

2024 – 25

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 the 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.

Letter to the Minister

2024-25 AR Transmittal Letter from Chair.pdf

Chair's Introduction

AFTRS is a place where imagination takes flight. It is a School that nurtures bold ideas and creative ambition, and every year, hundreds of stories are born here—stories that reflect, challenge and reimagine what it means to be Australian. As a former AFTRS student, I know firsthand the transformative power of this place. I arrived with my own version of how to reimagine the world, and AFTRS gave me the tools and the confidence to pursue that vision.

This year, AFTRS made great strides in ensuring learners across Australia, from all walks of life, can access this kind of transformational learning experience. We extended our national reach, delivering events and training in every state and territory, and forging new partnerships with institutions in Queensland, the ACT, Tasmania and South Australia. The *On Country Pathways Program* continued to grow, co-designing screen and audio training with and for remote First Nations communities in Western Australia and Queensland, and we launched a national First Nations Skills Audit. We are close to a landmark project offering subsidised student accommodation to First Nations students and those who can't afford an expensive relocation to Sydney. We awarded over 45 scholarships this year—including First Nations and Equity scholarships made possible by the Kenneth Myer Fellowship Trust, the generosity of the Myer family, and the wider AFTRS community. And this year, in recognition of the generosity of the Myer family, we renamed Studio 1, the Myer Studio.

Under the leadership of CEO Dr Nell Greenwood, AFTRS achieved 25 of its 28 strategic goals this year. The School consolidated its financial sustainability, launched new Short Courses, expanded placements on sets and in production offices, and delivered on over 50 industry partnerships. AFTRS students and alumni won major awards, including the AACTA for Best Short Film, and premiered work at the Sydney, Melbourne and Adelaide Film Festivals, and festivals across the world, helping to place AFTRS once again among the top 15 international screen schools. These achievements speak to the strength of our teaching model and the talent of our community.

I would like to thank my fellow Council members for their support and acknowledge the contribution of Deputy Chair Debra Richards. Their leadership ensures AFTRS' continued success. I would like to thank the Office for the Arts for their continued support and guidance.

To Nell Greenwood and the entire AFTRS staff—thank you. Your dedication, creativity and care make this School what it is. You support our students not just as learners, but as artists, collaborators and future leaders. AFTRS' future is bright. It is powered by the imaginations of our students, guided by the expertise of our staff and industry partners,

Chair's Introduction

and supported by the Australian people through the Australian Government. We thank you for your continued support.

A handwritten signature in black ink, appearing to read 'Rachel Perkins', written in a cursive style.

Ms Rachel Perkins

Council Chair

Australian Film, Television and Radio School

CEO's Perspective

We are proud to present the 2024–25 Annual Report, showcasing a year of growth, excellence and national impact. Amidst this time of change and opportunity, our remit to nurture creative excellence across the country has never felt more vital, and this year's achievements are a testament to the dedication, ingenuity and resilience of our staff, students, alumni and partners.

In the third year of our *Creating the Future* strategy, our areas of focus continued to be guided by the three pillars of National Reach, Excellence and Sustainability. AFTRS delivered short courses in every state and territory, with new partnerships forged with Griffith Film School (QLD), Canberra Institute of Technology (ACT), Apple Box Studios (TAS), and Mercury CX (SA). 50 active industry partnerships enabled targeted training responsive to changing workforce needs, including a new *On Set Onboarding* course, which was delivered in Cairns, Ballina, Hobart and Darwin in partnership with Screenworks and Netflix, and a new *Locations Department Intensive*, designed with the Australian Locations Manager Guild, delivered in Melbourne with RMIT and in Perth with Edith Cowan University.

The *On Country Pathways Program*, supported by a federal government grant, expanded the locations of its co-designed workshops with First Nations communities, and was delivered in Cairns (QLD) and the remote community of Bidyadanga (WA). A national First Nations Skills Audit is underway to inform future training and support.

Award Courses continued to deliver exceptional graduate outcomes, with nearly 80% of graduates in industry employment within six months of completing their courses, and AFTRS students and alumni shining on the national and international stage. Capstone projects from the *Master of Arts Screen* had a particularly strong year with 'Set Menu' coming fourth in the world at the 2024 CILECT Student Prize and 'Gorgo' winning the AACTA Award for Best Short Film and Best Director in a Student Film at ADG. 'Bőr' won Emerging Australian Filmmaker at MIFF and the Golden Tripod for Student Cinematography at ACS. Three *Master of Arts Screen* Capstone films premiered at the Sydney Film Festival, with 'Bringing Their Spirit Home' competing for the First Nations Award.

The *Graduate Diploma in Radio and Podcasting* expanded its reach, with nearly half of students participating remotely from regional and interstate areas. Meanwhile, the *Master of Arts Screen: Business* graduated entrepreneurs and industry leaders in Darwin, Byron Bay, Central Queensland and Thursday Island. The *Bachelor of Arts Screen: Production* underwent a restructure to meet new employment legislation, resulting in a more sustainable staffing model and improved student experience.

CEO's Perspective

The range and number of student internships and graduate placements continued to grow, and this year, 13 students were placed in nine industry organisations, and 10 graduates were placed in seven production companies and broadcasters. We also partnered with The Walt Disney Company on five paid traineeships on a major international production.

The AFTRS research program continued to grow over the period, with priority given to AI, virtual production, and Indigenous knowledge systems. The fifth *Digital Futures Summit – Anticipation : Imagining the Screen and Audio Industries in 2030* – saw over 1,500 participants tune in to hear from visionaries such as Doug Shapiro and Lynette Wallworth. We also welcomed our third Artist-in-Residence – Mia Wasikowska who is bringing her artistry and Australian and international experience to support our students, through mentoring and masterclasses, while developing a creative project of her own.

Internally, this year, AFTRS continued its commitment to sustainability with the launch of strategic plans to support belonging and inclusion, environmental sustainability and the accessibility of the school for people living with disability. These have led to accessibility upgrades, solar panel installation, the expansion of counselling services, and the rollout of universal design principles.

Cost of living continued to impact on students, and we advanced plans for subsidised accommodation and growing our scholarships program. I would like to offer my heartfelt thanks to our new scholarship supporters including HOYTS, Constellation Creatives, the Dylan Alcott Foundation and Anita Jacoby AM, plus our Alumni Advisory Group, who have been instrumental in the success of the new Alumni & Industry Scholarship.

Finally, I must acknowledge the extraordinary work of our staff, whose creativity, generosity and expertise underpin everything we do. I extend my deep thanks to the Executive team, Council, Academic Board, and FARM Committee for their leadership and support. Together, we are building a School that is inclusive, innovative and resilient—one that reflects the diversity and ambition of Australia's creative community and prepares our students to thrive in a rapidly changing world.



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

About Us

Introduction

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

AFTRS was established by a bipartisan Act of Parliament in 1973 to provide education, training, and research to the screen and broadcast sector. The School was founded on a cultural imperative. The Australian Film, Television and Radio School Act 1973 (AFTRS Act) recognised the power of national storytelling and the need for Australians to have access to world-class content, made by Australians for Australians. It also recognised the critical role of formal education and training in creating a thriving industry of highly skilled practitioners. Though the industry for which AFTRS was created has undergone significant change since 1973, this imperative remains.

To ensure Australians have access to world-class Australian content, AFTRS must continue to graduate the best creative talent in Australia to meet the sector's needs, from grips to production accountants and composers to radio producers.

The AFTRS 2024–25 Annual Report reflects AFTRS' ongoing commitment to and success in fulfilling its 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, 2024-25

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

AFTRS' five-year corporate strategy, *Creating the Future*, was launched in February 2021. It set the priorities and objectives for the School to continue to meet its purpose in a rapidly evolving operating environment.

The strategy comprises three pillars: National Reach, Excellence, and Sustainability, to support AFTRS' mission to deliver world-leading creative education across Australia and to support the pillars of the National Cultural Policy, *Revive: a place for every story, a story for every place*.

As this final phase of the corporate strategy unfolds, AFTRS' 2025–26 Corporate Plan equips the School to deliver AFTRS' mission and vision to provide all Australians with access to the highest level of screen and broadcast training within an operating environment that presents fresh opportunities, risks, and challenges. This allows AFTRS to remain adaptive, nimble, and fit-for-purpose. The principles supporting each pillar inform the strategic areas of focus as articulated in AFTRS' corporate performance measures and key activities, including the Portfolio Budget Statement performance measures.

