo, Qld) in consultation with MOD Productions.

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Support 2 First Nations media and education conferences per year	Target met	2 First Nations media and education conferences were supported in various capacities. (stable in comparison in 2021-22)	<p>Participation, connection and contribution to First Nations media and education conferences intersect several objectives from the First Nations Strategic Plan.</p> <p>Participation boosts community engagement and increases AFTRS relevance and visibility within First Nations media and education organisations. More broadly, AFTRS involvement 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. Events included:</p> <ul style="list-style-type: none"> Attendance and presentation delivery at ICTV's FRAIM (Festival of Remote Australian Indigenous Moving Image) (Alice Springs, NT) by AFTRS' First Nations and Outreach division Community Engagement Manager; and Attendance at MAORILAND — Native Peoples - Global Films (Aotearoa, New Zealand) by AFTRS' First Nations and Outreach division Community Engagement Manager.
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Portfolio Budget Statement KPI for 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.

Associated PBS 2022-23 Performance Criterion Target and CP 2022-23 Target	Result Against Performance Criteria		Analysis
2 First Nations-led partnerships	Target met	5 First Nations-led partnerships are in place for the period. (down from 9 partnerships in 2021-22)	<p>The protocol and procedures used by the First Nations & Outreach division continue to contribute to building AFTRS capacity and capability in working with First Nations stakeholders. This year's result has exceeded the target but is less than last year, and this reflects the year's more focussed approach on deepening partnerships with First Nations communities and Media Organisations. First Nations partnerships in place for the period included those with:</p> <ul style="list-style-type: none"> ICTV, TSIMA, Gudang/Yadhaykenu Nation (Community of Injinoo, Qld), CATSINaM (Congress of Aboriginal and Torres Strait Islander Nurses and Midwives); and NASCA (National Aboriginal Sporting Chance Academy) Awards.

Criterion Source: 2022–23 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.

Key activity	Activity Analysis
Deliver courses across the country	<p>AFTRS delivered a wide range of learning activities across its accredited award course programs and achieved key measures. The demand for specialised education has never been greater and is being fuelled by the growth and success of the Australian Screen industry and emerging skill shortages. By offering comprehensive programs and industry connections, the school is equipping students with the tools to thrive in this growing sector, ensuring our graduates are well-prepared to answer the sector's needs and contribute to its continued growth.</p> <p>Over the period, a post-pandemic environment included a range of challenges, including a high degree of volatility in student enrolment numbers as pandemic restrictions eased nationally and internationally combined with a highly competitive labour market. Two award courses now have fully remote enrolment pathways, enabling students to have greater agency and choice in their studies.</p> <p>The impact of the pandemic was felt through adjusted timetables and associated production activities; however, by Semester 1, 2023, these had been resolved.</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>

Associated Corporate Plan 2022-23 Performance Criterion Target	Result Against Performance Criteria		Analysis
50% of course enrolments outside of NSW	Target met	54.11% of course enrolments were from outside of NSW. (down from 66.82% in 2021-22).	<p>Overall percentage comprising:</p> <ul style="list-style-type: none"> • 23.5 % of <i>Award Course</i> enrolments were from outside NSW as at Semester 1, 2023 census date. <ul style="list-style-type: none"> - Enrolment observation: Enrolment figure remained stable in comparison to those of Semester 1 2022. • 40% of <i>Short Course</i> enrolments were from outside NSW. <ul style="list-style-type: none"> - Enrolment observation: All of the other states and territories were represented in the 400 enrolled students outside of NSW; this result also includes 16 international student enrolments from 10 different countries. After NSW, the next largest domestic group was from Victoria. • 17% of <i>Industry Partnered</i> course enrolments. This is down from last year's reported results of 100% of enrolments being outside of NSW. It is noted that this year's enrolment numbers were higher, with a 340% increase in enrolments from the prior period. The enrolments for the AFTRS offerings were captured through registration/enrolment platforms as well as the School's CRM. Where the location origin of the enrolled student could not be determined, the course participant has been defaulted to 'NSW' to ensure exclusion from 'Outside of NSW' count, thus driving down this year's results for Industry Partnered courses. Where the focus has been to grow and broaden reach, work will continue in the coming year to align the capture of student details to be consistent with that of AFTRS Award Course processes. • 100% of First Nations enrolments into <i>First Nations workshops</i> were outside of NSW. This is an increase from 84% in the previous year. • 50.7% of <i>Outreach Industry Partner workshops</i> were outside of NSW. While this is down from the 81% reported in the prior period, last year's results were higher than expected due to AFTRS' involvement in the PNGAus Schools Partnership program, which was not undertaken during this period. • 87% of <i>FutureLearn</i> enrolments were outside of NSW. Where the location origin of the enrolled student could not be determined or disclosed, the course participant has been defaulted to 'NSW' to ensure exclusion from 'Outside of NSW' count.

Portfolio Budget Statement — Outreach and 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.

Associated PBS 2022-23 Performance Criterion Target and CP 2022-23 Target	Result Against Performance Criteria		Analysis
3,000 participants in industry training per year	Target met	4,090 participants in industry training in the year. (up from 2,554 participants in 2021-22)	<p>The school saw a significant improvement from the previous year's results through the success of its free introductory industry training offered on the FutureLearn platform. This platform supports broad reach across Australia and allows students to gain valuable skills and knowledge, empowering them for future career opportunities whilst undertaking study in their own time and at their own pace.</p> <p>Participant numbers comprising:</p> <ul style="list-style-type: none"> • 405 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, - Masters of Screen, - Masters of Screen: Business. • 1,009 students were enrolled in were enrolled in 89 different <i>Short Courses</i> during this period. These Courses were delivered onsite and online. • 634 students participated in a range of course offerings through eight different <i>Industry Partnerships</i>. These courses were delivered onsite, offsite, and online. This is an increase from 142 participants in the prior period. • 373 participants across <i>Outreach programming/workshops</i>, including 101 Participants in <i>Talent Camp</i>. This is down on last year's 858 participants. • 203 participants across six <i>First Nations programming/workshops</i>. • 1,466 participants through <i>FutureLearn</i>, providing broad reach to specific flexible selection of online courses. • There were no <i>Industry Certificates</i> offered in the period.

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<p>1 partnered industry event per State and Territory outside NSW per year</p>	<p>Target partially met</p>	<p>Partnered industry events were held in five states and territories other than NSW. (reach up from 2 states in 2021-22)</p>	<p>While the School significantly improved the reach of its industry events from the previous year's results, it was not able to deliver industry events in every state and territory in the period.</p> <p>Events in NT and WA did not go ahead due to key staff changes in the Partnerships & Development division and the resulting reduced capacity.</p> <p>Partnered Industry events were held in 5 states and territories other than NSW and included:</p> <ul style="list-style-type: none"> • Screenings, panels and graduate showcase at Melbourne International Film Festival and 37° South Market (VIC), • Industry Day panels at Brisbane International Film Festival — Griffith University and Queensland University of Technology (QLD), • AFTRS curated, produced and moderated a panel and a roundtable at the Screen Forever conference on the Gold Coast (QLD), • Adelaide International Film Festival (SA) featured an AFTRS networking event for industry and alumni, • AFTRS presented a screening alongside industry and alumni networking event at Flickerfest Canberra (ACT); and • The Very Short Film Festival (TAS) hosted AFTRS on a panel and mentoring workshop.
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Key activity	Activity Analysis		
Partner with community organisations and high schools to build bridges from under-represented communities into AFTRS	The primary focus this year within the First Nations and Outreach Division has been on deepening relationships with cohorts from training programs such as Talent Camp and community arts organisations, with an emphasis on projects designed to support diverse communities' entry into the industry and/or access to AFTRS resources.		
Associated Corporate Plan 2022-23 Performance Criterion Target	Result Against Performance Criteria		Analysis
8 CALD community-led projects across Australia	Target met	12 CALD community-led projects were undertaken across Australia. (down from 14 projects in 2021-22)	<p>This remained an area of priority this year, which was reflected in the School exceeding its target. A focus area for the FNO division this year has been ensuring the School is aligned with current industry inclusion standards. This included robust community engagement to ensure that elements such as terminologies and knowledges used in diverse communities are consistently used within AFTRS policies, protocols and processes. One of these advances is the use of the term CARM (Culturally and Racially Marginalised community) in place of CALD (Culturally and Linguistically Diverse). Projects included participation in:</p> <ul style="list-style-type: none"> • Women's Forum Event, • Campbelltown Arts Centre Careers Expo, • Made in the West Festival sponsorship, • Trans and Gender Diverse Film Festival, • FORM Dance Projects sponsorship, • Petaurus Education Group — MediaLab resource delivery, • Footscray Community Arts (FCA) — Accessibility Community Van sponsorship, • Talent Camp — Documentary workshop, • Talent Camp — Masterclass with Santilla Chingaipe, • Talent Camp — Q&A Sessions Masterclass of Directing, • Talent Camp — Narrative workshop; and • National Talent Camp.

1.2.2 Desired Result

All Australians can access our world-class learning.

Key activity	Activity Analysis		
Create a flexible model of delivery that capitalises on AFTRS' strength in delivering hands-on, practical learning	<p>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.</p> <p>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.</p>		
Associated Corporate Plan 2022-23 Performance Criterion Target	Result Against Performance Criteria		Analysis
Develop a flexible delivery framework	Target met	The renamed Flexible Learning Framework draft has been revised as part of the Learning & Teaching Plan development. (result is in line with expected progress from 2021-22)	Significant work on the Learning & Teaching Plan has been undertaken in the period. AFTRS has built on the prior work undertaken to develop the Micro-crediting Framework and Recognition of Prior Learning policies and procedures, key parts of the Flexible Learning Framework.
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. (stable in comparison to 2021-22).	<p>Training partnerships comprised:</p> <ul style="list-style-type: none"> · Budgeting Fundamentals Offsite on Sunshine Coast QLD with Screen Queensland; and · Assistant Directing Fundamentals offsite in Darwin with Screen Territory. <p>Work also progressed on delivering short courses in WA through a new partnership with Edith Cowan University.</p>
Award 32 scholarships to students across Australia per calendar year	Target met	38 scholarships to students across Australia within the calendar year. (up from 36 awarded scholarships reported in 2021-22)	<p>Aligned with the course application process, AFTRS continued its work on improving the scholarship application process during the period.</p> <p>AFTRS' scholarships are awarded for a specific scholarship duration and are awarded based on creative excellence and/or equity.</p> <p>Four new externally funded scholarships were introduced and awarded in this period.</p> <p>The School continues to maintain its donor relationships, ensuring yet another year of scholarships with existing partnerships, including Onbass/Giant Steps and CRA.</p>

PILLAR 2. EXCELLENCE

Criterion Source: Corporate Plan 2022–23, 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.

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. The demand for specialised education has never been greater and is being fuelled by the growth and success of the Australian Screen industry and emerging skill shortages. By offering comprehensive programs and industry connections, the school is equipping students with the tools to thrive in this growing sector, ensuring our graduates are well-prepared to answer the sector's needs and contribute to its continued growth.</p> <p>Over the period, a post-pandemic environment included a range of challenges, including a high degree of volatility in student enrolment numbers as pandemic restrictions eased nationally and internationally combined with a highly competitive labour market. Two award courses now have fully remote enrolment pathways, enabling students to have greater agency and choice in their studies.</p> <p>The impact of the pandemic was felt through adjusted timetables and associated production activities; however, by Semester 1, 2023, these had been resolved.</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>

Portfolio Budget Statement — Talent Development

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

Associated PBS 2022-23 Performance Criterion Target and CP 2022-23 Target	Result Against Performance Criteria		Analysis
300 award course enrolments per calendar year	Target met	405 award course enrolments within the calendar year. (down from 406 award course enrolments in 2021–22)	AFTRS continued to have strong enrolments during the period despite a complex post-COVID-19 environment. This resulted from AFTRS' nimble adjustment of learning activities and timetables.
100 award course graduates per calendar year	Target met	148 award course graduates within the calendar year. (down from 154 award course graduates in 2021–22)	<p>Award course graduates comprised:</p> <ul style="list-style-type: none"> · 140 Award Course; and · eight alternative exit awards. (this includes Dec 22 & May 23 conferral) <p>Despite the challenges presented by COVID-19, AFTRS also sustained strong completion rates during the period.</p>

2.1.2 Desired Result

Empower the learning of screen and broadcast storytellers and practitioners through an inclusive, experiential curriculum.

Key activity	Activity Analysis		
Build and implement a Teaching and Learning plan enshrining AFTRS unique approach to creative pedagogy	<p>In this period, the Learning & Teaching Strategic Plan has been completed and published. Based on a comprehensive review of learning and teaching activities, the plan details AFTRS' unique pedagogy of critical making and its focus on equipping graduates with a combination of craft skill, artistry and ethical, cultural leadership. Learning & Teaching Strategic Plan sets out the provision to AFTRS students a future-oriented, inclusive, and industry-aligned learning environment. The plan is student-centred, experiential, and transformative across all program levels.</p> <p>Furthermore, the overall Learning & Teaching Strategic Plan is closely linked and interdependent with the First Nations Strategic Plan, the Creativity & Wellbeing Strategic Plan, and the Technology Strategic Plan. Together, these plans work cohesively to create a holistic and comprehensive approach to education and growth at AFTRS.</p>		
Associated Corporate Plan 2022-23 Performance Criterion Target	Result Against Performance Criteria		Analysis
Annual review of Teaching & Learning plan against creativity and inclusion criteria, including discipline reviews	Target met	<p>The Learning & Teaching Strategic Plan has been completed.</p> <p>(result is in line with expected progress from 2021-22)</p>	The Learning & Teaching Strategic Plan has been completed, approved and published. Work has begun on the implementation of key elements – including the eLearning Plan and Creative Pedagogies Review.

Key activity	Activity Analysis		
Review curriculum against First Nations Strategy	<p>With the launch of the First Nations Strategic Plan in 2022, and consistent with the School's methodology of continuous improvement of curriculum, the Directors of First Nations & Outreach and Teaching & Learning have been in the process of reviewing the current curriculum, identifying processes, including lesson plans, to distinguish aspects of the curriculum within its design and delivery into which First Nations values can be embedded. Supplementary to this, the School has planned to engage diverse media practitioners to provide input into the design of curriculum for the purpose of being inclusive and responsive to the needs of industry.</p>		
Associated Corporate Plan 2022-23 Performance Criterion Target	Result Against Performance Criteria		Analysis
Undertake an audit of the curriculum.	Target not met	<p>The audit of curriculum, originally scheduled to be undertaken in FY 2022-23, has been strategically delayed.</p>	The audit of the curriculum activity has been postponed so it can be included in the audit of AFTRS systems being led by ABSTARR Consultancy in the second half of 2023. This whole-of-school systems audit is a discourse analysis that will include the curriculum. It will aid the School in identifying those areas of the curriculum that require further examination and re-design. The objective is to have this audit completed in 2025.

Criterion Source: Corporate Plan 2022–23, 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.

Key activity	Activity Analysis
Deliver industry-aligned training	AFTRS continued to deliver strong outcomes from its training programs and developing job-ready graduates across the Award Course and Short Course programs. In partnership with Matchbox / Universal Studio Group, the School has developed and delivered training for the industry on LED Volume virtual production filming methods. Additionally, AFTRS has created a training program in conjunction with the Veteran Film Festival for former Defence Services Personnel to transition to screen production, leveraging their existing skills to address the demand for skills and workforce in this area. Furthermore, AFTRS has been developing courses with IGEA for business skills in games companies, as well as collaborating with other bodies, including regional and national Screen Agencies. The Award Courses have enhanced their placement and internship schemes through ongoing partnerships with the industry.

Portfolio Budget Statement — 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.

Associated PBS 2022-23 Performance Criterion Target and CP 2022-23 Target	Result Against Performance Criteria		Analysis
75% of recent graduates are applying the skills they learnt in their AFTRS course professionally	Target met	85% of recent graduates are applying the skills they learned in their AFTRS course professionally. (up from 78% reported in 2021-22)	<p>AFTRS undertakes the Graduate Outcomes Survey annually, surveying graduates shortly after they have graduated from the School.</p> <p>Recent graduates continued to report that they are utilising their skills learnt in their course in employment. This result is an increase of 7% from the previous year.</p> <p>The school undertakes extensive work readiness training with students and has placement opportunities built into the GDRP, BASP and MAS programs. Furthermore, the BASP program offers up to 14 placements to recent graduates with screen and broadcast partners – and this opportunity often leads to further employment. The survey used to determine this outcome is directly aligned with the QILT survey and ensures AFTRS can benchmark its outcomes nationally.</p>

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Annual consultation with industry stakeholders, including Industry Advisory Panels and triennial skills survey	Target met	<p>AFTRS undertook annual consultation with industry stakeholders, including four Industry Advisory Panels. [Next triennial skills survey is not due for delivery until FY 2024-25]</p> <p>(stable in comparison to 2021-22)</p>	<p>Over the period, the 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 industry skills gaps within each discipline.</p> <p>Additionally, an Alumni Advisory Group was established in late 2022, comprising alumni working in industry. This group met monthly, and feedback and advice were sought on AFTRS alumni strategy, pathways to industry and the Alumni & Industry Scholarship Fund.</p>
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Key activity	Activity Analysis
Partner with screen & broadcast stakeholders to provide targeted training	AFTRS' commitment to partner with industry to deliver job-ready training continued to yield strong results. A good example is the Screen Warriors pilot, which aims to upskill veterans from the Australian Defence Force to allow them to leverage their transferable skills in careers in the screen industry. The School was also able to partner with screen agencies to take advantage of location-incentive-funded global productions to bring international talent to lead masterclasses at the school, as it did with the director and producer of US blockbuster <i>The Fall Guy</i> , in partnership with Screen NSW.