National Reach

As Australia's national screen and broadcast school, AFTRS programs must be available to the most talented learners in all states and territories.

Supporting *Revive*'s commitment to First Nations First and recognising the critical significance of First Nations storytelling and culture to Australian society, AFTRS will continue to centre First Nations values and knowledges at the heart of School activity through the ongoing implementation of its First Nations Strategic Plan. AFTRS' continued commitment to access is critical to our focus on National Reach, and our support of *Revive*, so storytellers across the country have the capacity and skills to tell their story, wherever they live in Australia. At AFTRS, there really is a place for every story. AFTRS' Student Success Pathways Framework ensures courses and training are flexible and available to learners across Australia.

The pillar of National Reach is supported by two strategic areas of focus—First Nations cultures and outreach and inclusion.

Excellence

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

From its inception, the School has honed a unique, hands-on approach to learning, that balances the deep pursuit of creative excellence with the needs of industry partners in industry-simulated environments supported by world-leading practitioners and educators. The success of this model supports *Revive*'s pillar of centrality of the artist and has created a deep pool of AFTRS alumni talent that supports the artist as worker, celebrates artists as creators, driving the quality of Australian IP across film, radio and TV, and the technical skill of Australian crews. The School is also committed to ensuring our graduates are equipped with the skills and understanding to support *Revive*'s focus on engaging the audience and making sure our stories resonate at home and abroad. AFTRS remains committed to providing support across the spectrum of institutions that sustain storytelling in the arts, screen and broadcast sectors, by contributing to a strong cultural infrastructure.

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

Sustainability

AFTRS has a suite of scalable, adaptive, face-to-face and online offerings that allows AFTRS to grow its business whilst meeting local, regional, and national demand for graduates in a sustainable way for its staff, school resources, and the industry.

AFTRS has a unique capacity to support industry and the government through its strategy. The School is equipped to grow proportionally to meet its expanding remit and to support a diverse and thriving industry.

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

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

As described in 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, Sport 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 seven meetings during FY 2024–25, comprising five ordinary meetings and two extraordinary meetings:

- 10 July 2024 (extraordinary meeting)
- 26 July 2024 (ordinary meeting)
- 13 September 2024 (ordinary meeting)
- 13 November 2024 (extraordinary meeting)
- 6 December 2024 (ordinary meeting)
- 4 March 2025 (ordinary meeting)
- 30 May 2025 (ordinary meeting)

The Council also held two strategy sessions over the period:

- 21 January 2025
- 2 May 2025

Composition of the Council

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

- Three members are appointed by the Governor-General, which includes 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.

Corporate Governance

Members represent the interests of the School and the screen and audio sectors, contributing expertise in a range of areas such as film, television, and audio production, policy, commercial activities, education, or management.

The Governor-General appoints the Chair, and the Council selects the Deputy Chair. The ex-officio, staff and student members 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 on the recommendation of the Council.

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

The maximum appointment period for an elected member is two consecutive terms. Casual vacancies for elected positions may be filled by a further election if the Minister so directs, and the elected serves as a member until the current term for that position expires.

Council members are non-executive directors, apart from the Chief Executive Officer, the School's Executive Director. AFTRS' Chief Executive Officer 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 a governance induction setting out their responsibilities and duties.

Details of the Accountable Authority during the reporting period (2024-25)

Member Name	Qualifications of the Accountable Authority	Experience of the Accountable Authority	Position Title / Position held Executive / Non-Executive	Relevant member term	Period as the accountable authority or member within the reporting period		Number of meetings of accountable authority attended	Number of meetings held relevant to the term of member
					Start Date (1 July 2024 or after)	End Date (30 June 2025 or before)		
Rachel Perkins	TV Traineeship, Central Australian Aboriginal Media Association (CAAMA); AFTRS certified 3-year Video Production program; Specialist Extension Certificate, Producing, AFTRS.	Filmmaker, Film and television director, producer, and screenwriter; Council of First Nations, Chair.	Chair/Member appointed by the Governor-General Non-Executive	29 February 2024 – 28 February 2027	1 July 2024	30 June 2025	7	7
Debra Richards	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.	Netflix, Director, APAC Content, Studio & Production Affairs. Communications and Media Law Association (CAML), Vice President; NSW Film & Television Advisory Committee, Committee member; Northcott, Board member; Alcohol Beverage Advertising Code (ABAC), Deputy Chief Adjudicator.	Deputy Chair/Member appointed by the Governor-General Non-Executive	1 st relevant term: 31 March 2022 – 30 March 2025 (including 22 August 2023 – 15 February 2024 as interim Chair) 2 nd relevant term: 31 March 2025 – 30 March 2028 (Date of cessation for the second and final permitted term)	1 July 2024	30 June 2025	7	7

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Corporate Governance

Fiona Donovan	Diploma in Dramatic Art, Design (Design set and costume) National Institute of Dramatic Art (NIDA); Bachelor of Applied Science (Architecture) University of Canberra.	Easy Tiger Productions, Production Designer; Bruhaha, Supervising Art Director;	Member appointed by the Governor-General Non-Executive	4 July 2024 – 3 July 2027	4 July 2024	30 June 2025	5	7
Gregory Woods	Graduate of the Australian Institute of Company Directors (GAICD); Australian Institute of Company Directors (AICD); Chartered Accountant (CA), Chartered Accountants Australia and New Zealand (CA ANZ); Bachelor of Business Accounting, University of Technology (UTS)	Fremantle Australia, CEO; Screen Producers Australia (SPA), Board member.	Convocation Member of the Council Non-Executive	18 July 2024 – 17 July 2027	18 July 2024	30 June 2025	6	6
Zareh Nalbandian	Honorary Doctorate, Arts, Entertainment, and Media Management, University of Technology (UTS)	Animal Logic Entertainment and Truant Pictures, CEO; Sydney Film Festival, Deputy Chair.	Convocation Member of the Council Non-Executive	29 November 2024 – 28 November 2027	29 November 2024	30 June 2025	3	3

Australian Film, Television And Radio School Annual Report 2024-25

Corporate Governance

Jane Halton	<p>Doctorate of Letters (Honoris Causa), University of New South Wales (UNSW);</p> <p>Bachelor of Arts (Psychology) with Honours, Australian National University (ANU);</p> <p>Officer of the Order of Australia;</p> <p>Public Service Medal;</p> <p>Fellow of the Australian Institute of Company Directors.</p>	<p>Clayton Utz, Board of Directors;</p> <p>Coalition for Epidemic Preparedness Innovations (CEPI), Chair;</p> <p>Institute of Health Metrics and Evaluation (IHME), Board member;</p> <p>Australian National University (ANU), Honorary Professor;</p> <p>University of Sydney, Adjunct Professor;</p> <p>University of Canberra, Adjunct Professor.</p>	<p>Convocation Member of the Council</p> <p>Non-Executive</p>	<p>16 December 2024 – 15 December 2027</p>	<p>16 December 2024</p>	<p>30 June 2025</p>	<p>2</p>	<p>2</p>
Chris Oliver-Taylor	<p>Bachelor of Arts (Public Policy Analysis) University of Brighton.</p>	<p>ABC, Chief Content Officer;</p> <p>Melbourne Theatre Company, Board member;</p> <p>Screenworks, Board member;</p> <p>Screen Careers, Chair.</p>	<p>Convocation Member of the Council</p> <p>Non-Executive</p>	<p>1 July 2020 – 8 August 2024 (Resigned from the Council)</p>	<p>1 July 2024</p>	<p>8 August 2024</p>	<p>0</p>	<p>2</p>
Tanya Hosch	-	<p>AFL, General Manager, Inclusion & Social Policy (cessation 6 June 2025);</p> <p>Centre for Indigenous People and Work (UTS), Chair;</p> <p>Australian National University (ANU), Council member;</p> <p>Goodwill Ambassador for the Rights of Indigenous Peoples;</p> <p>NAB, Indigenous Advisory Group member;</p> <p>Foundation for Alcohol Research and Education (Fare), Board of Directors member</p>	<p>Convocation Member of the Council</p> <p>Non-Executive</p>	<p>18 October 2018 – 17 October 2024 (Date of cessation for the second and final permitted term)</p>	<p>1 July 2024</p>	<p>17 October 2024</p>	<p>3</p>	<p>3</p>

Australian Film, Television And Radio School Annual Report 2024-25

Corporate Governance

		(cessation October 2024); Australians for Indigenous Constitutional Recognition, Board member (cessation November 2024); Adelaide Fringe, Board member (cessation November 2024).						
Nell Greenwood	AFTRS Chief Executive Officer	AFTRS, Chief Executive Officer	Ex-Officio Member of the Council Executive Director	1 st relevant term: 5 March 2020 – 4 March 2025 2 nd relevant term: 5 March 2025 – 4 March 2030	1 July 2024	30 June 2025	7	7
Julia Avenell	AFTRS Staff Member	AFTRS Learning Designer	Staff-Elected Member (Re-elected and ongoing from previous term) Non-Executive	1 st relevant term: 9 March 2024 – 8 March 2025 2 nd relevant term: 9 March 2025 – 8 March 2026 (Date of cessation of the second and final permitted term)	1 July 2024	30 June 2025	7	7
Jude Palmer Rowlands	AFTRS Student Member	Enrolled third-year Bachelor of Arts Screen: Production (2024)	Student-Elected Member (Outgoing) Non-Executive	19 April 2024 – 18 April 2025	1 July 2024	18 April 2025	6	6
Lauren Hulley	AFTRS Student Member	Enrolled third-year Bachelor of Arts Screen: Production (2025)	Student-Elected Member (Incoming) Non-Executive	19 April 2025 – 18 April 2026	19 April 2025	30 June 2025	1	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; and
 - 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 2024–25, and there were no extraordinary meetings held in the reporting period:

- 4 September 2024
- 21 November 2024
- 20 February 2025
- 5 June 2025

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 appropriate.

The duties of the FARM Committee are:

Financial Reporting

- To examine the annual financial report before submission to the Council, focusing particularly on:
any changes in accounting policies and practices;
- To provide a statement to the Council:
- To provide any other advice to the accountable authority about the accountable authority's obligations under the PGPA Act and other relevant legislation.

Performance reporting

- To satisfy itself that AFTRS has an appropriate performance reporting framework that is linked to AFTRS' objectives and outcomes.
- To provide a statement to the Council regarding the appropriateness of the Annual Performance Statement.

System of risk oversight

- To review the process established for identifying major risks to which AFTRS is exposed.
- To review all financial risks identified by AFTRS management.
- To provide a statement to the Council in respect to the appropriateness of AFTRS' system of risk oversight and management as a whole and any specific areas of concern or suggestions for improvement.
- To review all material one-off or material unusual transactions that do not form part of AFTRS' normal business.
- To review any current and pending litigation which has significant financial risk exposure for AFTRS.
- To consider significant cases of employee and student conflict of interest, misconduct, fraud or corruption.
- To evaluate AFTRS' exposure to fraud and corruption.
- To review the internal audit program and ensure that the internal audit function is adequately resourced and has appropriate standing within AFTRS.
- To promote co-ordination between management and internal and external auditors.
- To review any significant matters reported by the internal auditors and ascertain whether management's response is adequate.
- To ensure that the internal auditors are independent of the activities they audit.
- To discuss with the external auditor before the audit commences the nature and scope of the audit.
- To discuss issues and/or reservations arising from the interim and final audits, and any matters the auditor may wish to discuss.
- To consider the external auditor's management letter and management's response.

- To request and review special audits or investigations as may be necessary.
- To be consulted on the engagement, re-engagement and termination of the internal auditors.

System of internal control

- To consider whether the internal control systems are adequate and functioning effectively.
- To review whether AFTRS has taken steps to embed a culture that promotes the proper use of management of public resources and is committed to ethical and lawful conduct.
- To review with management or the internal auditors, or both, the approach with respect to controlling the AFTRS' assets and information systems, the staffing of the key functions and the plans for enhancement of operations.
- To consider compliance with any regulatory or statutory requirements.
- To meet annually with the internal and external auditors without AFTRS management or staff present.
- To provide a statement to the Council, in respect to the appropriateness of AFTRS' system of internal control as a whole and any specific areas of concern or suggestions for improvement.

FARM Committee Charter

<https://www.aftrs.edu.au/department/finance-audit-risk-management-committee/>

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.

The Council appoints the members of the FARM Committee. As the members of the Council are deemed 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.

The Council appoints the Chair of the FARM Committee who must be either an external member or a member of the Council, (other than the Chair of the Council or the Chief Executive Officer as an ex officio Council member).

Standing attendees at the FARM Committee's ordinary meetings include:

Corporate Governance

- AFTRS staff members contributing to or observers of regular items on the agenda—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 (2024-25)

Member name	Membership ¹ type and relevant term	Qualifications, knowledge, skills, or experience	Number of meetings attended	Total number of meetings held applicable to members' term	Total annual remuneration
Gregory Woods	Chair/Council member of the FARM Committee First term: 18 July 2024 – 17 July 2027	Graduate of the Australian Institute of Company Directors, Australian Institute of Company Directors; Chartered Accountant, Chartered Accountants Australia and New Zealand; Bachelor of Business Accounting, University of Technology. Chartered Accountant. Mr Woods is a senior media executive with extensive experience in financial management, strategic leadership, and screen content production. Mr Woods is currently the CEO of Fremantle Australia and has previously held roles including Chief Financial Officer, contributing over a decade of executive leadership within the company. He holds professional memberships with Chartered Accountants Australia and New Zealand and is a graduate of the Australian Institute of Company Directors.	4	4	\$ 19,931 ²
Mr Don Cross	External member of the FARM Committee 2 nd term: 1 July 2022 – 30 Jun 2025	Bachelor of Arts in Accounting, University of Canberra); Master of Business Administration, University of Canberra. Mr Cross has experience in government program delivery and reform, financial statement audit and internal audit for policy, regulatory and service delivery agencies. Mr Cross holds professional memberships in accounting, fraud control, business, and auditing and is a Fellow of the Institute of Chartered Accountants and a Certified Practising Accountant. During the period, Mr Cross was also the Chair or a member of several Federal Government and Corporate Commonwealth entities' audit and risk committees and their sub-committees.	4	4	\$7,315 ³

Corporate Governance

Mr David Sturgiss	External member of the FARM Committee 2 nd term: 12 October 2021 – 11 October 2024 3 rd term: 12 October 2024 – 11 October 2027	Bachelor of Commerce, University of New South Wales. Mr Sturgiss is a Non-Executive Director and Chartered Accountant working in non-executive roles in the higher education sector and has 30 years of senior management experience in the Higher Education and Media sectors. Mr Sturgiss is a Fellow of the Institute of Chartered Accountants, an Australian Institute of Company Directors Associate Member, and a Certified Finance and Treasury professional. During the period, Mr Sturgiss is also a Non-Executive Director of: <ul style="list-style-type: none"> • Australian Maths Trust; • The Social Research Centre Pty Ltd; and • University of Canberra; and Finance Committee Chair. 	4	4	\$5,350
Ms Debra Richards	Council member of the FARM Committee/ Interim Chair 1 st term and interim Chair: 20 May 2024 – 19 August 2024	Master of Arts (Theatre, English), University of New South Wales; Graduate Diploma (Expressive & Performing Art; theatre, photography), University of New South Wales; Bachelor of Arts (Communications, drama, literature, sociology, television production), Charles Sturt University. Ms Richards is a senior media executive with broad communications and media industry experience. Ms Richards has been the CEO of Ausfilm and previously the CEO of the Australian Subscription Television and Radio Association and has over 13 years' experience with the broadcasting regulator, the Australian Broadcasting Tribunal, and the Australian Broadcasting Authority. Ms Richards is currently employed with Netflix as Director for Production Policy, Asia-Pacific.	1	1	\$1,117 ²

1. All FARM Committee members are independent members.
2. The figure is included in, and not in addition to, the remuneration reported in KMP.
3. 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 2024–25, comprising five ordinary meetings and no extraordinary meetings were held during the reporting period:

- 21 August 2024
- 15 November 2024
- 19 February 2025
- 23 April 2025
- 25 June 2025

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, including the Student Handbook and Production Code of Practice.
- Make recommendations directly to the Chief Executive Officer and/or to the Council, as appropriate, relating to academic and student support matters.
- Report on any issues referred by the Council or the Chief Executive Officer.
- Endorse, and make additional recommendations where required, 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 Chief Executive Officer with advice on educational quality assurance, and if requested, participate in selection committees for Executive positions.

Composition of the Academic Board

Membership of the Academic Board is determined and approved by Council. The Academic Board consists of up to nine 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 member ¹, being the Chair of the Academic Board.
- An AFTRS Council member or members, although this is not a requirement.
- Two or more additional external members ². The AFTRS Chief Executive Officer.
- The Head of Governance.
- The elected member of the teaching staff.
- The elected student member of the AFTRS Council.