Portfolio Budget Statement — Industry Skills Training

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

Associated PBS 2022-23 Performance Criterion Target and CP 2022-23 Target	Result Against Performance Criteria		Analysis
10 industry training partnerships	Target met	13 industry training partnerships were in place. (up from 10 industry training partnerships reporting 2021-22)	Partnerships and course offerings comprised: <ul style="list-style-type: none"> • Screen Business Essentials training program: four courses delivered with Screen Producers Australia to 112 students Australia-wide, • Screen Warriors skills transference course with Veterans Film Festival - pilot in March 2023 with 13 participants, • Leading Lights program for emerging filmmakers with the Australian International Documentary Conference in Melbourne, March 2023, • Screen NSW Masterclass with <i>The Fall Guy</i> director David Leitch and producer Kelly McCormick, February 2023, • Screen Territory Assistant Directing course delivered in Darwin in June 2023, • Screen Budgeting Fundamentals with Screen QLD, October 2022, • FlickerLab full-day workshop – From Shorts to Features - delivered in partnership with FlickerFest, • Feeling It Sound & Screen Composing Masterclass in partnership with Vivid Sydney, June 2023, • Virtual Production training in partnership with Matchbox / NBCU, • Heretic (Alex Proyas) workshop with MAS using Volume stage in Nov 2023, • AACTA events in December 2022 at AFTRS (Music Video panel, Storytelling panel, Casting Director Q&A), • In partnership with SPA, AFTRS delivered an online Screen Forever pre-conference “Bootcamp” webinar attended by 89 delegates across Australia; and • In partnership with ScreenWorks, AFTRS ran an Assistant Directing Fundamentals course in Ballina.

Criterion Source: Corporate Plan 2022–23, 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.

Key activity	Activity Analysis
Develop a faculty-driven research project that bridges industry knowledge and academic expertise	<p>The AFTRS research programme has continued to grow in order to produce new knowledge that satisfies the industry's changing requirements in terms of content and dissemination methods. AFTRS research is applied, and the School prefers alternative outputs that facilitate accessibility and dissemination for the broadest possible impact.</p> <p>This approach allows AFTRS to explore innovative methods and collaborations to generate and share research findings, such as the Digital Future Summit series, an online forum for bringing together leading voices in industry, government, and education—including AFTRS faculty—to acquire, share and generate new knowledge.</p> <p>By prioritising accessibility and impact, AFTRS ensures that its research contributes effectively to the advancement of the industry and practises and reaches a wide audience of practitioners, educators, and policymakers.</p>

Portfolio Budget Statement — Research and Innovation

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

Associated PBS 2022-23 Performance Criterion Target and CP 2022-23 Target	Result Against Performance Criteria		Analysis
2 disseminated industry research projects per year	Target met	3 industry research projects were disseminated during the year. (up from 2 industry research projects in 2021-22)	<ul style="list-style-type: none"> Digital Futures Summit series: Across FY 2022–2023, AFTRS launched the <i>Audio – Connectivity, Community & Audience</i>, industry research project through the Digital Futures Summit series. The AFTRS Digital Futures Summit series brought Australian and international screen and broadcast industry leaders together with educators and government in discussions on collaborating, adapting, and capitalising on technological changes. NiTRO – Creative Matters: AFTRS was the first organisation to co-edit with NiTRO (Non-traditional research outputs) in August 2021, issue 37th, and in 2022, AFTRS was invited to co-edit its 45th issue. The issue was published in November 2022 by NiTRO editor

Cont'd			<p>Jenny Wilson and AFTRS editorial team Dr Alejandra Canales, Dr Matt Campora, Maija Howe, and Dr Duncan McLean, including four contributions: <i>Re-imagining accessibility: The future of meaningful inclusion for filmmakers with disability</i>, River Heart, AFTRS; <i>Educating screen producers experientially using ethical dilemmas in three dimensions</i>, Dr Gerard Reed, AFTRS; <i>Ethical screenwriting creates better stories</i>, Kate Stone, AFTRS; <i>In her sites: The studio expanded</i>, Anna Tow and Deborah Turnbull Tillman, UNSW.</p> <p>· 2023 ASPERA Conference (Australian Screen Production Education & Research Association): held between Wednesday 28th – Friday 30th June 2023 in Adelaide. The ASPERA Annual Conference is an opportunity for member delegates, academics and practitioners working in the field of screen production education and research to share insights on a range of pertinent issues and develop networks for ongoing and future collaborations. AFTRS presented 5 papers: <i>Collaborative Storytelling for Diversity and Inclusion in the Asia-Pacific</i>, Dr Pieter Aquilia and Peter Herbert; <i>Educating avant-garde screen entrepreneurs to navigate disruption flexibly with a framework entitled The Parabolic Scramble</i>, Dr Gerard Reed; <i>Testing Grounds: Creating space for experimentation and innovation in screen practice</i>, Maija Howe and Dr Alejandra Canales; <i>Creative Complaint</i>, Pearl Tan; <i>Harnessing Innovation, Technology and the Virtual Production Education in Film and Media Schools</i>, Krista Jordan and Peter Herbert.</p>
Associated Corporate Plan 2022-23 Performance Criterion Target	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. (stable in comparison to 2021-22)	Reimagining Humanities through Indigenous Creative Arts, Australian Research Council (ARC) project has progressed into its second year. The cohort of researchers from Flinders University, ANU, University of Melbourne and AFTRS have extended invitations to First Nations artists and practice-based researchers to participate in a symposium on Kaura Yerta (Adelaide).

2.3.2 Desired Result

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

Key activity	Activity Analysis		
Partner on values-driven, future-focused industry research projects	<p>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, and best practices; and to report research outcomes directly to screen arts and broadcast industries, practitioners and organisations, as well as the tertiary sector and government.</p> <p>By fostering collaborations and partnerships with industry professionals, AFTRS has been able to ensure that its research activities are relevant and aligned with the current needs and trends of the screen arts and broadcast industries. This approach not only enhances the quality of education provided by AFTRS but also contributes to the overall growth and development of the industry.</p>		
Associated Corporate Plan 2022-23 Performance Criterion Target	Result Against Performance Criteria		Analysis
2 industry-partnered research projects per year	Target met	<p>3 industry research projects were undertaken during the year.</p> <p>(up from 2 industry research projects undertaken in 2021-22)</p>	<p>Across FY 2022-23, AFTRS partnered with industry on three applied industry research projects through the AFTRS Digital Futures Summit series, NiTRO co-edited publications, and ASPERA Conference.</p> <p>For details on industry research projects undertaken and those that were disseminated during the same period, refer to the analysis for CP 2022-23 Performance criterion target '2 disseminated industry research projects per year'.</p> <p>Additionally, with the engagement of the new Head of Research, the School has focused on reviewing and strengthening the School's research governance structures to foster a research and ethics culture and build capacity across the staff.</p>

PILLAR 3. SUSTAINABILITY

Criterion Source: Corporate Plan 2022–23, 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.

Key activity	Activity Analysis		
Support good practice through the School's diversity initiatives and inclusion network groups	<p>When working with First Nations people, culturally and racially marginalised (CARM) groups, people of colour (POC), and people with disabilities, we continue to improve our approach within the School to ensure inclusion, visibility, and disciplinary and interdisciplinary skills. This improvement is guided by the fundamental principles of belonging, inclusion, and anti-racism. It is led by the First Nations & Outreach division and the People & Culture division.</p> <p>The School has continued to examine how it employs and fosters the language of inclusion, soft skills, hard skills, and its physical environment to support belonging within AFTRS.</p> <p>The guidelines in the AFTRS Diversity and Inclusion Policy have served as a guide for initiatives “providing access, opportunities, and resources to people and groups who identify as diverse, as well as respecting and valuing diversity. When a variety of people can contribute their attitudes, perspectives, and skills to enhance an organisation or workplace, that is an example of inclusion”.</p> <p>Guided by 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 belonging and inclusion, advancing the significance 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. The School supports initiatives and celebrations in collaboration with its network groups.</p>		
Associated Corporate Plan 2022-23 Performance Criterion Target	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 met	AFTRS has 54% of Female representation at a leadership level. (up from 47% in 2021-22)	<p>The percentage of leadership positions held by women or those identifying as non-binary has increased by 7% this reporting period (reporting as at 30 June 2023).</p> <p>The School continued efforts to improve this area by actively seeking women or non-binary identifying individuals for roles and ensuring all recruitment panels have gender balance.</p>

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-9% People living with disability	Target met	10% of AFTRS staff have identified as living with a disability and/or being neurodivergent. (up from 3% in 2021-22)	<p>This is an increase of 7% from the prior year and reflects the School's continued efforts to provide clearer, reasonable adjustments at all points during the recruitment process and actively maintain ongoing relationships with specialist recruitment agencies and the Australian Network on Disability.</p> <p>AFTRS engaged Accessible Arts to conduct an audit of the School with the aim of making more holistic accessibility improvements across the organisation, including improvements to attracting and retaining people living with disability.</p>
-3% First Nations	Target met	3% of AFTRS staff have identified as First Nations. (down from 4% in 2021-22)	<p>While this is a decrease of 1% from the prior year, the School achieved its target for FY 2022-23.</p> <p>In the period, AFTRS expanded its approach by advertising every role with Indigenous Employment Australia as well as many roles through Koori Mail and actively maintained relationships with First Nations recruitment agencies.</p> <p>Key recruitment staff attended training and continued to refine the approach to Identified positions.</p>
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. (stable in comparison to 2021-22).	<p>Network group activities included:</p> <ul style="list-style-type: none"> · An afternoon tea and panel discussion for International Women's Day, · Second-year running of the Pre-Orientation Day initiative for new students with disabilities; and · An IDAHOBIT breakfast with a guest speaker.

Key activity	Activity Analysis		
Develop and implement a staged Environmental Plan	With the introduction of the APS NetZero tracking and reporting requirements, AFTRS reviewed its approach to environmental sustainability by revising and implementing an interim Environmental Action plan in preparation for the more comprehensive Environmental & Sustainability Strategic Plan in line with federal government policies. This activity included the realignment of responsibilities, such as gathering data and reporting, to the Chief Financial Officer (CFO), and to centralise tracking of progress against the Plan.		
Associated Corporate Plan 2022-23 Performance Criterion Target	Result Against Performance Criteria		Analysis
Annual review of environmental action plan and practices in line with industry best practice	Target met	AFTRS reviewed its existing environmental actions and practices. (result is in line with expected progress from 2021-22)	<p>The Environmental Action Plan review was completed, and an interim action plan and tracker were implemented.</p> <p>With the introduction of the APS NetZero tracking and reporting requirements, the responsibility of the Environmental Action Plan (EAP) now sits with the CFO, aligning and centralising the tracking and reporting requirements.</p> <p>In addition, the EAP scope has been expanded to become the Environmental Sustainability Strategic Plan (ESSP) and will be further developed as the federal government's APS Net Zero 30 policies are issued. Furthermore, the ESSP will take a holistic approach to embed environmental sustainability across the School's operations and curriculum, training, and productions.</p>

Key activity	Activity Analysis		
Ensure the organisation is financially sustainable and scalable	During FY 2022-23, AFTRS experienced a percentage-point drop in total revenue. While Award Course revenue largely remained stable, this reduction in revenue was largely attributable to a decline in short course enrolments and corporate training. These enrolment dips were experienced across the tertiary sector and are likely attributable to cost of living pressures. Lower than forecast enrolments were partially offset by increased interest revenue. Across this FY, the School also experienced significant inflationary pressures, including rising technology and power costs. In FY 2023-24, AFTRS anticipates improvement in revenue from corporate and other revenue, which, combined with lease savings, should reduce this deficit. However, a deficit is still forecast for FY 2023-24 as revenue and cost pressures continue and the financial environment remains challenging. AFTRS welcomes the financial sustainability review to ensure continued and scalable resourcing.		
Associated Corporate Plan 2022-23 Performance Criterion Targets	Result Against Performance Criteria		Analysis
Increase own-sourced funding to 27%	Target met	Own-source funding at 29%. (up from 28% in 2021-22)	29% of AFTRS funding is made up of own-source revenue. Comprising sources, such as: Award Course revenue; Short Course revenue; other course revenue; interest; and grants.

Key activity	Activity Analysis		
Infrastructure Audit	The School undertook an infrastructure audit in the last reporting period, informing its approach in a more comprehensive Technology Strategic Plan, in alignment with the other School key strategies, and to fully support and facilitate the corporate strategy — <i>Creating the Future</i> .		
Associated Corporate Plan 2022-23 Performance Criterion Targets	Result Against Performance Criteria		Analysis
Annual review of Building & Technology Plan against the priorities of the Corporate Strategy	Target met	<p>A review of the renamed Technology Strategic Plan has been undertaken against the priorities of the Corporate Strategy has been conducted during the period.</p> <p>(Stable in comparison to 2021-22)</p>	<p>The initial draft of the Technology Strategic Plan was endorsed by the Executive team in November 2022.</p> <p>This plan has purposefully been paused due to its dependence on the UX Report and the Accessibility Audit outcomes. The UX Report was completed in late 2022, and the more recent Accessibility Audit is due for completion in the second half of 2023. The Technology Strategic Plan actions and outcomes will respond to the findings of both the UX report and the Accessibility Audit.</p> <p>Scheduled by the FARM Committee, internal auditors undertook a Sprint Review of the draft Technology Strategic Plan in June 2023. An updated Technology Strategic Plan is due for completion by the end of 2023.</p> <p>The capital expenditure process across AFTRS was revised with quarterly reviews implemented to ensure the school remains up to date with technological developments, cyber security and the ongoing cloud migration of business infrastructure — in addition to the management of the disruption of ongoing supply chain issues.</p>

Analysis of Performance Against Performance

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. AFTRS' pursuit of excellence is Australian in its nature and global in its ambition.

This year's reporting is based on the qualitative and quantitative performance goals established in the 2022-23 PBS and Corporate Plan, which reflects the continuing goals of the School's Corporate Strategy — *Creating the Future*. The objectives and targets for this year were largely completed, in many cases exceeding the targets. Of the 27 criteria targets relating to the associated key activities determined for the period, 25 were achieved, reaching 92.5% completion — an improvement of 11.1% on the 2021-22 results.

AFTRS saw an improvement in staff diversity composition targets that were not met in the prior period, with an increase of 7% in leadership positions held by women or those identifying as non-binary and a pleasing increase in the voluntary disclosures of people living with a disability, taking the 3% of disclosures in 2021-22 to 10% in 2022-23. AFTRS continued its efforts to improve results during the year through its diversity recruitment initiatives, such as more accessible reasonable adjustments, unconscious-bias training, consideration of the gender balance of recruitment panels, and ongoing relationships with specialist recruitment agencies.

The School achieved its staff composition target of 3% of staff identifying as First Nations, noting a decrease from the prior period of 4%. This was a disappointing result, taking into account AFTRS' expanded recruitment approach by advertising all roles with Indigenous Employment Australia and actively maintaining relationships with First Nations recruitment agencies.

AFTRS was successful in meeting its target for participants in industry training, achieving 4,090 participants over the course of the year. Having not been met in the prior period due to the significant impact of COVID-19, the School broadened its course offerings this year through industry partnerships and furthered its reach with specific flexible selection of online courses through FutureLearn.

The target partially met in the period was for industry-partnered events held in each state and territory. While AFTRS was able to report a significant upturn in the result from the prior period, and was on track to meet the target, a portion of the planned activity needed to be delayed due to reduced capacity within the division. This regrettably impacted the delivery of events in WA and the NT.

During the year, AFTRS made the strategic decision to reschedule the audit of curriculum originally placed in 2022-23 to be initiated in the second half of 2023, led by ABSTARR Consultancy. This resulted in the School reporting the target as not having been met in the period.

The School has worked hard in improving on its prior year's performance and in reaching the great majority of its performance targets. However, it must be noted alongside these results that this has been a challenging period for the School. Operating expenses increased significantly, due to inflation, revenue declined, and the ensuing resource pressures were amplified by the applied efficiency dividend. This has restricted the School's capacity to respond and support the rapid growth and change experienced by the screen and audio sectors. The upcoming Sustainability Review of AFTRS and the other Arts8 organisations will provide a timely opportunity to address these issues and develop a long-term strategy for our future sustainability.

The School's strategic direction is established in delivering on three objectives: national reach, excellence, and sustainability. The School has demonstrated over the period its commitment 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, sustainability, 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 2023-27.

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. Eighty-five new roles were recruited over the period. There is no requirement during recruitment or upon appointment for candidates to disclose EEO data other than for identified positions. From data obtained via voluntary disclosure, 67% were women or those who identify as non-binary, 26% were from non-English speaking backgrounds, 2% identified as Aboriginal and/or Torres Strait Islander peoples, and 1% identified as a person living with disability.

Making AFTRS a safe and inclusive space for First Nations candidates, Culturally and Racially Marginalised (CARM) candidates and candidates with a disability remains a priority for AFTRS. The School has continued to build on the benefits of the inclusive recruitment strategies rolled out in 2021. Work continues with the Australian Network on Disability (AND) towards our Disability Confident Recruiter (DCR) status.

The School continues to work hard to create an environment where everyone can bring their whole selves to work, regardless of gender, cultural identity, age, sexual preference, work style or whether they identify as having a disability. The School has continued to provide development opportunities to all staff to increase their knowledge and confidence when working with

all individuals. This included Cultural Learning training facilitated by First Nations community members, Cultural Safety training facilitated by Dr Joe Perry, Mental Health First Aid Certificate training, Anti-Racism training provided by Erfan Daliri of Kind Enterprises, and inclusive language training facilitated by Diversity Council Australia.

AFTRS continues to seek staff input through multiple forums, including the staff survey, 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 publicised 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:

- Continuing to embed the AFTRS Values into all people processes and communications.
- Revising and embedding the flexible work practices across the School to increase opportunities for Staff to request flexible work arrangements whilst supporting connection and collaboration.
- Delivering the Staff Survey and leading 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 practices.
- Continuing to roll out and promote the Workplace Giving Program and a Volunteer Day to bring the AFTRS values of *Community* and *Generosity* to life. The volunteer day aims to provide staff opportunities to connect externally and bring learning back to the School to improve the student experience.
- Revising and delivering the staff-led Reward and Recognition Program to recognise and celebrate values-led performance and excellence in teaching and support as nominated by staff and students.
- To ensure clear and consistent communication and connection, we have continued implementing more regular all-staff meetings, with monthly Town Halls to allow staff to ask questions, share concerns and connect with colleagues from across the School. An email from the Executive team to all staff is sent weekly to provide timely updates. This practice has been well received and will continue.