The Chair of the Academic Board must be a higher education specialist with professorial qualifications and experience or equivalent. Preferably, the Chair is 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 may not be the Chair of the AFTRS Council. The Chair will be recommended to the Council by the Chief Executive Officer, and will be independent of AFTRS management, staff and students.

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.

Details of the Academic Board during the reporting period (2024-25)

Member name	Membership type and relevant term/s	Qualifications, knowledge, skills, or experience	Number of meetings attended	Total number of meetings held applicable to term
External members of the Academic Board				
Prof. Mark Rose	Independent member of the Academic Board/Chair 2 nd relevant term: 11 March 2022 – Resigned 26 December 2024	Dip. T, BA, M. Ed. Admin, PhD Royal Melbourne Institute of Technology University; Royal Melbourne Institute of Technology University, College of Business, School of Management, Professor of Management.	2	2
Prof. Craig Batty	Independent member of the Academic Board/Chair 1 st term: 20 January 2025 – 19 January 2028	BA (Hons), MA, PhD Queensland University of Technology; University of South Australia, UniSA Creative, Executive Dean; Adelaide University, College of Creative Arts, Design and Humanities, Pro Vice Chancellor Elect; Australian Council of Deans and Directors of Creative Arts, President.	3	3
Assoc. Prof. Christine Burton	Independent member of the Academic Board/Deputy Chair 2 nd term: 8 December 2021 – 7 December 2024	BA, M. Arts Admin, PhD University of Technology Sydney; University of Technology Sydney, Associate Professor of Management Discipline Group and Associate Dean Education of Business School.	2	2
Rachael Weiss	Independent member of the Academic Board/Deputy Chair 2 nd term: 9 July 2021 – 8 July 2024 3 rd term: 9 July 2024 – 8 July 2027	BA (Hons) University of Sydney; University of Sydney, University Quality Manager.	5	5

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Assoc. Prof. Vaughan Rees	Independent Member of the Academic Board 2 nd term: 8 December 2021 – 7 December 2024	Dip. T, BFA, MA, PhD James Cook; University of New South Wales, Associate Professor of Art, and Design and Associate Dean International and Engagement in Faculty of Art and Design.	2	2
Dr. Katrina Sandbach	Independent Member of the Academic Board 1 st term: 20 January 2025 – 19 January 2028	BA (Design – Visual Communication), PhD Western Sydney University; Western Sydney University, School of Humanities & Communication Arts, Deputy Dean.	3	3
Tony Krawitz	Independent Member of the Academic Board 1 st term: 20 January 2025 – 19 January 2028	Grad. Dip. Directing, AFTRS; BA (Film & Media), University of Technology Sydney.	3	3
Dr. Jason De Santolo	Independent Member of the Academic Board 1 st term: 17 February 2025 – 16 February 2028	LLB, University of Auckland; MRes (Social Sciences), University of Newcastle; DCA, University of Technology Sydney; University of Technology Sydney, Jumbunna Institute, Professor of First Nations Land Justice; University of Technology Sydney, PVC Indigenous Office, Associate Dean (Indigenous Research).	2	3

Internal members of the Academic Board

Dr. Nell Greenwood	AFTRS Chief Executive Officer		5	5
Scott Stair	AFTRS Head of Governance		5	5
Dr. Tara Lomax	AFTRS staff-elected teaching staff member of the Academic Board (Re-elected and ongoing from previous term) 1 st term: 4 March 2024 – 3 March 2025 2 nd term: 4 March 2025 – 3 March 2026 (Date of cessation for the second and final permitted term)	Discipline Lead - Screen Studies.	5	5
Jude Palmer Rowlands	AFTRS student-elected member of Council (Outgoing) 1 st term ¹ : 19 April 2024 – 18 April 2025	Enrolled third-year Bachelor of Arts Screen: Production (2024).	3	3
Lauren Hulley	AFTRS student-elected member of Council (Incoming) 1 st term ¹ : 19 April 2025 – 18 April 2026 (or until no longer AFTRS Student ²)	Enrolled third-year Bachelor of Arts Screen: Production (2025).	0	2

¹ 'term' refers to the individual's term as the student member of the Council, and, by extension, their term on the Academic Board.

² 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), thus 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 Chief Executive Officer leads the Executive team, comprising divisional directors who manage key strategic and operational activities and report to the Chief Executive Officer.

- Chief Executive Officer, Dr Nell Greenwood

As at 30 June 2025, the Executive team were:

- Chief Financial Officer, Ms Joanne Herron
- Chief Information Officer, Mr Bram Tulloch
- Director of People & Culture, Ms Sharon Zeeman
- Director of First Nations, Outreach & Events, Mr Peter Noble
- A/g Director of Teaching & Learning, Mr Stephen Murphy
- Director of Production & Facilities, Ms Lyn Norfor
- Director of Partnerships & Development, Mr Mathieu Ravier

Organisation Chart

AFTRS COUNCIL

CHIEF EXECUTIVE OFFICER

CEO Office

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

Finance

- Financial Services
- Risk & Business Continuity

Technology

- Technology Operations
- Applications & Infrastructure
- Service Desk

People and Culture

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

First Nations, Outreach & Events

- First Nations Community
Engagement
- Outreach
- Events

Teaching & Learning

- Curriculum
- Program Resourcing
- Award Course Programs-
Teaching Teams

Production, & Facilities

- Production Centre
- Sales & Distribution
- Production Operations
- Building & Facilities

Partnerships & Development

- Short Courses
- Industry & Alumni
- Engagement
- Industry Training
- Student Recruitment &
Admissions
- Marketing & Communications
- Fundraising & Development

Annual Performance Statement 2024-25

Statement of Preparation

The AFTRS Council, as the accountable authority of the Australian Film, Television and Radio School (AFTRS), presents the 2024-25 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.



Introductory Statement

The Annual Performance Statement meets the requirements of paragraph 39 (1) (a) of the PGPA Act for the 2024-25 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) 2024-25

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

Deliver specialist education to meet the diverse creative needs of students and the skill requirements of industry through 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 schools programs, corporate courses, and research activities and publications. Target groups comprise potential and current film, television and radio students, screen and broadcast industry members, cultural and industry partners, and Aboriginal and Torres Strait Islander peoples.

Analysis of Performance Against Purpose

This year's reporting is based on the performance goals established in the 2024–25 PBS and Corporate Plan. These goals have been critical in driving the activity that has allowed the School to meet the aims of the current corporate strategy—Creating the Future and its commitment to AFTRS' purpose. The objectives and targets for this year were largely completed, and in many cases, the School's activity exceeded the targets.

Of the 28 criteria targets relating to the key activities determined for the period, 25 were achieved, reaching 89.3% completion—only a slight decrease from the 92.9% completion rate reported in 2023–24. Of the measures not met, two were stretch targets, and the other was a strategic deferral of the Technology Strategic Plan until the new Chief Information Officer had commenced.

The School delivered notable improvements across multiple strategic areas. Industry training participation (target of 3,000 participants) rose significantly to 5,045 participants, up from 3,961 in the prior year, reflecting the success of expanded Industry-Partnered Training and the Digital Futures Summit. Enrolments from outside NSW increased to 37%, surpassing the revised target of 35% and improving on the 30.2% result in 2023–24, demonstrating the efficacy of the flexible delivery framework and growing reach of our events and training. The number of First Nations Memorandums of Understanding (MOUs) rose from three to five, and partnered industry events were held in every state and territory—a year-on-year improvement compared to partial delivery in 2022–23. These areas of significant performance improvement demonstrate the School's commitment to its long-term strategic transformation and the heartening progress made over the last year.

National Reach

Substantial progress was made in National Reach, with partnered industry events held in all states and territories outside NSW (increasing to 11 events). This reflects a strengthened commitment to geographic inclusivity and industry engagement.

The revised target of 35% enrolments from outside NSW was met and exceeded (37%), a notable improvement from 30.2% in the prior year. This early success suggests the

Flexible Learning Framework, introduced in August 2023, is yielding results. The School's strategic partnerships with regional organisations and the expansion of remote learning options have contributed to this positive trend.

First Nations engagement remained strong. The number of MOUs with First Nations community-controlled organisations increased from three to five, and support for First Nations media and education conferences continued to exceed the target. The overall direction reflects deeper and more targeted engagement.

Culturally and Racially Marginalised community-led projects met the target of eight, though this was a decrease from 12 in 2023–24. This reduction aligns with a strategic shift towards fewer but more meaningful and sustained partnerships.