Staffing, Establishment and Appointments

As at 30 June 2023, there were 146 staff at AFTRS, 32 of whom worked part-time, a decrease from last year. Staff from non-English speaking backgrounds occupied 36 positions at all levels across the School, a decrease of one from the previous year. Seven were occupied by people identifying as living with disability, an increase of two from the prior year. Five staff members identified as Aboriginal and/or Torres Strait Islanders, a decrease of one from the preceding period.

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

The percentage of leadership positions held by women or those identifying as non-binary has increased to 54% this reporting period.

The number of women or non-binary identifying individuals in lecturer roles has reduced from 61% to 53%, with 63% of Senior Lecturer roles and 60% of Heads of Discipline roles occupied by women or those identifying as non-binary.

AFTRS staff members are selected on merit. Of the 85 appointments that AFTRS made during the year, 57 were women or those identifying as non-binary, 22 were from a non-English speaking background, two identified as being from an Aboriginal and/or Torres Strait Islander background, and one identified as living with disability. All equity-related policies are available on the staff intranet.

The AFTRS Corporate Plan committed the School to ensure that AFTRS reflects Australian society by supporting diversity across the School's activities. AFTRS will continue to refine and implement measures to ensure its processes and culture facilitate the commitments made in its corporate plan and track progress against its inclusion and belonging objectives.

Comparison Tables

ALL ONGOING AND NON-ONGOING EMPLOYEES

All Ongoing Employees in the Current Reporting Period 2022-23

		NSW
Male	Full-time	32
	Part-time	6
	Total Male	38
Female	Full-time	36
	Part-time	14
	Total Female	50
Indeterminate	Full-time	-
	Part-time	-
	Total Indeterminate	-
Total		88

All Ongoing Employees in the Previous Reporting 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 Non-Ongoing Employees in the Current Reporting Period 2022-23

		NSW
Male	Full-time	17
	Part-time	6
	Total Male	23
Female	Full-time	23
	Part-time	12
	Total Female	35
Indeterminate	Full-time	-
	Part-time	-
	Total Indeterminate	-
Total		58

All Non-Ongoing Employees in the Previous Reporting 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

STAFFING INFORMATION

2022-23: Staffing Information

As at 30 June 2023	Male	Female	X	Total	NESB*
Senior Management**	2	5	-	7	1
Management / Heads of Department	9	8	-	17	6
Teaching	19	22	-	41	9
Teaching / Training Support	2	9	-	11	3
Administration	9	31	-	40	8
Technical	15	3	-	18	6
Production	2	4	-	6	1
Support	3	0	-	3	1
Education	-	3	-	3	1
Total	61	85	0	146	36

*Non-English speaking background

**Includes one Principal Executive Officer (PEO)

2021-22: Staffing Information

As at 30 June 2022	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

*Non-English speaking background

**Includes one Principal Executive Officer (PEO)

Staff are employed at AFTRS under the AFTRS Act. The majority of staff are covered by the AFTRS Enterprise Agreement 2017. There were no staff members 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

2022-23: Representation of EEO Target Groups Within Salary Bands

Salary Band as at 30 June 2023	NESB	ATSI	PWD	Women	LGBTQIA+
To \$45,619	-	-	-	-	-
\$45,620 – \$59,934	-	-	1	-	-
\$59,935 – \$63,814	-	-	-	-	-
\$63,815 – \$85,245	9	1	-	25	10
\$85,246 – \$97,064	4	-	-	7	-
\$97,065 – \$119,295	12	1	3	34	12
Over \$119,295	11	3	3	19	6
Total	36	5	7	85	28

2021-22: Representation of EEO Target Groups Within Salary Bands

Salary Band as at 30 June 2022	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

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

	Short-term Benefits			Post-employment Benefits	Other long-term Benefits	Termination Benefits		
Name Position Title	Base Salary *	Bonuses	Other Benefits and Allowances	Superannuation Contributions	Long Service Leave	Other Long-Term Benefits	Total Remuneration	
Nell Greenwood Chief Executive Officer	291,599	47,088	0	291,599	9,011	0	0	373,166
Joanne Herron Chief Financial Officer	195,973	0	0	20,646	38,868	0	0	255,488
Russel Howcroft Chair of Council	54,151	0	0	5,693	0	0	0	59,844
Carole Campbell Council Member / Chair of Finance, Audit and Risk Management Committee	43,857	0	0	4,611	0	0	0	48,468
Annabelle Herd Council Member	27,081	0	0	2,847	0	0	0	29,928
Debra Richards Council Member	27,081	0	0	2,847	0	0	0	29,928
Chris Oliver-Taylor Council Member / Member of Finance, Audit and Risk Management Committee	25,006	0	0	2,626	0	0	0	27,631***
Tanya Hosch Council Member	27,081	0	0	2,847	0	0	0	29,928

Cont'd

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		
Cleo Baldwin Council Member – Student (Outgoing)	21,580	0	0	2,266	0	0	0	23,846
Amelia Pieri Council Member – Student (Incoming)	5,501	0	0	914	0	0	0	6,414
Marty Murphy Council Member – Staff** (Outgoing)	0	0	0	0	0	0	0	0
John St.Quintin Council Member – Staff** (Incoming)	0	0	0	0	0	0	0	0
Total	718,909	47,088	0	70,765	47,879	0	0	884,641

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

**The Staff Council Member does not receive remuneration for being a member of the AFTRS Council.

***Remuneration entitlements ceased when the Council member became a Commonwealth employee when commencing with the ABC.

Remuneration for Senior Executives

Remuneration Band	Number of Senior Executives	Short-term Benefits		Post- employment Benefits		Other long-term Benefits		Termination Benefits	Total Remuneration
		Average Base Salary*	Average Bonuses	Average Other Benefits and Allowances	Average Superannuation Contributions	Average Long Service Leave	Average Other Long-Term Benefits	Average Termination Benefits	
\$0 - \$220,000	3	74,239	0	0	6,682	0	0	0	80,921
\$220,001 - \$245,000	4	202,192	0	0	21,663	2327	0	0	226,182

*The Average Base Salary includes accrued annual leave.

Remuneration for Other Highly Paid Staff

Nil to report.

Remuneration for the Council Members, including the Council Chair and Chair of the Academic Board, is set by the Remuneration Tribunal as outlined in the *Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination (No.1) 2023* as at 30 June 2023.

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

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

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 to support the School's strategic direction and "just in time" one-to-one coaching and training delivered internally.

The School invested \$136,142 in Professional Development, including internally and externally facilitated workshops, conferences, professional development, and study leave.

A combined total of 70.65 days of Professional Development Leave — an entitlement under the Enterprise Agreement, and study leave were approved for seven members of staff: one staff member working on a Graduate Certificate, two staff members working on master's degrees, and four staff working on their PhD submissions.

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

- Mental Health First Aid
- First Aid
- Domestic and Family Violence Training
- Inclusive Language Training
- Strengths-Based Approach to Giving Feedback Training
- Volume Studio Basics Training
- Gender Equity Considerations for the Classroom
- Conflict Resolution: Building Healthy Workplaces
- How to Use Technology in the Classroom Training
- How to Make Your Moodle Course Accessible Training

Industrial Relations

During this period, there has been a significant increase in industrial reforms. People and Culture team staff have attended a range of training in relation to the reforms to stay abreast of amendments as applicable and respond accordingly.

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 Work, Health and Safety Committee and the Staff Consultative Committee. Staff input is also provided through regular departmental and divisional meetings. Also, when the School seeks 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, the 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.

A program consisting of ongoing reviews continued during the period, including risk assessment processes, identification and examination of high-risk activities, battery storage and disposal procedures, emergency evacuation and critical incident drills, and workplace inspections. Measures were taken to address identified risks as required.

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.

Two Executive team members attend Committee meetings and report on health and safety-related issues directly to the Executive team.

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:

- 9 Health and Safety Representatives
- 7 Senior First Aid Officers plus Contract Security Officers
- 25 Mental Health First Aid Officers
- 4 Safe Conversation Officers
- 16 Emergency Wardens
- 2 Rehabilitation Case Managers

Safe Conversation Officers have access to quarterly counselling supervision to ensure they feel adequately supported.

Incident Reports

During 2022-23, there were 27 incidents reported, a slight increase from last year's total. With the relaxing of COVID-19 restrictions and increased staff and student activity in the building, an increase in the number of incidents was anticipated. The continued trend of higher levels of reporting 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, and this is a testament to a marginal increase in the number of incidents reported.

There was one incident in FY 2022-23 that resulted in a workers' compensation claim. 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 details 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 two 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. No ministerial directions that applied to the School were issued under the enabling or other Commonwealth legislation.

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

Judicial Decisions and Reviews by Outside Bodies

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

During the reporting period, AFTRS prepared and submitted its renewal of registration application with the Tertiary Education Quality and Standards Agency (TEQSA) and its 'renewal of registration' application with the Commonwealth Register of Institutions and

Courses for Overseas Students (CRICOS). As at 30 June 2023, neither application responses had been received by the School.

Other than the 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.

Fraud Control

During the reporting period, AFTRS maintained and complied with its two-year Fraud Control Plan, approved by the FARM Committee in 2022, and Fraud Control Policy, endorsed by the FARM Committee and approved by the Council in 2022.

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.

In June 2023, the FARM Committee provided its assessment of fraud risks to the ANAO, finding the School to have adequate and effective internal controls established to manage fraud risk.

Indemnities and Insurance Premiums for Officers

Professional Indemnity Insurance and Directors and Officers Liability insurance for the year ending 30 June 2023 was provided by Comcover. The premium for liability insurance was \$40,114.

Environmental Management

AFTRS is committed to supporting and promoting environmental sustainability in all its actions. In its Corporate Strategy – *Creating the Future*, the Environmental Action Plan sits within the Sustainability pillar of the strategy. AFTRS has taken steps to embed responsible resource use and sustainability throughout the organisation and has tracked usage of air conditioning, lighting, power and water usage, waste, paper, and recycling over several years.

AFTRS is committed to meeting the goals and recording requirements of APS Net Zero 2023. Alongside this, where possible, AFTRS will align its Environmental Sustainability Strategic Plan targets and actions with the United Nations Sustainable Development Goals together with Ecologically Sustainable Development (ESD) principles.

The AFTRS program of environmental activities aims for:

- Recording energy use to identify energy efficiency opportunities
- Low landfill output due to recycling programs, reuse of materials and elimination of single-use items
- 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 within the School
- Sustainable Screen plans for student productions
- Development of teaching content on sustainable production methods

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 Sustainability Strategic Plan	Review and modify environmental policies and management plans.	Provides the basis of our environmental management program.
Development and Implementation	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; and • The Central Building Management System is where schedules for air conditioning, lighting, etc., can be programmed and monitored. 	Collection and review of consumption data manually on-site and periodic energy audits.
Waste	AFTRS continues to implement recycling programs that separate waste at its source and aim to reduce waste by providing kitchen areas with crockery and utensils and reducing waste to landfill by encouraging recycling. In-house café uses cardboard containers and wooden cutlery.	Ensuring engagement with staff on environmental matters and maintaining the program.
Water	AFTRS uses 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.

Greenhouse Gas Emissions Inventory

APS Net Zero 2030 is the Government's policy for the APS to reduce its greenhouse gas emissions to net zero by 2030 and transparently report on its emissions. As part of this, non-corporate and corporate Commonwealth entities are required to report on their operational greenhouse gas emissions.

The Greenhouse Gas Emissions Inventory presents greenhouse gas emissions over the 2022-23 period. Results are presented on the basis of Carbon Dioxide Equivalent (CO₂-e) emissions. Greenhouse gas emissions reporting has been developed with a methodology consistent with the Whole-of-Australian Government approach as part of the APS Net Zero 2030 policy. Not all data sources were available at the time of the report, and adjustments to baseline data may be required in future reports.

Greenhouse Gas Emissions Inventory Table

Emission source	Scope 1 kg CO ₂ -e	Scope 2 kg CO ₂ -e	Scope 3 kg CO ₂ -e	Total kg CO ₂ -e
Electricity	N/A	1,353,114	111,216	1,464,330
Natural Gas	35,458	N/A	9,014	44,472
Fleet vehicles	3,350	N/A	841	4,191
Domestic flights	N/A	N/A	30,414	30,414
Other energy	0	N/A	0	0
Total kg CO₂-e	38,808	1,353,114	151,485	1,543,407

The electricity emissions reported above are calculated using the location-based approach. When applying the market-based method, which accounts for activities such as Greenpower, purchased LGCs and/or being located in the ACT, the total emissions for electricity are below:

Emission source	Scope 1 kg CO ₂ -e	Scope 2 kg CO ₂ -e	Scope 3 kg CO ₂ -e	Total kg CO ₂ -e
Electricity	N/A	1,269,364	168,004	1,437,369
Natural Gas	35,458	N/A	9,014	44,472
Fleet vehicles	3,350	N/A	841	4,191
Domestic flights	N/A	N/A	30,414	30,414
Other energy	-	N/A	-	-
Total kg CO₂-e	38,808	1,269,364	208,273	1,516,445

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 2023:

- (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 2023 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 2023 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;
- 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
Executive Director

Delegate of the Auditor-General
Canberra

Statement by Council, Chief Executive Officer and Chief Financial Officer

In our opinion, the attached financial statements for the year ended 30 June 2023 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.



Debra Richards

Chair

8 September 2023



Dr Nell Greenwood

Chief Executive Officer

8 September 2023



Joanne Herron

Chief Financial Officer

8 September 2023

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2023

		2023	2022	Original Budget
	NOTES	\$000	\$000	\$000
NET COST OF SERVICES				
Expenses				
Employee benefits	1A	18,513	18,381	18,070
Suppliers	1B	8,016	7,889	7,556
Depreciation and amortisation	4A	6,164	6,457	7,081
Finance costs	1C	559	647	623
Write-down and impairment of other assets	1D	63	199	-
Total expenses		33,315	33,573	33,330
Own-source income				
Own-source revenue				
Revenue from contracts with customers	2A	8,823	8,804	10,220
Interest	2B	382	50	50
Other revenue		93	150	21
Total own-source revenue		9,298	9,004	10,291
Total own-source income		9,298	9,004	10,291
Net cost of services		24,017	24,569	23,039
Revenue from Government	2C	22,997	22,738	22,997
Deficit on continuing operations		(1,020)	(1,831)	(42)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserve		1,392	385	-
Total other comprehensive income		1,392	385	-
Total comprehensive income/(loss)		372	(1,446)	(42)

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

Budget Variances Commentary

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

Employee benefits: were higher than budget by \$443k (1.3% of Total expenses) due to an increase in the use of casual employees in place of agency labour hire and contractors.

Suppliers: were higher than budget by \$460k (1.4% of Total expenses) due to having a full year of building related-costs (electricity, cleaning, security) after several years with Covid related closures and an increase in cloud licences fees, partly offset by a reduction in the use of agency labour hire and contractors.

Depreciation and amortisation: was lower than budget by \$917k (2.8% of Total expenses) due to the building lease being renewed at a lower annual rent, with a corresponding reduction in the right-of-use asset and lease liability.

Revenue from contracts with customers: was lower than budget by \$1,397k (13.6% of Total own-source income) due to a combination of factors that have impacted demand for short courses and industry partnered training including cost of living pressures and the increase in free upskilling from other providers. In addition to this the very high levels of industry employment have impacted both demand for training, and also the availability of industry subject matter experts to teach courses.

Interest: was higher than budget by \$332k (3.2% of Total own-source income) due to interest rate rises during the year.

Changes in asset revaluation reserve: was higher than budget by \$1,392k due to the revaluation of fixed assets.

STATEMENT OF FINANCIAL POSITION

As at 30 June 2023

		2023	2022	Original Budget
	NOTES	\$000	\$000	\$000
ASSETS				
Financial assets				
Cash and cash equivalents	3A	7,399	8,226	7,019
Trade and other receivables	3B	3,077	3,087	3,715
Total financial assets		10,476	11,313	10,734
Non-financial assets¹				
Buildings	4A	37,593	49,815	51,250
Plant and equipment	4A	8,991	7,699	7,640
Intangibles	4A	183	439	287
Other non-financial assets	4B	779	1,314	1,314
Total non-financial assets		47,546	59,267	60,491
Total assets		58,022	70,580	71,225
LIABILITIES				
Payables				
Suppliers	5A	1,508	1,465	1,467
Other payables	5B	4,653	4,985	4,794
Total payables		6,161	6,450	6,261
Interest bearing liabilities				
Leases	6A	37,656	49,861	51,337
Total interest bearing liabilities		37,656	49,861	51,337

Cont'd

		2023	2022	Original Budget
	NOTES	\$000	\$000	\$000
Provisions				
Employee provisions	7A	3,131	3,567	2,967
Total provisions		3,131	3,567	2,967
Total liabilities				
		46,948	59,878	60,565
Net assets				
		11,074	10,702	10,660
EQUITY				
Reserves		2,857	1,468	1,468
Retained surplus		8,217	9,234	9,192
Total equity		11,074	10,702	10,660

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 \$380k (0.5% of Total assets) due to higher interest received and lower rent paid.

Trade and other receivables: were lower than budget by \$638k (0.9% of Total assets) due to the timing of Fee-Help payments from the Department of Education

Buildings: were lower than budget by \$13,657k (19.2% of Total assets) due to the building lease being renewed at a lower annual rent, with a corresponding reduction in the right-of-use asset and lease liability.

Plant and equipment: was higher than budget by \$1,351k (1.9% of Total assets) due to the revaluation of fixed assets.

Other non-financial assets: were lower than budget by \$535k (0.8% of Total assets) due to a large prepayment in the 2022 financial year that was not repeated in the 2023 financial year.

Leases: were lower than budget by \$13,681k (22.6% of Total liabilities) due to the building lease being renewed at a lower annual rent, with a corresponding reduction in the right-of-use asset and lease liability.

Employee provisions: were higher than budget by \$164k (0.3% of Total liabilities) due to staff taking less leave than anticipated.

Reserves: were higher than budget by \$1,389k (13.0% of Total equity) due to the revaluation of fixed assets.

Retained surplus: was lower than budget by \$975k (9.1% of Total equity) due to the deficit on continuing operations.

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2023

	Retained earnings		Asset revaluation reserve		TOTAL EQUITY		Original Budget
	2023 \$000	2022 \$000	2023 \$000	2022 \$000	2023 \$000	2022 \$000	\$000
Opening balance	9,234	11,051	1,468	1,097	10,702	12,148	10,702
Comprehensive income							
Deficit for the period	(1,020)	(1,831)	-	-	(1,020)	(1,831)	(42)
Other comprehensive income	-	-	1,392	385	1,392	385	-
Transfers between equity components	3	14	(3)	(14)	-	-	-
Total comprehensive income	(1,017)	(1,817)	1,389	371	372	(1,446)	(42)
Closing balance as at 30 June	8,217	9,234	2,857	1,468	11,074	10,702	10,660

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 \$978k due to a combination of factors that have impacted demand for short courses and industry partnered training including cost of living pressures and the increase in free upskilling from other providers. In addition to this the very high levels of industry employment have impacted both demand for training, and also the availability of industry subject matter experts to teach courses. However suppliers were higher than budget due to having a full year of building related-costs (electricity, cleaning, security) after several years with Covid related closures and an increase in cloud licences fees.

Other comprehensive income: was higher than budget by \$1,392k due to the revaluation of fixed assets.

CASH FLOW STATEMENT

For the year ended 30 June 2023

		2023	2022	Original Budget
	NOTES	\$000	\$000	\$000
OPERATING ACTIVITIES				
Cash received				
Appropriations	2C	22,997	22,738	22,997
Sale of goods and rendering of services		8,569	10,500	9,388
Interest		295	42	63
Net GST received		1,136	1,305	1,100
Other		57	107	21
Total cash received		33,054	34,692	33,569
Cash used				
Employees		18,900	18,136	18,669
Suppliers		8,409	9,189	7,451
Interest payments on lease liabilities		559	647	623
Net GST paid		-	-	1,100
Total cash used		27,868	27,972	27,843
Net cash from operating activities		5,186	6,720	5,726
INVESTING ACTIVITIES				
Cash received				
Proceeds from sale of property, plant and equipment		2	-	-
Total cash received		2	-	-
Cash used				
Purchase of property, plant & equipment		1,636	1,708	2,002
Total cash used		1,636	1,708	2,002
Net cash used by investing activities		(1,634)	(1,708)	(2,002)

Cont'd

	NOTES	2023 \$000	2022 \$000	Original Budget \$000
FINANCING ACTIVITIES				
Cash used				
Principal payments of lease liabilities		4,379	4,727	4,931
Total cash used		4,379	4,727	4,931
Net cash used by financing activities				
		(4,379)	(4,727)	(4,931)
Net increase / (decrease) in cash held				
		(827)	285	(1,207)
Cash and cash equivalents at the beginning of the reporting period		8,226	7,941	8,226
Cash and cash equivalents at the end of the reporting period	3A	7,399	8,226	7,019

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 lower than budget by \$819k (2.4% of Total cash received from operating activities) due to a combination of factors that have impacted demand for short courses and industry partnered training including cost of living pressures and the increase in free upskilling from other providers. In addition to this the very high levels of industry employment have impacted both demand for training, and also the availability of industry subject matter experts to teach courses.

Interest: cash received was higher than budget by \$232k (0.7% of Total cash received from operating activities) due to interest rate rises during the year.

Employees: cash used was higher than budget by \$231k (0.8% of Total cash used by operating activities) due to an increase in the use of casual employees in place of agency labour hire and contractors.

Suppliers: cash used was higher than budget by \$958k (3.4% of Total cash used by operating activities) due to the relevant amount being split between Suppliers and Net GST Paid in the Portfolio Budget Statements.

Net GST paid: cash used was lower than budget by \$1,100k (4.0% of Total cash used by operating activities) due to the relevant amount being split between Suppliers and Net GST Paid in the Portfolio Budget Statements.

Purchase of property, plant & equipment: cash used was lower than budget by \$366k (18.3% of Total cash used by investing activities) due to reduced purchase of capex items in the 2023 financial year.

Principal payments of lease liabilities: cash used was lower than budget by \$552k (2.0% of Total cash used by financing activities) due to the building lease being renewed at a lower annual rent, with a corresponding reduction in the right-of-use asset and lease liability.

OVERVIEW

The Australian Film Television and Radio School is an Australian Government controlled entity.

The Australian Film Television and Radio School is structured to meet the following outcomes:

Outcome 1: To 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.

The continued existence of the Australian Film Television and Radio School in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament for the Australian Film Television and Radio School's administration and programs.

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

Adoption of New Australian Accounting Standard Requirements

Two amending standards (AASB 2021-2 and AASB 2021-6) were adopted earlier than the application date as stated in the standard. These amending standards have been adopted for the 2022-23 reporting period.

The following amending standards were issued prior to the signing of the statement by the accountable authority and chief financial officer, were applicable to the current reporting period and 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
<i>AASB 2021-2 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates (AASB 2021-2)</i> and	AASB 2021-2 amends AASB 7, AASB 101, AASB 108, AASB 134 and AASB Practice Statement 2. The amending standard requires the disclosure of material, rather than significant, accounting policies, and clarifies what is considered a change in accounting policy compared to a change in accounting estimate.
<i>AASB 2021-6 Amendments to Australian Accounting Standards - Disclosure of Accounting Policies: Tier 2 and Other Australian Accounting Standards (AASB 2021-6)</i>	AASB 2021-6 amends the Tier 2 reporting requirements set out in AASB 1049, AASB 1054 and AASB 1060 to reflect the changes made by AASB 2021-2. The details of the changes in accounting policies and adjustments are disclosed below and in the relevant notes to the financial statements. This amending standard is not expected to have a material impact on the entity's financial statements for the current reporting period or future reporting periods.

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 2023

	2023 \$000	2022 \$000
1. EXPENSES		
1A. Employee benefits		
Wages and salaries	14,273	13,786
Superannuation		
Defined contribution plans	2,169	2,097
Defined benefit plans	145	142
Leave and other entitlements	1,892	2,111
Separation and redundancies	34	245
Total employee benefits	18,513	18,381

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	329	258
Contractors	1,992	2,364
IT related expenses	1,679	1,573
Repairs and maintenance	549	666
Building services	598	557
Utilities	280	278
Marketing	784	639
Travel	229	125
External audit	45	45
Internal audit	159	90
Other	1,321	1,242
Total goods and services supplied or rendered	7,965	7,837

	2023 \$000	2022 \$000
Goods and services are made up of:		
Goods supplied	400	588
Services rendered	7,565	7,249
Total goods and services supplied or rendered	7,965	7,837
Other suppliers		
Workers compensation expenses	51	51
Low value leases	-	1
Total other suppliers	51	52
Total suppliers	8,016	7,889

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 per asset). 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	559	647
Total finance costs	559	647

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

Accounting Policy

All borrowing costs are expensed as incurred.

1D. Write-down and impairment of other assets

Proceeds from sale	(2)	-
Impairment of property, plant and equipment	65	103
Impairment of intangible assets other than goodwill	-	96
Total write-down and impairment of other assets	63	199

	2023 \$000	2022 \$000
2. OWN-SOURCE REVENUE AND GAINS		
2A. Revenue from contracts with customers		
Sale of goods	10	18
Rendering of services	8,813	8,786
Total revenue from contracts with customers	8,823	8,804
Disaggregation of revenue from contracts with customers		
Major product / service line:		
Award courses	7,127	6,915
Non-Award courses	1,509	1,835
Other	187	54
	8,823	8,804
Type of customers:		
Individuals	8,335	8,200
Businesses	488	604
	8,823	8,804
Timing of transfer of goods and services:		
Over time	8,636	8,750
Point in time	187	54
	8,823	8,804

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.

	2023 \$000	2022 \$000
2B. Interest		
Interest on deposits	382	50
Total interest	382	50

Accounting Policy

Interest revenue is recognised using the effective interest method.

2C. Revenue from Government

Department of Infrastructure, Transport, Regional Development, Communications and the Arts

Corporate Commonwealth entity payment item	22,997	22,738
Total revenue from Government	22,997	22,738

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 the 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

	2023 \$000	2022 \$000
3. FINANCIAL ASSETS		
3A. Cash and cash equivalents		
Cash at bank	7,399	8,226
Total cash and cash equivalents	7,399	8,226

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 12 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 2023 and 30 June 2022

A bank guarantee facility with the Commonwealth Bank of Australia

Total facility	4,509	4,145
Amount used	4,509	4,145
Amount unused	-	-

The Australian Film Television and Radio School had a credit card facility of \$110,000 (2022: \$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	2,909	3,027
Total goods and services receivables	2,909	3,027

	2023 \$000	2022 \$000
Other receivables		
Interest receivable	104	17
GST receivable	89	70
Other sundry receivables	2	2
Total other receivables	195	89
Total trade and other receivables (gross)	3,104	3,116
Less: Expected credit loss allowance	(27)	(29)
Total trade and other receivables (net)	3,077	3,087

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 \$000	Leasehold improvements \$000	Plant and equipment \$000	Motor vehicles \$000	Computer software \$000	Course development costs \$000	TOTAL \$000
As at 1 July 2022							
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)
Total as at 1 July 2022	49,815	4,346	3,308	45	439	-	57,953
Additions							
Purchase or internally developed	-	151	1,351	-	(24)	-	1,478
Right-of-use assets	(7,843)	-	-	17	-	-	(7,826)
Revaluations recognised in other comprehensive income	-	257	1,135	-	-	-	1,392
Depreciation / amortisation expense	-	(416)	(1,098)	(5)	(232)	-	(1,751)
Depreciation on right-of-use assets	(4,379)	-	(21)	(13)	-	-	(4,413)
Disposals	-	(64)	(2)	-	-	-	(66)
Net book value 30 June 2023	37,593	4,274	4,673	44	183	-	46,767

Cont'd

	Buildings	Leasehold improvements	Plant and equipment	Motor vehicles	Computer software	Course development costs	TOTAL
	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Net book value as of 30 June 2023 represented by							
Gross book value	55,598	4,274	4,839	105	1,337	1,093	67,246
Accumulated depreciation / amortisation	(18,005)	-	(166)	(61)	(1,154)	(1,093)	(20,479)
Net book value 30 June 2023	37,593	4,274	4,673	44	183	-	46,767
Carrying amount of right-of-use assets	37,593	-	29	10	-	-	37,632

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 11.

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

No significant contractual commitments for the acquisition of leasehold improvements, plant and equipment or intangibles existed at 30 June 2023.

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.

Accounting Policy (continued)

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:

	2023	2022
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	10 years	10 years
Computer software	4 to 7 years	4 to 7 years
Course development	-	-
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.

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 (2022: 4 to 7 years).

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

	2023	2022
	\$000	\$000
4B. Other non-financial assets		
Prepayments	779	1,314
Total other non-financial assets	779	1,314

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

5. PAYABLES

5A. Suppliers

Trade creditors and accruals	1,508	1,465
Total suppliers	1,508	1,465

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.

	2023	2022
	\$000	\$000
5B. Other payables		
Salaries, wages, and superannuation	605	479
Deferred income	4,048	4,506
Total other payables	4,653	4,985

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

6. INTEREST BEARING LIABILITIES

6A. Leases

Lease Liabilities	37,656	49,861
Total leases	37,656	49,861

Maturity analysis - contractual undiscounted cash flows

Within 1 year	4,188	5,279
Between 1 to 5 years	16,675	20,036
More than 5 years	19,097	27,924
Total leases	39,960	53,239

Total cash outflow for leases for the year ended 30 June 2023 was \$4,379,000.

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.

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

	2023	2022
	\$000	\$000
7. EMPLOYEE PROVISIONS		
7A. Employee provisions		
Annual leave	1,304	1,518
Long service leave	1,827	1,938
Redundancies	-	111
Total employee provisions	3,131	3,567

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 2023. 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.

8. 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.

	2023 \$000	2022 \$000
Short-term employee benefits		
Salary	719	718
Performance Bonus	47	47
Other (Fringe benefits)	-	3
Total short-term employee benefits	766	768
Post-employment benefits		
Superannuation	71	72
Total post-employment benefits	71	72
Other long-term employee benefits		
Long-service leave	48	10
Total other long-term employee benefits	48	10
Termination benefits	-	77
Total key management personnel remuneration expenses¹	885	927

The total number of Key Management Personnel that are included in the above table are 10 individuals (2022: 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.

During the financial year a change in circumstances of a member of Key Management Personnel resulted in an overpayment of \$10,516 and a breach of the Remuneration Tribunal Act. The member of Key Management Personnel has agreed to repay the amount in full and actions have been taken to prevent a similar issue in the future. The amount of \$10,516 is not included in the remuneration totals above and the receivable is included as part of Note 3B.

9. 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 \$108,750. The Kenneth Myer Fellowship Trust reimbursed the Australian Film Television and Radio School \$108,750 (2022: \$110,000).

Managing Uncertainties

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

10. 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.

11. 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

	2023	2022
	\$000	\$000
Non-financial assets		
Leasehold improvements	4,274	4,346
Plant and equipment	4,673	3,308
Motor vehicles	44	45
Total non-financial assets subject to regular fair value assessment	8,991	7,699

	2023	2022
	\$000	\$000
12. FINANCIAL INSTRUMENTS		
12A. Categories of Financial Instruments		
Financial assets at amortised cost		
Cash at bank	7,399	8,226
Receivables for goods and services	2,909	3,027
Other receivables - interest	104	17
Total financial assets at amortised cost	10,412	11,270
Total financial assets	10,412	11,270
Financial Liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	1,508	1,465
Other payables - salaries, wages, and superannuation	605	479
Total financial liabilities measured at amortised cost	2,113	1,944
Total financial liabilities	2,113	1,944

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.

Accounting Policy (continued)

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).

	2023	2022
	\$000	\$000
12B. Net gains or losses on financial assets		
Refer to 2B		
Financial assets at amortised cost		
Interest income from bank deposits	382	50
Net gains on financial assets at amortised cost	382	50

Other Information

	2023 \$000	2022 \$000
13. CURRENT/NON-CURRENT DISTINCTION FOR ASSETS AND LIABILITIES		
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	7,399	8,226
Trade and other receivables	3,077	3,087
Other non-financial assets	426	489
Total no more than 12 months	10,902	11,802
More than 12 months		
Buildings	37,593	49,815
Plant and equipment	8,991	7,699
Intangibles	183	439
Other non-financial assets	353	825
Total more than 12 months	47,120	58,778
Total assets	58,022	70,580
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	1,508	1,465
Other payables	4,653	4,985
Leases	3,952	4,733
Employee provisions	1,428	1,762
Total no more than 12 months	11,541	12,945
More than 12 months		
Leases	33,704	45,128
Employee provisions	1,703	1,805
Total more than 12 months	35,407	46,933
Total liabilities	46,948	59,878

14. 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.

	2023	2022
	\$000	\$000
Trust funds		
Fund opening balance	1,523	1,808
Increase / (decrease) in value of investment	155	(145)
Management fees paid	(23)	(26)
Audit Fees	(6)	(5)
Scholarships Paid	(109)	(110)
Fund closing balance	1,540	1,522
Represented by:		
Australian Communities Foundation	1,540	1,522
Total funds	1,540	1,522

END OF AUDITED FINANCIAL STATEMENTS

8 Appendices

Appendix 1: Application 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

2023 Semester 1 Intake	Applications	Offers	Enrolments*
Degree			
Bachelor of Arts Screen: Production – New students	213	116	78
Bachelor of Arts Screen: Production – Continuing students	-	-	157
Sub-total	213	116	235
Post-Graduate			
Graduate Diploma in Radio and Podcasting – New students	40	30	19
Graduate Diploma in Radio and Podcasting – Continuing students			7
Graduate Diploma in Visual Effects**	14	-	-
Sub-total	54	30	26
Master of Arts Screen – New students, including International	178	72	50
Master of Arts Screen – Continuing students	-	-	49
Master of Arts Screen: Business – New students	18	18	9
Master of Arts Screen: Business – Continuing students	-	-	36
Sub-total	196	90	144
Master of Arts Screen: Business – Continuing students	463	236	405
Sub-total	219	110	132
Total	504	272	406

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

** The GDI/FX program did not proceed in 2023.

Appendix 2. Scholarships

Scholarship title	Basis of award	Details	Value	Volume
AFTRS / ABC Selwyn Speight Excellence Radio Scholarship	Awarded based on merit	The purpose of this scholarship is to expand and enrich the school's student community by recognising and supporting an outstanding Graduate Diploma in Radio and Podcasting student selected based on merit from eligible students from diverse backgrounds.	Valued at \$20,655 over one year.	The school awarded one Scholarship to a Graduate Diploma Radio and Podcasting 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 the AFTRS Executive Hardship 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 socio-economic 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 eight students across the two rounds of applications.
First Nations Scholarships	Awarded based on merit or equity.	The scholarships are intended to assist Aboriginal and Torres Strait Islander undergraduate or postgraduate students who may otherwise be under-represented with the costs associated with higher education at AFTRS, including study resources and relocation costs.	The value of the scholarships varies depending on the course and the student's circumstances. Valued between \$5,000 and \$25,000.	The School awarded eight First Nations Scholarships.
AFTRS NETFLIX First Nations Scholarships	Awarded based on merit or equity	AFTRS NETFLIX First Nations Scholarships were awarded on the basis of creative excellence. The scholarships are intended to assist First Nations students with the full cost of course fees, plus contribution towards travel, accommodation and living expenses.	Valued up to \$150,688 over two years.	The School awarded three scholarships to Master of Arts Screen students and a Master of Arts Screen: Business student.
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.