Excellence

Performance under the Excellence pillar remained robust. Award course enrolments (392) and graduates (163) were stable or slightly improved compared to 2023–24 (158 graduates), indicating consistent demand and successful student outcomes.

Graduate employability remained high, with 79% of graduate survey respondents applying their skills professionally, stable compared to the prior year. This reflects the effectiveness of AFTRS' industry-aligned curriculum and the range and number of well-structured placement opportunities—both supported by AFTRS' extensive network of industry partnerships.

The School implemented key actions from the Learning & Teaching Strategic Plan, including the development of the Student Success Pathways Framework and the Academic Workload Policy. These initiatives support inclusive pedagogy and teaching excellence. The integration of audit recommendations into the Belonging & Inclusion Strategic Plan demonstrates a proactive and structured approach to continuous improvement.

Industry consultation expanded, with 15 stakeholder engagements and the commencement of the triennial survey, First Nations Skills Audit. This builds on the groundwork laid in 2023–24 and reflects a maturing approach to industry collaboration and research.

Sustainability

AFTRS exceeded its own-source revenue target, reporting \$10.431 million, a strong result that builds on the financial resilience demonstrated in 2023–24. The launch of the Environmental Sustainability Strategic Plan (ESSP) marks a significant milestone, embedding sustainability across operations, curriculum, and productions.

The School maintained its commitment to inclusion, supporting seven community activities promoting belonging—consistent with the prior year. Representation of staff

living with a disability remained strong at 9%, though slightly down from 11%. This stability suggests continued success in fostering a safe and inclusive workplace.

Two of the targets that were not met—the stretch target of First Nations staff representation remained at 3% (against a 5% target), and female/non-binary leadership representation declined to 49% from 55%, highlighting areas for renewed focus, particularly in recruitment and retention strategies. It should be noted that at the point in time when results were gathered, while the School had 3% First Nations staff representation (the same as the year before), two First Nations employees commenced shortly after this, although outside the reporting period. It is also important to note the significant representation of First Nations people in leadership roles (5%). Despite a modest decline in female/non-binary leadership, AFTRS maintained an average wage gap of 0% throughout the reporting period.

The Technology Strategic Plan review was deferred to align with the appointment of a new Chief Information Officer. While the target was not met, the strategic deferral reflects thoughtful planning and a commitment to long-term organisational capability. Further, throughout the period, the Digital Transformation Steering Committee provided oversight of key tech projects and their alignment to the strategy and progress.

Results Against Our 2024–25 Corporate Plan, Including Results Against 2024–25 PBS Performance Criteria

Each performance criterion target result includes an outcome status. Outcome status categories comprise: <ul style="list-style-type: none">• Target met (in cases where the target has been achieved or exceeded) [25 of the 28 target results];• Target partially met (in cases where a qualitative target has been 50% or more completed but not achieved in full) [n/a]; 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) [3 of the 28 target results].

PILLAR 1. NATIONAL REACH

Criterion Source: 2024–2025 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. Corporate Performance Measure
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.

(1.) 1. Key activity	Activity analysis
Grow First Nations Community Stakeholders & Projects	The First Nations, Outreach & Events (FNO&E) division continues to grow First Nations community stakeholders and projects, through a range of partnerships and activities this year which included the <i>On Country Pathways Program</i> . As a national program, this has provided FNO&E with greater opportunity to engage with communities across the country further supporting the School's focus on national reach.

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Associated Corporate Plan 2024-25 Performance Target	Result against target		Analysis
2 MOUs in place with First Nations Community-controlled organisations per year	Target met	5 MOUs in place with First Nations Community Controlled organisations within the year. (Up from 3 partnerships in 2023-24)	<p>This year's result exceeded the FY 2024-25 target, and although the number of MOUs is greater than reported last year, it still reflects the more focussed approach by the School to deepen relationships with current partners and First Nations Communities such as Warmun, which hosted the <i>On Country Pathways Program</i> this year. First Nations partnerships in place for the period included:</p> <ul style="list-style-type: none"> • TSIMA (Torres Strait Islander Media Association) for development and delivery of a <i>Camera Operation</i> four-day intensive for TSIMA 4MW (radio service) on Waiben, Thursday Island; • PAKAM (Pilbara and Kimberly Aboriginal Media) for development and delivery of a four-day <i>Radio Documentary Workshop</i> for First Nations radio presenters at the PAKAM Festival in Warmun, WA; • CAAMA (Central Australian Aboriginal Media Association) for mentoring sessions for the CAAMA Animation Project team with AFTRS Senior Lecturer; <p>Yirramboi Arts Festival, Melbourne, for sponsorship and promotion of the festival, https://yirramboi.com.au/about; and</p> <ul style="list-style-type: none"> • WINDA Film Festival sponsorship, https://windafilmfest.com/about-us/.
Support 2 First Nations media and education conferences per year	Target met	3 First Nations media and education conferences were supported in various capacities. (Stable in comparison to 2023-24)	<p>Participation in First Nations media and education conferences supports objectives from the First Nations Strategic Plan. This participation furthers community engagement and AFTRS' relevance and visibility within First Nations media and education organisations. Additionally, AFTRS involvement promotes valuable knowledge sharing and identifies opportunities for entry into the Australian media industry, which builds community capacity and self-representation across local, national and global fronts. Event support and attendance was provided to:</p> <ul style="list-style-type: none"> • Selected FNO&E division staff and Director attended the Converge Conference, hosted by First Nations Media Australia, https://firstnationsmedia.org.au/events/converge/converge-canberra-2024; • WINDA Film Festival, https://windafilmfest.com/; and • Yirramboi Festival, https://yirramboi.com.au/.

Portfolio Budget Statement Performance Measure — 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 2024-25 PBS and CP Performance Target	Result against target		Analysis
2 First Nations-led partnerships per year	Target met	2 First Nations-led partnerships are in place for the period. (Down from 6 MOUs reported in 2023-24)	This year's result, down from last year, is a strategic outcome of a continued focus on growing and deepening smaller but more meaningful relationships with First Nations practitioners, communities, and media organisations. Results include MOUs with: <ul style="list-style-type: none"> • TSIMA (Torres Strait Islander Media Association) for development and delivery of a <i>Camera Operation four-day intensive</i> for TSIMA 4MW (radio service) on Waiben, Thursday Island. • PAKAM (Pilbara and Kimberly Aboriginal Media) for development and delivery of a four-day <i>Radio Documentary Workshop</i> for First Nations radio presenters at the PAKAM Festival in Warmun, WA.

Criterion Source 2024-2025 Corporate Plan, Strategic Focus: 1.2

Outreach & Inclusion

Supporting under-represented talent across Australia to work in the Australian screen and broadcast industries by building an inclusive school culture that celebrates all Australians and creating a flexible and responsive model of delivery that builds on AFTRS' established strengths, delivering face-to-face learning in the School's world-class Sydney campus.

(1.2.) 1. Corporate Performance Measure
Ensure AFTRS reflects Australian society by supporting diversity across its activities.

(1.) 1. Key activity	Activity analysis
Deliver courses accessible to learners across the country	<p>AFTRS delivered a wide range of learning activities across its accredited Award Course programs and Short Course offerings. The industry’s increasing demand for experienced homegrown talent—especially below-the-line—and the persistence of skills shortages, justify AFTRS’ ongoing commitment to specialised training and skills development across the sector. By offering comprehensive programs and industry pathways, the School is equipping students with the skills and experience to thrive, ensuring graduates are well-prepared to meet the sector's needs and contribute to its growth.</p> <p>The School has achieved key measures in relation to enrolment numbers and student success across all courses. This year, the goal of achieving 35% course enrolments from outside NSW was met, with 38.1% of students across all courses from outside NSW. The target of 75% of Award Course graduates applying the skills they learnt in their course, professionally, was also exceeded (78%).</p> <p>An important factor in reaching this target has been the offering of a variety of learning activities online and around the country. This has been enabled by the application of the School's Flexible Learning Framework across Award Courses and Short Courses, facilitated through industry and educational partnerships. As a result, those who otherwise would not have the opportunity to study, due to where they work and live, have been able to access the School's specialised training, with a focus on learning by doing.</p>