Scholarship title	Basis of award	Details	Value	Volume
Master of Arts: Screen Equity Scholarships	Awarded based on equity	Through the financial support of the Kenneth Myer Fellowship Trust, AFTRS offered Equity Scholarships for MA Screen students. The scholarships provide much-needed living allowance support to students from lower socio-economic backgrounds and assist disadvantaged students with higher education costs.	Valued up to \$6,250 for one semester. The value of the scholarships depends on the student's personal circumstances.	The School awarded nine Master of Arts: Screen scholarships to eight students across the two rounds of applications.
Pariya Taherzadeh Radio & Podcasting Scholarship	Awarded based on merit	Made available by AFTRS alum Pariya Taherzadeh, this scholarship is awarded to support and develop the career of an outstanding Graduate Diploma in Radio and Podcasting student, selected on the basis of creative excellence from eligible students experiencing hardship.	Valued at \$20,000.	The school awarded one Scholarship to a Graduate Diploma Radio and Podcasting student.
Glenn Daniel News Scholarship	Awarded based on merit	The Glenn Daniel Scholarship is in honour of the renowned radio journalist and podcast professional Glenn Daniel. This scholarship will be awarded each year to help develop Australian radio, news and journalist talent, focusing on supporting the next generation of storytellers by contributing to a living allowance or towards relocation costs, study resources and other costs.	Valued at \$10,000.	The school awarded one Scholarship to a Graduate Diploma Radio and Podcasting student.
UNHCR Beddie Scholarship	Awarded based on merit or equity	Full tuition for Bachelor of Arts Screen Production (3 years full time) provided by AFTRS, plus living expenses (10,000), vocational pathway and an internship provided by UNHCR.	Valued up to \$46,800.	The School awarded one Scholarship to a Bachelor of Arts Screen: Production student.
Women in Cinematography Scholarship	Awarded based on merit	This scholarship is for women and gender-diverse students in Year 3 of the Bachelor of Arts Screen: Production to nominate as cinematographers in an assessable role for POC and Graduation Production, having completed the Cinematography elective. To qualify, students must be successfully enrolled in the Year 3 Cinematography elective in 2023.	Valued at up to \$2,500 for one semester.	The School awarded one Scholarship to a Bachelor of Arts Screen: Production student.
Craft Excellence 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 2023 in the Master of Arts Screen.	Valued at \$27,744.	The School awarded one Scholarship to a Master of Arts Screen student.

Appendix 3. Bridge to Industry

Over the past year, the school has continued to focus on helping students cross the bridge from course to career. The Partnerships and Development division has a dedicated role in facilitating the school to progress that approach, in concert with Teaching and Learning staff committed to 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 screen and broadcast sectors. This is achieved through:

- Developing and managing internships, placements, and attachments; and
- Working with key industry partnerships such as 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 key example of this is the AFTRS Graduate Program, which consists of paid internships offered on a competitive basis to graduating BA Year 3 students.

The 2022 AFTRS Graduate Program awarded 13 graduating BA Year 3 students paid internships across the ABC, BBC Studios, Endemol Shine Australia, Eureka Productions, EQ Media, ITV Studios Australia, SBS, Warner Bros. and WildBear Entertainment.

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.

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 2022, making valuable industry contacts. Students also have free and discounted tickets made available to them for industry conferences and festivals, as well as free or discounted memberships to selected industry guilds.

In Radio and Podcasting, most graduates enter full-time and part-time roles within three months of finishing the course, with employment outcomes of 91% for the last twelve months. Secured roles include:

- Breakfast Presenter, Eagle FM Capital Goulburn,
- Breakfast Presenter, Power FM ARN Muswellbrook,
- Podcast Producer, LiSTNR SCA Sydney,
- Podcast Presenter and Producer, Mamamia,
- Producer, ABC Radio Sydney; and
- Promotions Campaign Specialist, KiiS ARN Sydney.

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 may approach AFTRS with opportunities directly via AFTRS staff industry contacts. 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 2022-23 financial year, over 50 opportunities were shared with our students and graduates.

Professional Attachments

Name of Organisation	Production Name or Scheme	Applicable Cohort
CURIO PICTURES	Development	MA Year 2 x 3
EVERY CLOUD PRODUCTION	Christmas Ransom	MA Year 2
FRINGE DWELLER FILMS	KillJoy	MA Year 2
FREMANTLE MEDIA AUSTRALIA	The Jump	MA Year 2 x 3
HELIUM PICTURES	Last King of the Cross S2	MA Year 2
ROADSHOW ROUGH DIAMOND	Year Of	MA Year 1
ROADSHOW ROUGH DIAMOND	Year Of	MA Year 1
TAMA FILMS	The Outrageously Fabulous World of Terry Logan	MA Year 1
TAMA FILMS	The Outrageously Fabulous World of Terry Logan	MA Year 2
THE OFFICE PRODUCTIONS	The Office	MA Year 1

Work Placements

Name of Organisation	Production name or Scheme	Position Offered	Applicable Cohort
ABC	ABC Bendigo	Content assistant	GDRP (full-time)
ABC	ABC Coffs Harbour	Breakfast show team	GDR (part-time Year 2)
ABC	ABC Gosford	Content team	GDR (part-time Year 2)
AMPLIFY	Amplify	Podcast and video production team	GDR (full-time)
ARN	ARN Cairns	Content assistant and voice track	GDR (part-time Year 2)
ARN	ARN Kiis	Breakfast show production team	GDR (part-time Year 2)
MAMAMIA	Mamamia	Podcast team	GDR (part-time Year 2)
MAMAMIA	Mamamia	Video producer assistant	GDR (part-time Year 2)
THE GUARDIAN	The Guardian	Audio team	GDR (full-time)

Paid Internships and Trainee Opportunities Made Available

Name of Organisation	Production Name or Scheme	Position Offered	Applicable Cohort
ABC	2022 AFTRS Graduate Program	Factual Junior Researcher – Industry Internship Program	BA Y3 (2022) Cohort
ABC	2022 AFTRS Graduate Program	Children’s Development – Industry Internship Program	BA Y3 (2022) Cohort
BBC STUDIOS	2022 AFTRS Graduate Program	Unscripted Development – Industry Internship Program	BA Y3 (2022) Cohort
DISNEY	Forbidden Zone	Locations – Paid Traineeship	BA Y3 & MA Y2 (2022) Cohort*
DISNEY	Forbidden Zone	Production Design– Paid Traineeship	BA Y3 & MA Y2 (2022) Cohort*
DISNEY	Forbidden Zone	Production Office – Paid Traineeship	BA Y3 & MA Y2 (2022) Cohort*
DISNEY	Forbidden Zone	Producer / Director – Paid Traineeship	BA Y3 & MA Y2 (2022) Cohort*
DISNEY	Forbidden Zone	Camera Team – Paid Traineeship	BA Y3 & MA Y2 (2022) Cohort*
DISNEY	Forbidden Zone	Location Sound – Paid Traineeship	BA Y3 & MA Y2 (2022) Cohort*
DISNEY	Forbidden Zone	Grip– Paid Traineeship	BA Y3 & MA Y2 (2022) Cohort*
DISNEY	Forbidden Zone	Gaffer – Paid Traineeship	BA Y3 & MA Y2 (2022) Cohort*
ENDEMOL SHINE AUSTRALIA	2022 AFTRS Graduate Program	Production Intern x2 – Industry Internship Program	BA Y3 (2022) Cohort
EUREKA PRODUCTIONS	2022 AFTRS Graduate Program	Production Intern – Industry Internship Program	BA Y3 (2022) Cohort
EQ MEDIA	2022 AFTRS Graduate Program	Scripted Intern – Industry Internship Program	BA Y3 (2022) Cohort
EQ MEDIA	2022 AFTRS Graduate Program	Unscripted Intern – Industry Internship Program	BA Y3 (2022) Cohort
ITV STUDIOS AUSTRALIA	2022 AFTRS Graduate Program	Production Intern – Industry Internship Program	BA Y3 (2022) Cohort
SBS	2022 AFTRS Graduate Program	Production Intern – Industry Internship Program	BA Y3 (2022) Cohort
WARNER BROS.	2022 AFTRS Graduate Program	Post Production Assistant Intern – Industry Internship Program	BA Y3 (2022) Cohort
WILDBEAR ENTERTAINMENT	2022 AFTRS Graduate Program	Development Intern – Industry Internship Program	BA Y3 (2022) Cohort
WILDBEAR ENTERTAINMENT	2022 AFTRS Graduate Program	Production Intern – Industry Internship Program	BA Y3 (2022) 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
CJZ	Bondi Rescue	Post Production Internship x 2	MA Y2, BA Y2 & BA Y3 (2022) Cohort*
CJZ	Bondi Rescue	Runner Internship x 2	MA Y2, BA Y2 & BA Y3 (2022) Cohort *
CJZ	Bondi Rescue	Camera Assistant Internship x 2	MA Y2, BA Y2 & BA Y3 (2022) Cohort *

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

Appendix 4: 2022 AFTRS Graduates

Graduation Ceremony

On Friday 12 May 2023, AFTRS held its annual graduation ceremony with 148 eligible students celebrating their graduation amongst family, friends, and educators. Graduates included 5 First Nations students, and a total of 8 Alternative Exit degrees were conferred — Diploma in Arts Screen: Production, Advanced Diploma in Arts Screen: Production, Graduate Diploma in Arts Screen, and Graduate Certificate Screen: Business.

The Graduation ceremony began with a Welcome to Country by AFTRS Elder-in-Residence, Aunty Rhonda Dixon-Grovenor; the Minister for the Arts, The Hon Tony Burke, addressed the students in person on the importance of their formal training. Speakers included Storry Walton, Director of the 1973 Interim Training Scheme, graduating students Grace Rouvray and Reilly O'Loughlin, and Mark Rose, Chair AFTRS Academic Board; and three Honorary Doctorates of Arts, Film and Television were awarded to leading First Nations media executive Dot West OAM, acclaimed director, the late Shirley Barrett, and award-winning showrunner, writer and director Tony Ayres.

First Nations Graduation Event

The day before the formal graduation ceremony, AFTRS held its second First Nations graduation event to acknowledge the outgoing graduates, as the School recognised their incredible achievements and showcased their inspiring work alongside friends, family, AFTRS staff and industry guests. The event, presented by AFTRS' First Nations & Outreach division, was an important opportunity to share in the accomplishments of our students and to support the future of the First Nations screen industry.

A smoking ceremony held by Garuwa Cultural Immersions opened the celebration, which included a Welcome to Country by AFTRS Elder-in-Residence Aunty Rhonda Dixon-Grovenor and featured keynotes by AFTRS Director of First Nations & Outreach, Dr Romaine Moreton, and honoured guest, Pauline Clague, Associate Professor, Manager of Cultural Resilience Hub, Jumbunna Institute for Indigenous Education & Research at UTS, and inspiring words from 2020 Bachelor of Arts Screen: Production alum, Bronte Nener.

Graduates

Bachelor of Arts Screen: Production

Nazareth Alfred	Kumar Gupta	Lachlan Paterson
Felix Alpers Kneebone	Grace Hackney	Jackson Phillips
Mitchell Bain	Asher Harris-Cohen	Madi Phoenix
Cleo Baldwin	London Hartard	Mia Pisanos
Oliver Birt	Abbey Hocking	Nicole Puni
Chloe Bobbin	Juliette Hoffman	Rosie Robertson
Jordan Brand	Harry Holder	Juwil Sanounou
Geordie Brown	Lucas Howard	Liam Shaw
Zofia Burak	Thomas Howlett	Kathleen Silverosa
Michael Burford	Royang Huangfu Murray	David Smith
Vanessa Bush	Holly Hunter	Rhianna Spooner
Rose Byrne	Madeleine Jurd	Suzanna Steele
Emily Carson	Scarlett Kratochvil	Ruby Swain
Jubilee Chan	Annika Kumar	Gil Tamir
Grace Clinton	Elyse Landsberry	Charlotte Tanner
Gabriel Coggan	Alvin Lavilla	Benjamin Taylor
Jackson Daley	Christopher Le Page	Jared Thompson
Alan Dan	Micah Lihachov	Oliver Topp
Charles Davies	Mitchell Longton	Alexander Turner
Cameron Davis	Mugole Magotti	Xella Turner-O'Malley
Alyssa Dimarucut	Oliver Marsden	Travis Weiner
Ashley Dunford	Jack McGrath	Lukas White
Toby Ellks	Mollie McGregor	Archie Whiting
Jack Fairclough	Aydin Miles	Asher Wighton
Jessica Flanagan	Anith Mukherjee	Zachary Wise
Lars Forsingdal	Kyneisha Murray	Jenna Woodhouse
Kyle Goldfinch	Hei Wo Themis Ng	Eloise Woodward
Mikayla Grosse	Leo Reginald O'Donoghue	Xiaoyu Zhang

Diploma in Arts Screen: Production

Alternative exit qualification

Otto Blum

Susan O'Rourke

Advance Diploma in Arts Screen: Production

Alternative exit qualification

Alexander Jones

Oliver Lowe

Graduate Diploma in Radio

Natalie Agius

Megan Hui

Grace Rouvray

Charles Hearn-Sarchfield

Melissa Maltby

Camille Thomson

Graduate Diploma in Radio and Podcasting

Simon Beaton

Annaliese Russell

Nathan Turner

Liam Coffey

Adair Sheppard

Emily Waterson

Master of Arts Screen: Business

Michael Adams

Ashley McLeod

Melanie Morningstar

Maxim Drygin

Mark Millar

Bronwyn Price

Peter George

Chantelle Millstead

Wing Sze Tsang

Jillian Kingston

Samuel Moran

Graduate Certificate Screen: Business

Alternative exit qualification

Rachel Copp

Alana Triscott

Master of Arts Screen

Marcos Alexiadis	Nodira Islam	Samantha Swilks
Isabella Andronos	Melvin Kwong	Rebecca Thompson
Jason Boyd	Eleanor L'Estrange-Stranieri	Samuel Turner
Kelly Chapman	Salome Lines-Morison	Chidiebube Uba
Jemma Craig	Roberto Manzini	Flore Vallery-Radot
Amy Dunn	Jacob Melamed	Jayden Whitbread
Hamish Francis	Peter Moses	Jonathan Williams
Holly Fraser	Mhd Ezzat Nadim	Meredith Williams
Samantha Grammer	Reilly O'Loughlin	Primrose Wohlers
Xuexun Hu	Abhishek Parasher	Joshua Yasserie
Caleb Irwin	Zaitoon Salman	Luka Yates

Graduate Diploma in Arts Screen

Alternative exit qualification

Mustafa Al Mahdi	Dorothea O'Connor
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Appendix 5: Student Achievements

Radio

AFTRS' Radio alumni are regularly recognised at national and international awards and festivals for Radio and Podcasting.

AFTRS' Radio alumni were once again successful at the prestigious 2022 Australian Commercial Radio Awards across the country, provincial and metropolitan markets.

Brian White Award for Radio Journalism

Clinton Maynard; 2GB, Sydney NSW, Nine Radio (Metropolitan)

Best Entertainment Presenter

Dana Hamilton; Power 98.1, Muswellbrook NSW, ARN (Country)

Best Show Producer – Entertainment/Music

Grace Garde; Hit 100.9 Hobart TAS, Southern Cross Austereo (Non-Metropolitan)

Best Music Special

MMM's School of Rock with Jimmy Barnes; Andrew Very & Brendan Annakin, Triple M, Sydney NSW, Southern Cross Austereo (Metropolitan)

Best Station Produced Commercial - Single

Live Bushfire Ready; Glen Styles & Marc Dwyer, HitNetwork, Sydney NSW, Southern Cross Austereo (Provincial)

Best News Presenter Country & Provincial

Scott Leek; SCA Griffith, Griffith NSW, Southern Cross Austereo (Country)
Rod McLeod; 92.5 Triple M, Gold Coast QLD, Southern Cross Austereo (Provincial)

Best Program Director

Angela Frino; 2QN and Edge FM, Deniliquin NSW, ACE Broadcasters (Country)
Mike Byrne; WSFM, Sydney NSW, ARN (Metropolitan)

Film

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

This year, 38 films were selected for 93 festivals, a total of 135 selections, resulting in 47 award wins and 40 nominations.

Highlights included four Master of Arts Screen films selected for the Melbourne International Film Festival, with two of the filmmakers selected for MIFF's Accelerator Lab. At this year's Centre International de Liaison des Ecoles de Cinéma et de Télévision (CILECT) Prize Competition, two films took out the top awards - *Mud Crab*, a 2020 capstone project of AFTRS' Master of Arts Screen won Best Film – Fiction prize in the CAPA regional section and was placed fourth worldwide. *Acts for the Invisible*, also from the 2020 Master of Arts Screen, won the CAPA Best Film – Documentary prize. And at the Sydney Film Festival this year, AFTRS presented a special 50th birthday program celebrating recently restored work by alumni. The screening included student films from Gillian Armstrong, Ivan Sen, Jane Campion, Phillip Noyce, Robert Connolly and more³.

³ <https://www.sff.org.au/program/browse/aftrs-50th-alumni-short-films>

Film Festival Selections

A House (Matthew D.Taylor, Master of Arts Screen, 2021), was selected for Melbourne International Film Festival (Australia) *including Accelerator Lab and St Kilda Film Festival Melbourne (Australia)

Acts for the Invisible (Kate Vinen, Master of Arts Screen, 2020), screened at Revelation Perth International Film Festival (Australia), Newport Beach Film Festival California (USA), Heart of Gold International Short Film Festival Gympie (Australia), Canberra Short Film Festival (Australia) and Melbourne Queer Film Festival (Australia)

Alba (Mariella Solano, Bachelor of Arts Screen, 2019), screened at Byron Bay International Film Festival, (Australia)

Barnacle Face (Jean-David Le Goullon, Bachelor of Arts Screen, 2019), screened at Heart of Gold International Short Film Festival Gympie (Australia) and Scout Film Festival Boston (USA)

Between the Lines (Blaise Borrer, Bachelor of Arts Screen, 2019), screened at Superfest International Disability Film Festival, San Francisco (USA)

Death Doula (Jenna Sutch, Master of Arts Screen, 2020), screened at Catalyst Story Institute & Content Festival Minnesota (USA), Melbourne Webfest (Australia), LA Webfest Los Angeles (USA), Asia Web Awards (South Korea), Sydney Web Fest (Australia), SeriesFest Pitch-A-Thon Roadshow Toronto (Canada) and Hollywood Series, Los Angeles (USA)

Dust Cloud (Trudi Houston, Master of Arts Screen, 2020), screened at Heart of Gold International Short Film Festival, Gympie (Australia), Canberra Short Film Festival (Australia), Dubai Independent Film Festival and screened as part of the Flickerfest international tour

Echo Pines (Stephanie Begg, Master of Arts Screen, 2019), screened at Fargo Fantastic Film Festival (USA), Canberra Short Film Festival (Australia), Hollywood Shorts Fest LA (USA) and Manhattan Film Festival (USA)

Echoes of Darkness (Jonathan Le Grice, Bachelor of Arts Screen, 2021), screened at St Kilda Film Festival Melbourne (Australia)

Endlessnessism (Liam Clark, Master of Arts Screen, 2020), screened at Revelation Perth International Film Festival (Australia), Torino Underground Cinefest Turin (Italy), Cine Underground Festival, Busto Arsizio (Italy), Peephole Film Fest, Guadalajara (Mexico), Melbourne Underground Film Festival (Australia), The Psychedelic Film and Music Festival, New York (USA) and Byron Bay Underground Film Festival (Australia) ***Enemy Alien (Gabriel Murphy, Master of Arts Screen 2021)***, screened at the Antenna Documentary Film Festival (Australia) and Brisbane International Film Festival (Australia)

Enemy Alien (Gabriel Murphy, Master of Arts Screen, 2021), screened at the Antenna Documentary Film Festival (Australia) and Brisbane International Film Festival (Australia)

Friends of Mine (Andréas Giannopoulos, Master of Arts Screen, 2019), screened at Heart of Gold International Short Film Festival, Gympie (Australia), The ReelGood Film Festival, Melbourne (Australia)

Goodbye Text (Veniamin Gialouris, Master of Arts Screen, 2020 Year 1), screened at Port Shorts, Port Douglas, QLD (Australia) and Changing Face International Film Festival, Sydney (Australia)

Hermit (Stephanie Begg, Master of Arts Screen, 2019), screened at the Canberra Short Film Festival (Australia) and Bass Coast Shorts Festival Victoria (Australia)

Hitting Partner (Stephanie Begg, Master of Arts Screen, 2018 Year 1), screened at Canberra Short Film Festival (Australia)

Jellybean (Jaimie Conlon, Bachelor of Arts Screen, 2020), screened at Revelation Perth International Film Festival.

Life with Bats (David Luff, Bachelor of Arts Screen, 2021), screened at Dreamz Catcher International Film Festival (India), The South London Film Festival (UK), Lookout Wild Film Festival (USA), Cinema Verde Environmental Film & Arts Festival Florida (USA), Colorado Environmental Film Festival (USA), Nature Without Borders International Film Festival (USA) and International Migration & Environmental Film Festival (Canada)

Lost Boy (Peter Skinner, Master of Arts Screen, 2019), screened online at Retrogression RTGN Short Film Festival, Sydney (Australia)

Lucky Peach (Grace Tan, Master of Arts Screen, 2021), screened at Melbourne International Film Festival (Australia), Flickerfest International Short Film Festival (Australia), Gold Coast Film Festival (Australia), St Kilda Film Festival Melbourne (Australia) and Dances with Films, Los Angeles (USA)

Mud Crab (David Robinson-Smith, Master of Arts Screen, 2021), screened at Melbourne International Film Festival (Australia), Raindance Film Festival (UK), Aesthetica Short Film Festival, York (UK), Flickerfest International Short Film Festival Sydney and Newcastle screening (Australia), Santa Barbara International Film Festival California (USA), IN THE PALACE International Short Film Festival (Bulgaria), Fresh Wave International Short Film Festival (Hong Kong), St Kilda Film Festival Melbourne (Australia) and Dances with Films LA (USA)

MumLife (Ruby Challenger, Masters of Arts Screen, 2021), screened at Festival Phare (France), Pierre Cardin Lacoste Musical Film Festival - Festival de Lacoste (France), MoliseCinema Film Festival (Italy), Rencontres Internationales du Cinéma des Antipodes, Saint-Tropez, (France), Denver Film Festival, Colorado (USA), Flickerfest International Short Film Festival (Australia), Seattle International Film Festival, Washington State (USA), St Kilda Film Festival, Melbourne (Australia), The ReelGood Film Festival, Melbourne (Australia) and Gold Coast Film Festival (Australia)

Pebble (Anastasia James, Bachelor of Arts Screen, 2020), screened at the Sydney Underground Film Festival (Australia) and Canberra Short Film Festival (Australia)

Reunion (Gilbert Kemp Attrill, Master of Arts, Screen 2021), had its World Premiere at the Adelaide Film Festival (Australia). It also screened at PRIDE Queer Film Festival WA (Australia) and Kashish Mumbai International Queer Film Festival (India)

Sirens (Orla Doyle, Bachelor of Arts Screen, 2020), had its world premiere at Seoul Webfest (South Korea), and was also selected for NYC Webfest (USA), New Jersey Webfest (USA), Minnesota Webfest (USA), LA Webfest (USA) and Rio Webfest (Brazil). It had its Australian premiere at Melbourne Webfest (Australia), followed by screenings at Sydney Webfest (Australia), and in the UK was selected for London International Film Festival (UK) and London Webfest (UK)

Sticky Beak (Eloise Woodward, Bachelor of Arts Screen, 2022), screened at Flickerfest International Short Film Festival (Australia)

Sunburn (Jaslyn Mairs, Bachelor of Arts Screen, 2019), screened at Heart of Gold International Short Film Festival, Gympie (Australia) and NFMLA - NewFilmmakers Los Angeles - Best of NFMLA Awards (USA)

Sunnies (Ismail Khan, Masters of Arts Screen, 2020), screened at LA Shorts International Film Festival (USA), CinefestOZ Film Festival WA (Australia), Asinabka Film & Media Arts Festival Ottawa (Canada), Australian Short Film Today New York (USA), Short Shorts Film Festival Tour (Japan), Rencontres Internationales du Cinéma des Antipodes, Saint-Tropez, (France), Hawai'i International Film Festival (USA), Canberra Short Film Festival (Australia), Flickerfest International Film Festival Tour Australian Embassy in Thailand and Birrarangga Film Festival Melbourne (Australia)

Sunset Country (Petra Leslie, Master of Arts Screen, 2020), screened at Canberra Short Film Festival (Australia)

Sushi Noh (Jayden Rathsam Hua, Master of Arts Screen, 2020), screened at Yubari International Fantastic Film Festival (Japan), Melbourne International Film Festival (Australia) *including Accelerator program, HollyShorts Film Festival, Los Angeles (USA), HorrorHound Film Festival Ohio (USA), Newport Beach Film Festival California (USA), Festival SPASM Montreal (Canada), New Orleans Film Festival (USA), Poitiers Film Festival (France), Another Hole In The Head Film Festival San Francisco (USA), Flickerfest International Short Film Festival (Australia), Prague Shorts Film Festival (Czech Republic), Los Angeles Crime and Horror Film Festival (USA), Film Fest Petaluma (USA), Inner West Film Fest (Australia), Toronto International Spring of Horror & Fantasy Film Festival TISH (Canada), Crimson Screen Horror Film Festival, South Carolina (USA)

Talk Back (Mustafa al Mahdi, Master of Arts Screen, 2021 Year 1), screened at Changing Face International Film Festival, Sydney (Australia)

The Big Dog (Dane McCusker, Master of Arts Screen, 2021, feature film), had its world premiere at Sydney Film Festival (Australia)

The End, The Beginning (Archie Chew, Master of Arts Screen, 2019), screened at Heart of Gold International Short Film Festival, Gympie (Australia)

The Rainbow is also in the Right Place (Melvin Kwong, Master of Arts Screen, 2021 Year 1), had its world premiere at St Kilda Film Festival Melbourne (Australia)

The Stranger (Jenny Hicks, Master of Arts Screen, 2020), screened at Scone Short Film Festival NSW (Australia), This Is My Brave International Mental Health Film Festival (Australia), Rencontres Internationales du Cinéma des Antipodes Saint-Tropez, (France), Women's College Film Festival, Sydney University (Australia) and Canberra Short Film Festival (Australia)

To Be Silent (Tace Stevens Bachelor of Arts Screen, 2021), had its world premiere at Sydney Film Festival (Australia)

Unseen (Michael Lawrence-Taylor, Master of Arts Screen, 2020), screened at Waterwalker Film Festival (Canada)

Where Is My Darling? (Adam Finney, Master of Arts Screen, 2020), screened at Byron Bay International Film Festival, (Australia) and Heart of Gold International Short Film Festival, Gympie (Australia)

Film Awards

Acts for the Invisible (Kate Vinen, Master of Arts Screen, 2020), won the CAPA Award for Best Film (Documentary, Asia-Pacific region) at the CILECT Prize Competition. At Canberra Short Film Festival (Australia) it won Best Film of the Festival, Best Cinematography (National Category, Petra Leslie MA2021) & Best National Documentary

Alba (Mariella Solano, Bachelor of Arts Screen, 2019), was nominated for the Young Australian Filmmaker of the Year at Byron Bay International Film Festival (Australia)

Death Doula (Jenna Sutch, Master of Arts Screen, 2020), won Outstanding Director Drama and Best Student Series at Catalyst Content Festival, Minnesota (USA), won Best Student Series at Melbourne Webfest (Australia) and was nominated for Best Pilot Asia Web Awards (South Korea), Best Pilot LA WEBFEST (USA) and Honorable Mention Independent Pilot Competition SeriesFest Pitch-A-Thon Roadshow, Toronto (Canada)

Dust Cloud (Trudi Houston, Master of Arts Screen, 2020), won Best Cinematography (Canberra Category) at the Canberra Short Film Festival (Australia), and was nominated for Best Student Film Heart of Gold International Short Film Festival, Gympie (Australia)

Echo Pines (Stephanie Begg, Master of Arts Screen, 2019), won (Canberra Category) Best Director, Best Production Design, Best VFX (National Category) and Best Actress at Canberra Short Film Festival (Australia), and won Best Female Student Director at Hollywood Shorts Fest LA (USA) (Australia), Ross Wood Snr ACS Judges Awards for Best Entry - ACS NSW Student Cinematography Category

Echoes of Darkness (Jonathan Le Grice, Bachelor of Arts Screen, 2021), won the Judges Merit Award at the Australian Cinematographers Society (ACS) Awards (Australia), Ross Wood Snr ACS Judges Awards for Best Entry - ACS NSW Student Cinematography Category

Endlessnessism (Liam Clark, Master of Arts Screen, 2020), the award for Best Soundtrack at Genre Short Cine Underground Festival, Busto Arsizio (Italy)

Hermit (Stephanie Begg, Master of Arts Screen, 2019), won (National Category) Best Production Design at the Canberra Short Film Festival (Australia)

Life with Bats (David Luff, Bachelor of Arts Screen, 2021), won the Phenomenal Attainment Award and Best Nature/Environment/Wildlife Project at Dreamz Catcher International Film Festival (India). Winner of the Wildlife/Nature Documentaries category at Nature Without Borders International Film Festival (USA), and winner of the Compassion Award at Cinema Verde Environmental Film & Arts Festival Florida (USA)

Lucky Peach (Grace Tan, Master of Arts Screen, 2021), won Best Editing in an Australian Short Film at Flickerfest International Film Festival Sydney (Australia), was nominated for Best Achievement in Screenplay at St Kilda Film Festival Melbourne (Australia) and Best Direction in a Student Short Film – Australian Director's Guild Awards

Mud Crab (David Robinson-Smith Master of Arts Screen, 2021), won Best Director, Best Achievement in Cinematography, Best Actor and Best Original Score and was nominated for Best Short Film, Best Achievement in Editing, Best Achievement in Sound Post-Production at St Kilda Film Festival Melbourne (Australia). Winner Best Original Music (James Mountain) in an Australian Film at Flickerfest International Film Festival (Australia), Winner: CAPA Award for Best Film (Fiction) at CILECT (Asia-Pacific region *fourth place in entire CILECT competition across the world) and won Best Direction in a Student Film at Australian Director's Guild (ADG) Awards (Australia)

MumLife (Ruby Challenger, Master of Arts Screen, 2021), won Best Cinematography in a Student Film at the Australian Cinematographers Society (ACS) Awards (Australia); it was nominated for Best Original Song Composed for the Screen – Silver Linings APRA Screen Music Awards (Australia) and nominated for Best Direction in a Student Film Australian Director's Guild Awards (Australia)

Pasifika Drift (Charles Olsen, Master of Arts Screen, 2021), was nominated for Best Short Film (Screenplay - Natasha Henry) at the Australian Writers Guild Awards (AWGIES)

Pebble (Anastasia James, Bachelor of Arts Screen, 2020), won Highly Commended Animation at the Canberra Short Film Festival (Australia)

Sirens (Orla Doyle, Bachelor of Arts Screen, 2020), won Best Action & Suspense Award and was nominated for Best International Series, Outstanding Achievement in Writing, Outstanding Achievement in Editing, Outstanding Achievement in Cinematography and Best Dynamic Duo at NYC Webfest (USA). It won the Technical Directors Rhode Award at Sydney Webfest (Australia) and was nominated for Best Student Series and Best Screenplay. It won Best Director, Best Student Series and Overall Runner-Up Filmmaker Award at London Webfest (UK) and at Melbourne Webfest was nominated for Best Student Series. It was nominated for Best Drama and Best Cinematography at Seoul Webfest (South Korea), Best Cinematography and Best Actress in a Drama at New Jersey Webfest (USA), Best Thriller at Minnesota Webfest (USA), Best Drama, Best Cinematography and Best Supporting Actress at LA Webfest (USA), and was nominated for Best Writing and Best Cinematography at Rio Webfest (Brazil)

Sunburn (Jaslyn Mairs, Bachelor of Arts Screen, 2019), was nominated for Best International Short Film Drama at NFMLA - NewFilmmakers Los Angeles - Best of NFMLA Awards (USA)

Sunnies (Ismail Khan, Master of Arts Screen, 2020), won the Nicolas Baudin Prize for Best Short Film & the Audience Award at Rencontres Internationales du Cinéma des Antipodes, Saint-Tropez (France), winner of Best Screenplay National Category Canberra Short Film Festival (Australia) and won Best Screenwriter and nominated for Best Indigenous Short Film CinefestOZ Film Festival WA (Australia)

Sunset Country (Petra Leslie, Master of Arts Screen, 2020), received a Highly Commended (National Category) at the Canberra Short Film Festival (Australia)

Sushi Noh (Jayden Rathsam Hua, Master of Arts Screen, 2020), won the Audience Award for Best Student Film at Another Hole in the Head Film Festival, San Francisco (USA) and Most Outrageous Award at the Toronto International Spring of Horror & Fantasy Film Festival TISH (Canada). It was nominated for Best- Short for Directing, Cinematography, Lead Performance, Supporting Performance, Best Sound, Best-Short Judges Choice at the HorrorHound Film Festival, Ohio (USA), won Best Screenplay in an Australian Short Film at Flickerfest International Short Film Festival Sydney (Australia) and won Pitch Fest at Inner West Film Fest Sydney (Australia)

Talk Back (Mustafa al Mahdi, Master of Arts Screen 2021 Year 1), won Best Student Short of the Year at Changing Face International Film Festival Sydney (Australia)

The Big Dog (Dane McCusker, Master of Arts Screen, 2021), won Runner-Up GIO Audience award for Best Australian Narrative Feature, Sydney Film Festival (Australia)

Where Is My Darling? (Adam Finney, Master of Arts Screen, 2020), was nominated Most Inspiring True Story Heart of Gold International Short Film Festival, Gympie (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 intermediate training in various in-demand areas, from intro to directing to budgeting fundamentals, documentary, voice-over, screenwriting, and video-making. They are delivered with learning commitment times ranging from 6 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 89 Industry Short Courses to 1,009 students, covering writing, directing, editing, producing, voice-over, video making and more.

This year saw the addition of Short Courses delivered in the VFX and Virtual Reality areas, as well as the return of more hands-on courses after last year's COVID-19 pandemic impediments, which include Camera Assisting, TV & Radio Intensive, Lighting Intensive, Assistant Directing Fundamentals.

The current economic climate, particularly the increased cost of living, has impacted the volume of enrolments across various Short Courses, which has meant many course offerings were cancelled due to insufficient enrolments.

Industry Certificates

The Industry Certificate program was phased out over this financial year, with Industry Certificate courses being run under the general Short Courses program.

This decision was made based on efforts to improve AFTRS channel market efficiencies and a significant decrease in enrolments as external factors, like the cost of living,

impacted prospective students' interest in courses with greater financial and time commitment. The curriculum from Industry Certificates will continue to be reviewed and repackaged as appropriate into Short Courses in FY 2023-2024.

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 Screen Producers Australia, Screen Queensland, ScreenWorks, Screen Territory, and Universal Studio Group / Matchbox.

The ongoing relationship between Universal Studio Group / Matchbox resulted in the development of curriculum and training for 152 industry professionals seeking to upskill in the emerging area of LED Volume Studio Production across several targeted offerings.

Further, over the reporting period, the school delivered courses through eight Industry Partnerships to 634 students, covering a range of topics such as production management, production accounting, producing, assistant directing and radio broadcasting.

One course launched as a pilot this year is run in partnership with the Veterans Film Festival. Screen Warriors aims to train ex-Australian Defence Force personnel to transition into the screen industry, leveraging existing transferable skills to fast-track access to below-the-line positions and address skills gaps.

Award Course Program

Across 2022 and 2023, AFTRS continued to offer award courses designed to ensure that the School supports a changing screen, broadcast and audio industries with relevant, industry-aligned, future-focused creative education. The School delivered the Bachelor of Arts Screen: Production, Graduate Diploma in Radio and Podcasting, MA Screen in nine Disciplines, and MA Screen: Business.