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Associated Corporate Plan 2024-25 Performance Target	Result against target		Analysis
35% of course enrolments outside of NSW	Target met	37% of course enrolments were from outside of NSW. (Up from 30.2% in 2023-24)	<p>In the 2024-25 Corporate Plan, the target was revised to 35%, to be incrementally increased over the projected years of the plan to allow time for new initiatives to be implemented and take effect, such as the transition to flexible delivery. Overall percentage comprised:</p> <ul style="list-style-type: none"> • 31% [122 of 392] of Award Course enrolments as at Semester 1, 2025 census date were from outside NSW. This percentage is up by 4.2% compared to 2023-24. An increase of enrolments was noted from WA and QLD. • 37% [310 of 840] of Short Course enrolments were from outside NSW. The result is down 3% compared to last period, with the interstate Industry-Partnered Training now delivering a significant amount of training to the prior Short Course audience 'outside of NSW'. Of the Short Course's total number of enrolments outside of NSW, all the other states and territories were represented; this result also includes 14 international enrolled students from nine different countries. After NSW, the next largest domestic group of 131 students (15.65%) was from Victoria. • 37.5% [1293 of 3450] of enrolments in Industry-Partnered Training courses were from outside NSW. The School's interstate partnerships with Edith Cowan University (Perth), Royal Melbourne Institute of Technology University (Melbourne), The Mercury (Adelaide) and Apple Box Studios (Tasmania) and Screenworks have increased our capacity to deliver in-person training outside of NSW to address skills gaps. Additionally, our partnerships with film festivals and online courses such as <i>AI Prompt Design for Screen Practitioners</i>, have reached high numbers of enrolments and registrations outside NSW. The <i>Digital Futures Summit</i> in June 2025 reached an audience of 1538, with 674 registered from outside of NSW. • 44% [64 of 144] of First Nations program enrolments were from outside of NSW. The School delivered two <i>On Country Pathway Program</i>s, one in partnership with Pilbara and Kimberly Aboriginal Media in Warmun, WA and the other with support from Bulmba-ja in Cairns, QLD. Additionally, the department provided financial support for training on Thursday Island, in partnership with the Torres Strait Islander Media Association. While participant numbers for the First Nations workshops were accurately recorded, capturing location data for

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			<p>attendees outside NSW was limited, resulting in a downward skew in the closing analysis.</p> <p>36% [78 of 219] of Outreach Industry Partner workshop enrolments were from outside of NSW, representing 36%—a slight decrease from last year’s 39%. This shift reflects the discontinuation of the national <i>Talent Camp</i> program, which previously contributed to interstate engagement. However, the focussed increased delivery of cultural and racially marginalised partnered programs and festivals helped offset this decline, with five of these eight events held outside NSW demonstrating AFTRS commitment to continued national reach through targeted initiatives. AFTRS also supported alumni to participate in CrewCon in Perth, during the period (while these figures have not been included in the overall Outreach Industry Partner workshops figure, these participant numbers have been included in Industry-Partnered Training outside of NSW participant figures).</p>
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35% of course enrolments outside of NSW	Target met	37% of course enrolments were from outside of NSW. (Up from 30.2% in 2023-24)	<p>In the 2024–25 Corporate Plan, the target was revised to 35%, to be incrementally increased over the projected years of the plan to allow time for new initiatives to be implemented and take effect, such as the transition to flexible delivery. Overall percentage comprised:</p> <ul style="list-style-type: none"> • 31% [122 of 392] of Award Course enrolments as at Semester 1, 2025 census date were from outside NSW. This percentage is up by 4.2% compared to 2023–24. An increase of enrolments was noted from WA and QLD. • 37% [310 of 840] of Short Course enrolments were from outside NSW. The result is down 3% compared to last period, with the interstate Industry-Partnered Training now delivering a significant amount of training to the prior Short Course audience ‘outside of NSW’. Of the Short Course's total number of enrolments outside of NSW, all the other states and territories were represented; this result also includes 14 international enrolled students from nine different countries. After NSW, the next largest domestic group of 131 students (15.65%) was from Victoria. • 37.5% [1293 of 3450] of enrolments in Industry-Partnered Training courses were from outside NSW. The School’s interstate partnerships with Edith Cowan University (Perth), Royal Melbourne Institute of Technology University (Melbourne), The Mercury (Adelaide) and Apple Box Studios (Tasmania) and Screenworks have increased our capacity to deliver in-person training outside of NSW to address skills gaps. Additionally, our partnerships with film festivals and online courses such as <i>AI Prompt Design for Screen Practitioners</i>, have reached high numbers of enrolments and registrations outside NSW. The <i>Digital Futures Summit</i> in June 2025 reached an audience of 1538, with 674 registered from outside of NSW. • 44% [64 of 144] of First Nations program enrolments were from outside of NSW. The School delivered two <i>On Country Pathway Program</i>s, one in partnership with Pilbara and Kimberly Aboriginal Media in Warmun, WA and the other with support from Bulmba-ja in Cairns, QLD. Additionally, the department provided financial support for training on Thursday Island, in partnership with the Torres Strait Islander Media Association. While participant numbers for the First Nations workshops were accurately recorded, capturing location data for attendees outside NSW was limited, resulting in a downward skew in the closing analysis. • 36% [78 of 219] of Outreach Industry Partner workshop enrolments were from outside of NSW, representing 36%—a slight decrease from last year’s 39%. This shift reflects the discontinuation of the national <i>Talent Camp</i> program, which previously contributed to interstate
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			<p>engagement. However, the focussed increased delivery of cultural and racially marginalised partnered programs and festivals helped offset this decline, with five of these eight events held outside NSW demonstrating AFTRS commitment to continued national reach through targeted initiatives. AFTRS also supported alumni to participate in CrewCon in Perth, during the period (while these figures have not been included in the overall Outreach Industry Partner workshops figure, these participant numbers have been included in Industry-Partnered Training outside of NSW participant figures).</p>
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Portfolio Budget Statement Performance Measure — Outreach and Inclusion Supporting under-represented talent across Australia to work in the Australian screen and broadcast industries by building an inclusive school culture that celebrates all Australians and creating a flexible and responsive model of delivery that builds on AFTRS’ established strengths, delivering face-to-face learning in the School’s world-class Sydney campus.		
Associated 2024–25 PBS and CP Performance Target	Result against target	Analysis

3,000 participants in industry training per year	Target met	<p>5,045 participants in industry training in the reporting period.</p> <p>(Up from 3,961 participants reported in 2023-24)</p>	<p>The number of participants in training this year was strong and was the result of an intense focus on growth, reach, and meeting industry needs. Significant growth was achieved in Industry-Partnered Training building on the increase from the previous year, and the inclusion of the <i>Digital Futures Summit</i> training due to its high-standing and training value to participants and the industry. First Nations program also realised a marked increase in participants than the previous period through the delivery of the <i>On Country Pathways Program</i> and successful <i>Masterclasses</i> engagement. Participant numbers comprised:</p> <ul style="list-style-type: none"> • 392 students were enrolled in Award Courses during the period across the following programs: <ul style="list-style-type: none"> • <i>Bachelor of Arts Screen: Production</i> ; • <i>Graduate Diploma in Radio and Podcasting</i> ; • <i>Master of Arts Screen</i> ; and • <i>Master of Arts Screen: Business</i> . • 840 students were enrolled in 67 different Short Courses during this period. The Short Course program successfully implemented the Short Course Action Plan during this financial year, which involved a comprehensive review of all courses, and a temporary two-month pause in delivery. While this led to an anticipated decline in enrolments compared to the previous period, the final outcomes significantly exceeded projections, demonstrating strong
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			<p>performance despite the reduced delivery window.</p> <ul style="list-style-type: none"> 3,450 students participated in an array of Industry-Partnered Training—courses and industry Masterclasses—across the country which included: <i>Assistant Directing; Fundamentals; On Set Onboarding ; Working in Screen Production ; Production Accounting Intensive; Screen Production Payroll; Screen Business Essentials ; Navigating Growth ; Intro to Screenwriting; Intro to Screen Business & Producing ; Advanced Workshop for Intimacy Coordinator ; Locations Department Intensive ; Screen Budgeting Basics ; AI Prompt Design for Screen Practitioners ; and AFTRS for Business (AFB) Presentation Skills</i> training, with partners such as Edith Cowan University, Entertainment Partners, Australian Location Managers Guild, Screenworks, AppleBox, The Walt Disney Company Australia, Screen Producers Australia, RMIT, Screen Australia, and The Mercury, and NBC Universal. Other partnered training included: <i>Flickerlab: A One Day Journey from Shorts to Features ; Karen Pearlman Masterclass ; Justin Kurzel Masterclass ; CrewCon; AIDC Leading lights ; Bus Stop Films; DocTalk 2025; Revelations Film Festival; Ethics of Podcasting ; Cutting It Conference; International Women’s Day @</i>
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			<p>AFTRS; and multiple sessions delivered at the <i>Digital Futures Summit</i> .</p> <ul style="list-style-type: none"> 144 participants were engaged across First Nations program workshops through bespoke training delivered to First Nations peoples and Communities, including the <i>On Country Pathways Program</i> (OCP). This result is a significant increase from last year’s participants. Programming included the OCP Warmun (<i>Radio Documentary Workshop</i> ; OCP Cairns, which included two workshops— <i>Writer’s Room</i> and <i>Podcasting Workshop</i> ; Torres Strait Islander Media Association <i>Camera Operation Training</i> ; and two <i>Masterclasses</i> — <i>Telling a story for screen</i> (Tracy Rigney), and <i>Indigenous Cultural and Intellectual Property Rights in Film</i> (Terri Janke). AFTRS also supported First Nations students to attend Short Course offerings during the period (while these figures have not been included in the overall First Nations programming/ workshops figure, these participant numbers have been included in Short Course participant figures. <p>Also see Appendix 7 First Nations, Outreach & Events.</p> <ul style="list-style-type: none"> 219 participants across the industry-focussed training Outreach programs comprising events, festivals, and in-kind support. This included the ActNow Theatre
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			<p>partnership; FORM Dance Projects; Made in the West Film Festival; Yirramboi; WINDA; the Australian Centre for the Moving Image <i>New Australian Voices</i> in-kind support; Citizen Tasmania in-kind support; and <i>Talent Camp</i> Community Night. AFTRS also supported alumni to participate in CrewCon during the period (while these figures have not been included in the overall Outreach programming/ workshops figure, these participant numbers have been included in Industry-Partnered Training courses participant figures. Also see Appendix 7 First Nations, Outreach & Events.</p>
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1 partnered industry event per State and Territory outside NSW per year	Target met	<p>Across all seven states and territories outside NSW, AFTRS held 11 partnered Industry events.</p> <p>(Coverage of states and territories was stable in comparison to 2023-24 and the number of events was up from the 10 partnered industry events held in 2023–24)</p>	<p>The School has seen a year-on-year improvement to achieving the target in this reporting period. Partnered industry events held outside of NSW included:</p> <ul style="list-style-type: none"> • Graduate Showcase & Networking Breakfast for <i>Master of Arts Screen: Business</i> students and Alumni, hosted by AFTRS, at the Screen Forever conference on the Gold Coast (QLD). • <i>Student Recruitment Panel</i> on industry career pathways and <i>The Business of Show Business Panel</i> with Money Penny, PKF & LUDO Studios at the AACTA Screen Careers Expo (QLD). • Graduate Showcase and Networking Breakfast hosted at the Australian Centre for the Moving Image Melbourne (VIC). • Panel on <i>Shorts To Features</i> at MIFF Accelerator Lab (VIC). • Hosted <i>Leading Lights</i> program at Australian International Documentary Conference in Melbourne (VIC). • Adelaide International Film Festival (SA) featured an AFTRS networking event for industry and alumni. • AFTRS, Screenworks and Apple Box Studios hosted a networking drinks for <i>On Set Onboarding</i> applicants and Tasmanian Industry (TAS). • Northern Territory Screen Summit (NT) networking drinks and panel participation. • <i>Documentary Distribution Panel</i> in partnership with
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			<p>WildBear, Screen Canberra and NFSA (ACT).</p> <ul style="list-style-type: none"> • Revelations Film Festival panel discussion on <i>Shorts to Features</i> with alumni and lecturer Jonathan Ogilvie (WA). • Sponsorship and Co-presentation of award with Edith Cowan University (WA).
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(1.) 2. Key activity	Activity analysis
Partner with community organisations and high schools to build bridges from underrepresented communities into AFTRS	This year, the First Nations Outreach & Events division focused on deepening relationships with cohorts from training programmes and community arts organisations such as Bulmba-Ja in Cairns, which is part of Arts Queensland. There was a particular emphasis on projects aimed at assisting diverse communities to gain access to the screen and audio industry, supported by AFTRS resources and training pathways.

Associated Corporate Plan 2024–25 Performance Target	Result against target		Analysis
8 Culturally and Racially Marginalised (CARM) community-led projects across Australia	Target met	<p>8 CARM community-led programs were undertaken across Australia</p> <p>(Down from 12 CARM community-led programs reported in 2023–24)</p>	<p>While meeting the target this year, the result is down on the prior period. This area continued to be a priority throughout 2024–25 despite personnel changes within the Outreach team. Across the period, the First Nations Outreach & Events division has continued comprehensive community engagement to ensure AFTRS policies, protocols, and processes consistently incorporate the terminologies and knowledge of diverse communities. CARM programs for 2024–25 include:</p> <ul style="list-style-type: none"> • ActNow Theatre (SA) - <i>Filmmaking Intensive</i> workshop; • Trans and Gender Diverse Film Festival; • FORM Dance Projects (NSW) for IDEA NOW Festival; • Made in the West Film Festival (NSW); • WINDA Film Festival; • Yirramboi Festival; • <i>On Country Pathways Program – Radio Documentary Workshop</i> in Warmun. Co-designed and delivered with PAKAM; and • CAAMA Animation Project.

(1.2).2 Corporate Performance Measure

All Australians can access our world-class learning.

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(2.) 1. Key activity	Activity analysis	
<p>Create a flexible and accessible learning framework that capitalises on AFTRS’ strength in delivering hands-on practical learning.</p>	<p>AFTRS has continued to apply the Flexible Learning Framework as part of the continuous improvement of courses. This framework is used when reviewing course structures, curriculum content, delivery platforms, and the policies, procedures and guidelines that underpin the learning and teaching activities. There is now a focus on ensuring that students accessing course content and activities remotely are able to undertake hands-on learning experiences with equitable learning outcomes to students studying on campus. To ensure this, a review of the Flexible Learning Framework will inform the development of a Remote Learning Strategy as part of the 2025–26 Corporate Plan.</p> <p>In this period, AFTRS offered both online and face-to-face Short Courses. To ensure equitable national access to our training, 37.3% of our Short Courses were offered online, catering to 406 (48.3%) participants.</p> <p>In Award Courses, the <i>Master of Arts: Screen Business</i> , and <i>Graduate Diploma Radio and Podcasting</i> have continued to offer a choice of full-time or part-time study, flexible patterns of subject completion and the option of remote learning designed to provide equivalent outcomes to on-campus activities.</p>	
<p>Associated Corporate Plan 2024–25 Performance Target</p>	<p>Result against target</p>	<p>Analysis</p>

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Continue implementation and undertake a review of the Flexible Learning Framework	Target met	<p>Implementation of the Flexible Learning Framework has underpinned course improvement activities throughout 2024–25 with the process and preliminary report informing the review of the Flexible Learning Framework.</p> <p>(Result is in line with expected progress from 2023–24)</p>	<p>Flexible delivery remained a focus of the Comprehensive Course Reviews, including the review of the <i>Graduate Diploma in Radio and Podcasting</i>, which, in accordance with the Higher Education Standards Framework, underwent a review in the second half of FY 2024–2025 (with the final report pending as at 30 June 2025). The <i>Graduate Diploma of Radio and Podcasting</i> makes significant use of the approaches to delivery detailed in the Flexible Learning Framework. Preliminary findings of the review highlighted opportunities to enhance remote learning, which will inform both the ongoing refinement of the Flexible Learning Framework and the development of a Remote Learning Strategy, as outlined in the 2025–26 Corporate Plan. Flexible delivery also continued to be implemented in the <i>Master of Arts Screen: Business</i>.</p> <p>In addition to flexible options for study in a course, the Framework identifies the need to provide students with greater choice in their study options through additional academic pathways in and out of the School. Recognition of Prior Learning provides a formal mechanism for this and has been implemented through an agreement with TAFE NSW. The agreement provides students with an advanced standing opportunity by recognising their prior learning and facilitating entry into Year 2 of the <i>Bachelor of Arts Screen: Production</i> program. The 2025 academic year marks the second year this has operated as an arrangement.</p>
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2 interstate delivery partnerships per year across industry training and award courses	Target met	5 interstate training partnerships were conducted across industry training and award courses. (Up from 2 partnerships reported in 2023-24)	<p>This year's result exceeded the target. Training partnerships comprised:</p> <ul style="list-style-type: none"> Royal Melbourne Institute of Technology University – <i>Production Accounting</i> , <i>Assistant Directing Fundamentals</i> , <i>Location Department Intensive</i> (VIC); Edith Cowan University – <i>Production Accounting</i> , <i>Screen Budgeting Basics</i> , <i>Screen Production Payroll</i> , <i>Locations Department Intensive</i> (WA); The Mercury – <i>On Set Onboarding</i> , <i>Intro to Screen Business & Producing</i> (SA). Screenworks – <i>On Set Onboarding</i> (QLD, TAS, and NT); and Griffith Film School – Agreement signed, delivery to commence FY 2025–26. <p>These training partnerships supported the School to deliver 15 industry skills gap training courses in person outside NSW.</p>
Award 36 scholarships to students across Australia per calendar year	Target met	49 scholarships to students across Australia within the 2025 calendar year. (Up from 35 scholarships reported in 2023–24)	<p>AFTRS' scholarships are awarded for a specific duration and are awarded based on creative excellence and/or equity. Four new externally funded scholarships were introduced and awarded in this period.</p> <p>The School continues to maintain its donor relationships with existing partners.</p> <p>See also, Appendix 2. Scholarships.</p>
Implement the recommendations from the Disability Action Plan	Target met	<p>During this period, AFTRS commenced implementation of its three-year Disability Action Plan, with each area of the School taking ownership of their respective actions.</p> <p>(Results in line with expected progress from 2023–24)</p>	<p>Key implementation actions delivered in the period included increased targeted training to build disability confidence across teams, facilities upgrades, updates to the Moodle StyleGuide, strengthening recruitment and onboarding processes to maintain Disability Confident Recruiter Status, and website updates.</p>