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

Number of 2022 Graduates by Course:

- Bachelor of Arts Screen: Production (AQF 7) – 84
- Graduate Diploma in Radio (AQF 8) – 6
- Graduate Diploma in Radio and Podcasting (AQF 8) – 6
- Master of Arts Screen (AQF 9) – 33
- Master of Arts Screen: Business (AQF 9) – 11

As part of the commitment to flexibility, 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.

There were eight alternative exit degrees conferred. From the Bachelor of Arts Screen: Production – two Diploma in Arts Screen: Production, and two Advanced Diploma in Arts Screen: Production were conferred. From the Master of Arts Screen – two Graduate Diploma in Arts Screen were conferred, while from the Master of Arts Screen: Business – two Graduate Certificate Screen: Business were conferred.

The long tail of the impact of the COVID-19 pandemic continued to be felt as necessary, and altered delivery schedules were realised.

Hands-on learning was prioritised on campus. All students were taught COVIDSafe Production Protocols, and COVIDSafe Supervisors monitored the shoots in 2022. From the start of the academic year 2023, new learning activities were no longer impacted by the COVID-19 pandemic.

Bachelor of Arts Screen: Production

The Bachelor of Arts Screen: Production (BASP), launched in 2017, through the Continuous Improvement Cycle, 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 2023, the School welcomed a new intake of 79 students into BA Year 1. There were 82 students progressing into Year 2 and 74 students progressing into Year 3.

At the core of the course is a pedagogy that emphasises conceptual learning supported by industry-relevant production activities, enabling students to develop lifelong skills to help them navigate changing industrial landscapes. The School is committed to continuous course development, and work continues with workload modelling and contracting practices to maximise operational efficiencies, contributing to a more stable team of teachers and enhancing course delivery through each iteration.

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 the transition to the Graduate Diploma in Radio and Podcasting course in 2022, the course has been offered as a one-year full-time or two-year part-time course. In 2023, the School welcomed a new intake of 19 students, joining the seven returning second-year 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 across 2021 and 2022, which has had lasting benefits, resulting in a more agile and responsive course. 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 continued to allow ongoing and more remote production. In 2023, AFTRS continued to deliver its longstanding relationship with the Royal Agricultural Society for a pop-up station at the Sydney Easter Show.

The program underwent a review of its structure in 2022, and the revised program delivery structure has been implemented across 2023. This has significantly and positively impacted the School's ability to broaden its national reach.

Master of Arts Screen: In 9 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 2023, the MA Screen was offered in nine disciplines with 99 students enrolled across two years in Cinematography, Directing, Documentary, Editing, Music, Producing, Production Design, Screenwriting and Sound.

MA Screen welcomed 50 new Year 1 students, including five new international students and three international students returning from Leave of Absence. They joined 49 students, including two international 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 points of view.

In Semester 1 of 2023, the last COVID-19-impacted learning occurred with the completion of MAS Capstone Production and exegesis activities.

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. The new 'remote/blended' allows AFTRS to reach more individuals across Australia.

In 2023, 45 students were 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 and creative leadership and opportunities arising from technological advances. During their course, the students create and develop a career-focused, professional business plan and leave the program 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. Students have the option of an international-based practicum — which in 2022 saw students engaging with Screen businesses in Singapore.

Appendix 7: First Nations and Outreach

The First Nations & Outreach division, headed by Dr Romaine Moreton, was formed in the second half of 2020. Aligned to the ambitions of AFTRS' five-year Strategy — *Creating the Future*, 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.

The division also focuses on outreach — vital 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 various opportunities for community organisations to hold events at AFTRS. It is also the priority for all the programs developed to be a vehicle for positive social change.

Community Workshops and Initiatives

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

Across 2022-23, AFTRS partnered nationally with community and First Nations media organisations to create skill development opportunities and initiatives. These include:

- Partnering with the National Aboriginal Sporting Chance Academy (NASCA) to provide workshop resources for the Intro to Video workshop at AFTRS.
- Partnering with PAW Media (Pintubi Anmatjere Warlpiri Media and Communications) to support three staff to attend short courses at AFTRS in filmmaking and editing.
- Partnering with UTS and Western Sydney University to host a Women's Forum led by Chilean Prof Elisa Loncon.
- Partnering with Gudang Yadhaykenu Tribal Council from Injinoo (Cape York) and MOD Studio to create the 3D Elders Stories recordings.
- Sponsoring and presenting at the ICTV FRAIM Awards – The Festival of Remote Australian Indigenous Moving Image – a gathering of Indigenous video-makers from around remote Australia for four days of workshops and peer-to-peer sharing.
- Partnering with Bidjigal and Gadigal communities and Elders to host cultural workshops as part of Cultural Training Day.
- Providing sponsorship for the 'Made in the West' Film Festival – an annual celebration of Western Sydney talent.
- Providing two x letters of support for the 'Trans and Gender Diverse Film Festival'.
- Providing sponsorship towards the Footscray Community Arts initiative.
- Holding an information booth and presenting at the Campbelltown Arts Centre's Career Expo.

Talent Camp

Talent Camp is a national skills development program for under-represented film practitioners that provides opportunities for emerging storytellers to create new content and be employment-ready for the screen sector. Established in 2017, the Talent Camp Alumni are a cohort of over 300 filmmakers from all across Australia — many of whom have gone on to win awards for their work, including at BFI and Academy-accredited festivals. Talent Camp Alumni have also gone on to become successful filmmakers, starting production companies, designing training programs in their home states, becoming editors of leading cultural publications, writing award-winning plays, and becoming celebrated internationally.

Talent Camp specifically serves under-represented creatives from First Nations, CARM (culturally and racially marginalised), disability, LGBTQIA+ and regional communities.

Since its establishment, Talent Camp has continued to be developed and managed by AFTRS, with financial and in-kind support from a range of Australian screen agencies (with Screen Australia as a significant partner for all years of the program). It has been held as a biennial project, with the program's first round running as State Talent Camp, followed by the National 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 workshops were postponed to May–September 2022 and were successfully delivered in person.

The Talent Camp program culminates in four projects chosen for funding, two from the National Talent Camp and two from the newly introduced Documentary Talent Camp.

In 2022, two narrative participants from South Australia and New South Wales received \$20,000 each to produce a short film/pilot/proof of concept for the project they developed while at National Talent Camp, and

two participants from Tasmania and Victoria received \$15,000 each to produce a short film/pilot/proof of concept for the project they developed while at Documentary 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. In FY 2022–23, the School:

- Delivered Talent Camp Documentary Workshop and Pitching + Networking Event (8–12 August 2022), including partnering with MIFF Accelerator Lab.
- Delivered the National Talent Camp Narrative Workshop and Pitching + Networking Event (12–16 September 2022).
- Awarded four 2022 Talent Campers with a total of \$70,000 in production funding (with productions to be delivered by December 2023).
- Partnered with Australian Writers' Guild (AWG) to provide all Documentary and National Talent Campers 2022 with a free 1-year membership.
- Provided ongoing support for Talent Camp participants from 2017 to present (more than 300 filmmakers) through masterclasses, mentorships, short course subsidies, industry connections, employment opportunities, networking/community events, letters of support, Q&A sessions and 1:1 support.

Media Lab

Media Lab is an online screen literacy initiative that provides accessible media arts resources to Australian primary and secondary teachers and students. Media Lab offers a range of online resources for teachers and students, which can be downloaded for free from the Media Lab website. These resources are used nationally, with 541 resources downloaded in FY 2022–23. Media Lab extends the reach of AFTRS into primary and secondary schools and positions AFTRS as a leader in Media Arts education.

Notably, in the reporting period, NFP registered education organisation Petaurus Education

Group used the Filmmaking, Documentary and Podcasting Media Lab resources, and teacher guides for curriculum with Stage 1 (12 participants) and Stage 5 (46 participants) students in rural NSW (Riverina).

Through Media Lab, teachers can access free lesson plans for media subjects, including filmmaking, documentary/advanced documentary, stop motion, 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 Partnership Courses, as well as the activities and workshops led by the School's First Nations and Outreach division. 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

Lecturers

Pieter Aquilia; Dylan Blowen; Susan Bower; Liam Branagan; Bridget Callow-Wright; Jane Corden; Elissa Down; Marc Dwyer; Rebecca Edwards; Melissa Femia; Tim Ferguson; Lucy Gaffy; Peter Herbert; Jill Hewitt; Alex Hoetzer; Anna Howard; Krista Jordan; Indrani Kopal; Kristian McKenna; Jonathan Ogilvie; Amin Palangi; Leah Pellinkhof; Sally Stanton; Gareth Tillson; Nadia Townsend; Thomas Wilson-White; and Annie Wright.

Guest lecturers/speakers

Hattie Archibald; Amanda Beachcroft; Annalisa Brown; Ariella Broyda; Joe Bruneteau; Philip Charles; Brooke Clarke; Colleen Clarke; Chris Coote; Monica Davidson; Chris Davies; Sean Dooley; Jane Forrest; Samuel Foster; John Frank; Zac Hardaker; Tim Hawkins; Tracey Hill; Chantel Jack; Naomi Just; Virginia Key; Rachel Knowles; Kit McDee; Richard McGrath; Chris McKeith; Dave McKeown; Tamara Meek; Steven Merry-Roe; Chris Moran; Igor Nay; Nikola Pecar; Kenny Pettigrew; Yolanda Ramke; Dan Read; Robert Rogers; Mimi Rosenbaum; Adrien Seffrin; Brandan Shaw; Grant Shepherd; Ian Simmons; Mark Stewart-Pearson; Kristin Voumard; Richard Welch; and Juliet Young.

Industry Partnership Courses

Lecturers

Andy Barclay; Liam Branagan; and Bridget Callow-Wright.

Guest lecturers/speakers

Kaylene Butler; Nicholas Cole; Ben Grant; Annalisa Kinnane; Emma Madison; Michele McDonald; Richard McGrath; Tess Novak; Robert Rogers; Annie Simmons; Nicholas Sinclair; Steven Smith; Kirsty Stark; and Virginia Whitwell.

Award courses

Bachelor of Arts: Screen — Guest lecturers

Vanessa Alexander; Nays Baghai; Hannah Barlow; Ann Beauchamp; Liam Beck; Ana Maria Belo; Danielle Boesenberg; Helen Bowden; Nikki Brown; Samantha Cable; Teri Calder; Pauline Clague; Liz Cooper; Loretta Cosgrove; Lisa Cox; Stevie Cruz-Martin; Adam Daniel; Belinda Dean; Fiona Donovan; Damien Drew; Ashley Dunford; Bev Dunn; Lachlan Early; Julie Eckersley; Matt Enfield; Alison Fowler; Anna Fraser; Lucy Gaffy; Colin Gibson; Fiona Gilroy; Joel Goodman; Wendy Hanna; Greg Hassall; Simon Hicks; Jessie Hill; Lucy Hughes; Tori Kilvington; Stephanie King; Danny Lachevre; Rochelle Lauman; Natalie Lawley; Alistair Lockhart; Rosie Lourde; Shy Magsalin; Luciano Marigo-Spitaleri; Ben Matthews; Tom Maynard; Kristian Moliere; Kate Montague; Robert Moxham; Wayne Pashley; Kay Pavlou; Claudia Pickering; Peter Powell; Michael Power; Shondelle Pratt; Fiona Press; Amara Primero; Stephanie Pringle; Kurt Royan; Eren Sener; Kane Senes; Emily Seresin; Deborah Ann Spinocchia; Goran Stolevski; Enzo Tedeschi; Alexie Toliopoulos; Karla Urizar; Mark Van Den Bergen; Dejay Vi Nguyen; Mandy Walker; Margot Wilson; Thomas Wilson-White; Greg Wise; Gareth Yuen; and Anousha Zarkesh.

Graduate Diploma of Radio and Podcasting— Guest lecturers

Steve Ahern; Dylan Adams; Bethany Atkinson-Quinton; Mariam Belle; Ally Bradley; Felix Bray; Leroy Brown; Josh Bryant; Nas Campanella; Angela Catterns; Jaime Chaux; Mitchell Coombs; Monica Davidson; Miguel D'Souza; Rohan Edwards; Brendan Englebrecht; Rachel Fountain; Simon Gale; Sian Gard; Annette George; Jennifer Goggin; Rachael Hart; Simon Hills-Johnes; Andrea Ho; Madeline Joannou; Eduardo Jordan; Declan Kelly; Barry Keohane; Ryan Khay; Tim Lee; Lisa Leong; Cate Madill; Grant Maling; David Marchese; Daniel Markovski; Miles Martignoni; Nic McClure; Alex Mitchell; Chris Neave; Laura Murphy-Oates; Angela Parker; Gaye Pattison; Ryan Pemberton; Fiona Pepper; Nat Peters; Tony Rasmussen; Ize Ratliff; Kellie Riordan; Cherie Romaro; Brooklyn Ross; Marlee Silva; Erin Smith; Corey Sutton; Michelle Stephenson; Pariya Taherzadeh; Dani Torresan; Sam Vallins; Ian Walker; James Weir; Mike Williams; James Willis; Melanie Withnall; and Blair Woodcock.

Master of Arts Screen — Guest lecturers

Lorelle Adamson; Miranda Aguilar; Gabriel Alvarado; Nathan Anderson; Rebecca Barry; Vanessa Bates; Susannah Begg; Annemaree Bell; Rebecca Bennett; Walter Bienz; Josh Billig; Jasmin Bishop; Danielle Boesenberg; Craig Boreham; Courtney Botfield; Yaara Bou Melhem; Annie Breslin; Ian Brown; Nicholas Buc; Josh Bush; Michela Carattini; Chelesea Cassio; Adrian Chiarella; Adam Connolly; Aaron Crothers; Maia dal Berger; Adam Daniel; Seb Danta; Marcus Darcy; Monica Davidson; Sian Davies; Brenda Dietch; Xanthe Dobbie; Jed Dodge; Fiona Donovan; Liz Doran; Melinda Doring; Elisa Down; Charli Dugdale; Bev Dunn; Liam Egan; Bonnie Elliott; Sascha Ettinger-Epstein; Becky Evans; Kim Farrant; Lori Flekser; Andrea Foxworthy; Naomi Fryer; Sally Fryer; Claire Gandy; Marcus Gillezeau; Chris Gordon; Roger Graham; Samantha Griffin; Mithila Gupta; Miranda Harcourt; Steivan Hasler; Paul Healy; Paul James Healy; Genevieve Hegney; Madeleine Hetherington-Miau; Jorden Heys; Rowena Hildreth; Fiona Hill; Jessie Hildebrand; Anna Howard; Jayden Hua; Simon Ingerson; Bruce Isaacs; Emily Jansz; Leah Katz; Justine Kerrigan; Susan Kerrigan; Izzy Khan; Chimene Khoo; Andrew Kotatko; Petra Leslie; Matt Levett; Judi Levine; Forest Lin; Alister Lockhart; Alena Lodkina; Nicola Macindoe; Walter Macintosh; Lorien MacKenna; Luciano Marigo-Spitaleri; Ben Mathews; Ian McLoughlin; Jonathan Mendolicchio; Caley Miles; Nashen Moodley; James Mountain; Alex Muir; Joseph Nizeti; Daniel O'Brien; Heather Ogilvie; Chris Oliver Taylor; Sophia O'Rourke; Amin Palangi; Karen Pearlman; Jen Peedom; Chris Perkins; Renee Petropoulos; Michael Phillips; Tony Poli; Fiona Press; Hannah Rae-Meegan; Jay Riedl; David Robinson-Smith; Julie Sam-Yue; Bassel Saroufim; Julia Scott-Stevenson; Vincent Sheehan; Peter Skinner; Katherine Slattery; Marcus Smith; Simon Smith; Carolina Sorensen; Danielle Stamoulos; Ben Steel; Nina Stevenson; Goran Stolevski; Edwina Stuart; Robert Sullivan; Ashkan Suren; Ritchie Teague; Monica Terry; James Thomas; Luke Torrevillas; David Trethewy; Jackie Turnure; Nerida Tyson-Chew; Kate Vinen; Tara Webb; Jessica Wells; Matt Weston; David White; Jonathan Williams; James Winlove; Jackie Wolf; Angus Woodiwiss; Caitlin Yeo; and John Yorke.

Master of Arts Screen: Business — Guest lecturers

Nathan Anderson; Bethany Bruce; Siobhan Casey; Kim Dalton; Nicolla Dorling; Claire Evans; Lulu Freedman; Jessica Gillan; Susie Hammill; Carly Hare; Petra Leslie; Sam Mickle; Sam Moran; Nell Nakkan; Christopher Sharp; Katie Shortland; Kristi Street; Khimji Vaghjiani; and Owen Wal.

First Nations and Outreach Tutors, Speakers, and Industry

Prof Judy Atkinson; Philippa Bateman; Dr Lou Bennett; Dr Nerida Blair; Sari Braithwaite; Bethany Bruce; Corrie Chen; Santilla Chingaipe; Pauline Clague; Rhonda Dixon-Grovenor; Nadeena Dixon; Jim-Puralia Everett-Meenamatta; Hollie Fifer; Cara Hickey-Freeman; Garuwa Dancers; Roanna Gonsalves; Genevieve Grieves; Mithila Gupta; Madeline Hetherington-Miau; Liam Heyen; Karina Holden; Terri Janke; Dean Kelly; Debra Keenahan; Michelle Law; Michela Ledwidge; Nakul Legha; Rosie Lourde; Yingna Lu; Yaara Bou Melham; Prof Bob Morgan; Calita Murray; Bronte Nener; Cornel Ozies; Dr Joe Perry; Marilyn Russell; Neil Sharma; Jessica Sinnott; Alex Smee; Michelle Sparks; Ben Symons; Nicholas Thompson; Tony Thorne; Kate Vinen; Stephanie Westwood; and Tamara Whyte.

Appendix 9: Public Programs, Industry, and Research Engagement

Events for Future Students

Masters Week

Monday 18 – Friday 22 July 2022

Masters Week was delivered as a fully online event with information sessions held for each discipline in the Master of Arts Screen, the Master of Arts Screen: Business and Student Support. Each session was led by key AFTRS teaching staff, in conversation with current students and recent graduates. Prospective students also engaged with screenings of work produced by AFTRS, a virtual campus tour and information on applications, scholarships and support services.

288 prospective students joined at least one information session, a 4.7% increase from the previous year. 33% of attendees were from a state or territory other than NSW, and 10% were international. A further 97 views of information sessions were recorded following the event.

Open Day

Saturday 13 August 2022

Open Day, AFTRS' annual flagship event for prospective students, was delivered as a hybrid event in 2022 for in-person and online audiences. Programming spanned information sessions covering each course, one-on-one advising, campus tours, demonstrations in key facilities and screenings. Over 80 staff from the AFTRS community participated in the event, contributing to its success.

698 prospective students joined Open Day, 73% attending the event in person. 16% of attendees were from a state or territory other than NSW, and 2% were international.

Graduate Diploma in Visual Effects Information Night

Tuesday 22 September 2022

This information night was delivered on the AFTRS Campus, with a simultaneous live stream. Following an introduction from AFTRS CEO, Nell Greenwood, the Director of Teaching & Learning, David Balfour, led a discussion with Luke Hetherington, Conny Sepulveda-Fauser and Lara Hopkinson from Industrial Light and Magic.

Graduate Diploma in Radio and Podcasting Information Night

Tuesday 25 October 2022

This information night was delivered entirely online. Program Convenor, Natalie Pozdeev led a discussion with Senior Audio Lecturer Simon Cohen and multi-award-winning graduate Pariya Taherzadeh, spanning the learning experience, audio industry and career outcomes of the course.

101 prospective students joined the event, 51 in person and 50 online.

AFTRS Celebrates 50 Years Events

Following a glittering season screening of the AFTRS 50th anniversary⁴ at the Westpac Open Air Cinema. AFTRS' official 50th anniversary launch took place on February 21, 2023. Over 250 industry guests — including staff, Council, and students — were joined by Elder-In-Residence Aunty Rhonda Dixon-Grovenor, Special Envoy to the Arts Susan Templeman, Gillian Armstrong and other members of the Class of 1973.

⁴https://www.youtube.com/watch?v=XlaHV188F_s

The Revolutionary Force theme was established in a video featuring founding AFTRS Council Chair Barry Jones and former AFTRS Council Chair Russel Howcroft⁵, picked up on by Philip Noyce in his video well-wishes (which was published by IF Magazine⁶), and further underscored by AFTRS Alumni Advisory Group Chair, Unjoo Moon, as she announced the AFTRS Alumni & Industry Scholarship Fund⁷. This Fund also had a standalone launch at the Sydney Film Festival during a special anniversary Alumni networking event, which took place alongside a special screening series of alumni short films, newly restored in celebration of the School's 50th.

The resulting 50th launch media coverage had a combined reach of over 13.8 million. Our event sizzle reel⁸ on Instagram has organically been played over 5300 times (15.5 hours watch time) and liked over 370 times.

Other celebratory activities included the AFTRS Library's 50th Anniversary Screening series – a monthly free screening highlighting works of notable alumni filmmakers, presented on 35mm in partnership with the National Film and Sound Archive of Australia (NFSA). And at Graduation, Storry Walton – Director of the 1973 Interim Training Scheme – gave a stirring 50th Anniversary address.

Alumni Program

AFTRS alumni are a dynamic community of film and broadcast practitioners, advocates and supporters committed to and invested in the future of AFTRS and of Australian stories. As of our 2023 graduation ceremony, AFTRS alumni now number over 5,000. They are a growing group of diverse creatives working across all areas of the industry in Australia and around the world.

Some of the activities within the Alumni Program and alumni milestones this year include:

- Graduate Showcase events were held in Melbourne and Brisbane, highlighting the Class of 2021 work and providing valuable networking opportunities with industry.
- The monthly Alumni News EDM continued to be sent to thousands of alumni, with 12 editions this year and three alumni feature interviews published on the website.
- The Alumni Advisory Group was established in July 2022. Members of the inaugural group included LA-based producer/director and chair Unjoo Moon (BA Producing, 1991); Wonnarua filmmaker Georgia Coles (BA Screen Production, 2019); Sydney producer Tsu Shan Chambers (Grad Cert Screen: Creative Producing, 2018); LA-based animator Emily Dean (Grad Cert: Animation Directing, 2010); podcaster Pariya Taherzadeh (Grad Dip Radio, 2018); and director Warwick Young OAM (MA Directing, 2013). Eight meetings were held this year to inform our alumni engagement.

⁵ <https://www.youtube.com/watch?v=XiGIN6J4rhc>

⁶ <https://if.com.au/aftrs-kicks-off-50th-anniversary-celebrations-launches-new-scholarship/>

⁷ <https://www.aftrs.edu.au/alumni-and-industry-fund/>

⁸ https://www.instagram.com/reel/Co_v1l1OmFq/?igshid=YmMyMTA2M2Y%3D

- As part of our partnership with Westpac Open Air Cinema, AFTRS held a successful event on Sunday, 15 Jan 2023, at Mrs Macquarie's Chair in Sydney's Botanical Gardens. Gillian Armstrong's restored AFTRS student film *One Hundred A Day* was shown fifty years after its release – with an introduction from Gillian herself.
- A global alumni re-engagement campaign was undertaken in January 2023 to reconnect with as many alumni as possible in the year of AFTRS' 50th Anniversary. Hundreds of responses were received, resulting in updated profiles in our database and increased subscriptions.
- The 50th Anniversary screenings in the monthly library-curated alumni 35mm series have been well received since February 2023. Special guests and contributors have included director Gillian Armstrong, DOP Don McAlpine, and editor Nicholas Beauman for *My Brilliant Career*, director Phillip Noyce for *Dead Calm*, actor Nicholas Hope for *Bad Boy Bobby*, producer Dr George Miller for *Babe*, editor James Bradley and art director Catherine Mansill for *Radiance*, and writer/ director Ivan Sen for *Beneath Clouds*.
- Alumni and industry drinks were held in Canberra on Thursday 18 May, in conjunction with the Flickerfest National Tour at Palace Electric.
- AFTRS helped the Sydney Film Festival celebrate its 70 years with a 50th Anniversary program of restored alumni short films from Gillian Armstrong, Phillip Noyce, Robert Connolly, Sue Brooks, Ivan Sen and more screened on Tuesday 13 June at Event Cinemas, with Robert Connolly and Sue Brooks in attendance to introduce their work. The festival also saw world premieres of student films *To Be Silent* (a short documentary directed by Tace Stevens) and *The Big Dog* (a feature directed by Dane McCusker). Many alumni-made films were in the program, including as part of *Her Way: a Jane Campion retrospective*. The Audience Award for Best Australian Narrative Feature went to *Birdeater* (co-written and directed by Jack Cark & Jim Weir), with *The Big Dog* runner-up. AFTRS alumni predominantly crewed both features.
- The Industry & Alumni Scholarship was announced in February 2023 at the 50th Anniversary Press Launch at AFTRS. It was officially launched at the Alumni and Industry Drinks on Friday 16 June 2023, at the Sydney Film Festival Hub at Sydney Town Hall.
- Three successful alumni tours and receptions were held on campus: The Class of 1988 on Tuesday 30 May; and The Class of 2018 on Tuesday 20 June; and a First Nations focused event on Tuesday 25 July prior to the screening of *Beneath Clouds* with a Q&A with First Nations auteur and alumnus Ivan Sen.

Industry Use of AFTRS Facilities

AFTRS makes some rooms and facilities on campus available for industry use. AFTRS offers generous discounts for industry and alumni, with a view to recoup 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. The usage during the period included:

- AACTA – VFX Bake-Off and ScreenFest screenings.
- ABC Radio – Staff training day.
- Antenna Documentary Film Festival: jury screening.
- Aria Awards – Aria Awards panels.
- Australian Cinematographers Society – Presentation of A Wider Lens report and National Awards satellite events.
- Australian Screen Sound Guild – Feature film jury screenings.
- BC Pictures – *How Not To Fall In Love* writers room.
- Commercial Radio Australia – Annual conference and staff offsite day.
- Eastside Radio 89.7FM – Annual Presenter Conference.

- National Film and Sound Archive of Australia – Recording of oral histories.
- Piccolo Films – Screening of film restorations.
- Scarlett Pictures – *The New Boy* post-production screenings.
- Screen Producers Australia – GENR8 industry conference.
- SONY/AACTA - Camera presentation and tests.
- Triptych Pictures – Writers room.
- Veterans Film Festival – Screenings and parties.

Digital Futures 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.

Audio – Connectivity, Community & Audience
—Thursday September 15, 2022

Held online, this was the third edition of AFTRS' Digital Futures Summit series — *Audio: Community, Connectivity and Audience*, brought together the big brains in audio to talk about the intersection of sound, radio, and podcasting and the possibilities for connecting with audiences, old and new, in this world of digital disruption.

Sessions speakers included Lillian Ahenkan (Aka Flex Mami, social commentator, media influencer, brand consultant, TV presenter, podcaster, model, speaker, DJ, author, founder, and CEO); Freya Berkhout (Composer, Writer, Creative Technologist); Nicky Birch (Editor, New Formats and Innovation at BBC Sounds); Andrew Davies (Digital and Engagement Editor at ABC Audio Studios/Radio National); Travis De Vries (Producer/ Director at Awesome Black Media); Liam Egan (Sound Supervisor/ Designer); Claire Evans (Director at Junior Major); Andrea Ho (Director of Education at Judith Neilson Institute for Journalism and ideas); Sahill Makkar (COVID Editor at SBS

Radio); Naomi Moran (General Manager at Koori Mail Newspaper); Natalie Pozdeev (Program Convenor - GD in Radio and Podcasting at AFTRS); Jeff van Dyck (Composer/ Sounds Designer/Audio Director at Jeff van Dyck Music); Mark Ward (Senior Lecturer Sound, Master of Arts, AFTRS).

Co-Edition with NiTRO (Non-Traditional Research Outputs)

Editorial: *Ethical Rules of engagement in storytelling, creative collaboration, the classroom and beyond* — Published November 2022

"NiTRO – Creative Matters is an online publication of The Australian Council of Deans and Directors of Creative Arts (DDCA).

The DDCA is a leading national peak body representing the creative arts in higher education. Our discipline base includes visual arts, design, theatre, dance, music, screen production, digital arts and writing.

The DDCA exists to inform, connect and amplify the voices of people and organisations responsible for scholarly and research leadership of the creative arts in higher education. Our role is to champion the effective leadership of teaching and research in our disciplines, to enhance understanding, promote diversity, inclusion, excellence, collegiality and sustainability, and contribute to the challenges of our age.

Since 2016, NiTRO has been a platform for creative artists practising in academia to contribute to informed discussion about issues and activities relating to practice, research and teaching taking place in the university sector. It is also a place for policy-makers, administrators and leaders who are likewise key players in the discussions relevant to the creative arts in the university.

This forum was shared locally and internationally with the art, university and government sectors.

The publication is not peer-reviewed; instead, it is an open platform that invites all engaged practitioners, leaders and administrators to

contribute to discussions that affect all levels of the experience of creative arts research.”

AFTRS was the first organisation to co-edit with NiTRO in the August 2021 37th issue. The 45th issue was co-edited in November 2022 by NiTRO editor Jenny Wilson and AFTRS editorial team Dr Alejandra Canales, Dr Matt Campora, Maija Howe, and Dr Duncan McLean. NiTRO's 45th issue published four contributions.

- *Re-imagining accessibility: The future of meaningful inclusion for filmmakers with a disability*, River Heart, AFTRS.
- *Educating screen producers experientially using ethical dilemmas in three dimensions*, Dr Gerard Reed, AFTRS.
- *Ethical screenwriting creates better stories*, Kate Stone, AFTRS.
- *In her sites: The studio expanded*, Anna Tow and Deborah Turnbull Tillman, UNSW.

Forum with Mapuche Professor Elisa Loncon Antileo

Wednesday 15 March 2023, Sydney

To celebrate the 2023 International Women's Day and the special visit from the former President of the Chilean Constitution Convention and Mapuche linguist Professor Elisa Loncon Antileo to Australia, AFTRS Research, in collaboration with First Nations & Outreach and the Women Network, hosted an intimate women's forum with industry professionals, staff and students at AFTRS.

Language plays a creational role in the conception and invention of stories, culture, and decolonisation work. This forum provided a space to share past, present and future challenges and discussed how to build an inclusive and plurilingual culture in Film, TV and Radio.

This visit was possible through a collaboration with Professor Juan Francisco Salazar from Western Sydney University and Professor Jason De Santolo, First Nations Land Justice at Jumbunna Institute for Indigenous Education and Research and Association at the University of Technology.

2023 ASPERA Conference (Australian Screen Production Education & Research Association)

Wednesday 28 – Friday 28th June 2023,
Adelaide

The ASPERA Annual Conference is an opportunity for member delegates, academics and practitioners working in screen production education and research to share insights on a range of pertinent issues and develop networks for ongoing and future collaborations.

The conference is both a chance for networking between aligned academics and an essential part of ASPERA's program to build research capacity and strong pedagogical frameworks for the screen production education and research sector.

The invitation to present on teaching practice, creative practice and research relevant to academics working at tertiary institutions in screen production disciplines is extended to the international community of screen production scholars and practitioners.

AFTRS presented five papers: Dr Pieter Aquilia & Peter Herbert, *Collaborative Storytelling for Diversity and Inclusion in the Asia-Pacific*; Dr Gerard Reed, *Educating avant-garde screen entrepreneurs to navigate disruption flexibly with a framework entitled the Parabolic Scramble*; Maija Howe & Dr Alejandra Canales, *Testing Grounds: Creating space for experimentation and innovation in screen practice*; Pearl Tan, *Creative Complaint*; Krista Jordan & Peter Herbert, *Harnessing innovation, Technology and the Virtual Production Education in Film and Media Schools*.

Appendix 10. Financial Resource Summary

Financial Performance

AFTRS generated a deficit of \$1,020,000 for the 2022-23 financial year. The deficit is due to a combination of factors.

Revenue was lower due to changing patterns of demand. Short course and corporate training figures were lower than forecast due to cost-of-living pressures. The growth in the volume of production across the industry reduced capacity for training and the rise of subsidised on-the-job training to meet skills gaps also reduced demand for industry training.

This revenue drop was partially offset by increased interest revenue. Costs increased due to a full year of building occupancy (post-COVID), increased cloud and software fees and significant inflationary pressures. Cost pressures are expected to continue, and, combined with enabling appropriate staffing levels to deliver desired outcomes, will make for a challenging financial environment in FY 2023-24.

The total revenue received was \$32,295,000, with appropriations from government accounting for \$22,997,000 of this amount. Appropriations are impacted annually through application of an efficiency dividend.

The balance of \$9,298,000 was generated through AFTRS' activities and mainly comprised student fees. Award Courses produced \$7,127,000, with \$1,509,000 generated from short courses to industry, corporate groups, and individuals. Other revenue sources such as interest, donations and royalties produced the remaining \$662,000.

AFTRS' operating expenditure totalled \$33,315,000. This included \$18,513,000 for employee benefits, \$8,016,000 for suppliers, \$6,164,000 for depreciation and amortisation, \$559,000 for finance costs of leases and \$63,000 for write down and impairment of other assets.

AFTRS reviewed its asset fair values as at 30 June 2023. The leasehold improvements and plant and equipment asset classes were revalued upwards by \$1,392,000 which will affect future years' depreciation.

Claims and Losses

There were no major losses during the year ending 30 June 2023.

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 2022-23 period, the audits conducted were:

- May 2023 – Technology Strategic Plan.
- February 2023 – ESOS National Code Compliance.
- November 2022 – Student Recruitment and Admissions.
- August 2022 – Contracts and Vendor Performance.

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 continued to embed the aims and practises within its revised Risk Policy and Guidelines following a comprehensive review of the Risk Management Framework and associated documents in the prior period.

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 AFTRS Act 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; and
- Compatibility with existing equipment.

In 2022-23, AFTRS sought written quotes for the following services (over \$100,000):

- Electricity.
- Cleaning.
- Security.
- IT Infrastructure (Back-up Refresh Project).

Consultancy Services

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

During the reporting period, the School entered into 18 specialist consultancies, involving an expenditure of \$533,340.

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

Consultancy	Service provided	Amount
Abstarr Consulting Pty Ltd	Audit of anti-Indigenous racism, anti-racism, culture and cultural safety	75,000
Thesoco Pty Ltd	SharePoint migration	68,880
MyEmpire Group Pty Ltd	Cyber security advice	64,000

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 who 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 2022-23 totalled \$4,938,000.

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PGPA Rule			
Reference	Part of Report	Description	Requirement
17BE	Contents of annual report		
17BE(a)	Page 21	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	Page 21	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	Page 17	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	Page 22	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	Mandatory
17BE(d)	N/A	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
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	If applicable, mandatory
17BE(f)		Particulars of non-compliance with:	If applicable, mandatory
	N/A	(a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or	
	N/A	(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 39–63	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
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	If applicable, mandatory
17BE(j)	Page 23–26	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	Page 37	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE(ka)	Page 67–70	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	Mandatory
17BE(l)	Page 152	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE(p)	N/A	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory

PGPA Rule			
Reference	Part of Report	Description	Requirement
17BE(n), 17BE(o)	N/A	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): (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	If applicable, mandatory
17BE(p)	N/A	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
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	If applicable, mandatory
17BE(r)	N/A	Particulars of any reports on the entity given by: (a) the Auditor-General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner	If applicable, mandatory
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	If applicable, mandatory
17BE(t)	Page 78	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)	If applicable, mandatory
17BE(taa)	Page 28—31	The following information about the audit committee for the entity: (a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee	
17BE(ta)	Page 72	Information about executive remuneration	Mandatory
17BF	N/A	Disclosure requirements for government business enterprises	Not applicable