PILLAR 2. EXCELLENCE

Criterion Source: Corporate Plan 2024–25, Strategic Focus: 2.1 Talent Development

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

(2.1.) 1 Corporate Performance Measure
Educate and train new talent to help grow and support the industry.

(1.) 1. Key activity	Activity analysis
Deliver accredited courses.	<p>AFTRS delivered a wide range of learning activities across its accredited Award Course programs. The School's unique model of hands-on learning in industry-simulated environments has equipped students with the tools to thrive in the Australian screen and audio industries, ensuring graduates are well-prepared to meet the sector's needs and contribute to its growth. Continuous improvement activities ensure that course outcomes are aligned with industry expectations, both for entry-level roles and for the development of specialist craft areas of need.</p> <p>The School has achieved key measures in relation to enrolment numbers and student success across all courses. Of the four Award Courses, two currently offer fully remote study pathways that have been successful in attracting students from regional areas. This initiative enables students to have greater agency and choice in their studies and to access accredited courses from where they work and live, supporting regional and interstate needs.</p>

Portfolio Budget Statement Performance Measure — Talent Development Empowering student learning through a model of teaching excellence and an experiential curriculum that is inclusive, flexible and national in its reach.			
Associated 2024–25 PBS and CP Performance Target	Result against target		Analysis
300 award course enrolments per calendar year	Target met	392 award course enrolments within the calendar year. (Stable in comparison to 2023–2024)	<p>Enrolment outcomes remained strong, with this year’s result once again meeting expectations and matching the overall performance of the prior period. This consistency highlights AFTRS’ ability to sustain stable enrolment numbers across all award courses, despite facing significant external pressures and ongoing volatility with enrolments within the tertiary education sector.</p> <p>See also Appendix 1: Applications and Enrolments.</p>
100 award course graduates per calendar year	Target met	163 award course graduates within the calendar year. (Up from 158 award course graduates reported in 2023–24)	<p>Award Course graduates (December 2024 and May 2025 conferrals) comprised:</p> <ul style="list-style-type: none"> • 153 Award Course; and • 10 alternative exit awards. <p>This year’s strong result reflects the School’s sustained commitment to enhancing the student experience in Award Courses. This progress has been supported by the Student Centre and a focus on community-building initiatives.</p> <p>See also Appendix 4: 2024 AFTRS Graduates.</p>

(2.1.) 2. Corporate Performance Measure

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

(2.) 1. Key activity	Activity analysis	
Build and implement a learning & teaching plan enshrining AFTRS' unique approach to creative pedagogy.	<p>In this period, a number of key actions from the Learning & Teaching Strategic Plan have been implemented. A focus on student experience and the principles of inclusive pedagogy have underpinned excellence in learning. Flexibility and choice in learning pathways, specifically in the <i>Master of Arts Screen: Business</i> and <i>Graduate Diploma Radio and Podcasting</i> courses, have provided students with increased agency. The Academic Workload Policy has been published and implemented, ensuring teaching excellence through providing adequate time for faculty to engage with industry and participate in development activities.</p> <p>The Learning & Teaching Strategic Plan is closely linked and interdependent with the First Nations Strategic Plan and the Belonging & Inclusion Strategic Plan. Curriculum design considers the actions outlined in the Environmental Sustainability Strategic Plan and the Disability Action Plan, supporting the development of student skills in sustainable and accessible production processes.</p> <p>The next phase of work in implementing the Learning & Teaching Strategic Plan has begun, with the creation of the Student Success Pathways Framework. This will strengthen excellence in learning and an inclusive student experience as part of AFTRS' unique approach to creative pedagogy. This work is reflected in the 2025–26 Corporate Plan.</p>	
Associated Corporate Plan 2024–25 Performance Target	Result against target	Analysis

Implement the recommendations from the review of the Learning & Teaching Strategic Plan	Target met	<p>The recommendations from the review of the Learning & Teaching Strategic Plan were implemented throughout the period and included the development of the Student Success Pathways Framework.</p> <p>(Result is in line with expected progress from 2023–24)</p>	<p>A number of key actions from the Learning & Teaching Strategic Plan have been implemented, aimed at: improving student experience and excellence in learning; providing increased student agency through flexibility and choice in learning pathways; and supporting the development of faculty through the Academic Workload Policy.</p> <p>Work has commenced on further actions to strengthen excellence in learning and an inclusive student experience through the development of the Student Success Pathways Framework.</p>
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(2.) 2. Key activity	Activity analysis	
Review curriculum against First Nations Strategic Plan	<p>The First Nations Outreach & Events division continued to collaborate with Curriculum Leads, Convenors and Academic Board to deliver Learning Outcomes in line with the evolving needs of our students. The <i>On Country Pathways Program</i> has accelerated some of these learnings and insights as the team conduct deep consultation with communities to discover, and in turn deliver, bespoke learning outcomes in line with community needs.</p>	
Associated Corporate Plan 2024–25 Performance Target	Result against target	Analysis

Implement the recommendations from the Anti-Indigenous Racism & Anti-Racism Systems Audit	Target met	<p>The recommendations from the audit have been implemented through the Belonging & Inclusion Strategic Plan.</p> <p>(Result is in line with expected progress from 2023–24)</p>	<p>The Belonging & Inclusion Strategic Plan was developed and launched during the period, and implementation has commenced. It reflects a proactive and structured response to audit recommendations.</p> <p>This approach demonstrates a commitment to continuous improvement and accountability, particularly in the areas of belonging and inclusion.</p> <p>By integrating audit recommendations into the strategic plan, it ensures that actions are not isolated or reactive but are part of a cohesive, long-term vision.</p>
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Criterion Source: Corporate Plan 2024–25, Strategic Focus: 2.2 Industry Skills Training

Ensuring Australian screen and audio practitioners have the skills required for the Australian industry to thrive by partnering with industry on the design, development and delivery of a range of courses that meet immediate need and provide pathways to life-long careers in the screen and audio industries.

(2.2.) 1. Corporate Performance Measure

Ensure Australian screen and broadcast practitioners have the high levels of skills required to compete in an increasingly global marketplace.

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(1.) 1. Key activity	Activity analysis
Deliver industry-aligned training.	<p>AFTRS continued to deliver strong outcomes from its training programs by developing job-ready graduates across the Award Course and Short Course programs. An example of this is a new <i>On Set Onboarding</i> course delivered nationally to equip participants to work on a large-scale production. Five participants were also offered traineeships in below-the-line roles on a major production, in partnership with The Walt Disney Company Australia. Another is the creation of a new <i>Location Department Intensive</i> course in partnership with the Australian Location Managers Guild, designed to address skills gaps in the industry.</p> <p>A review of the strategy for teaching of Visual Effects (VFX) has resulted in curriculum development for both VFX and Virtual Production. The curriculum promotes interdisciplinary learning activities that allow students to develop their skills and agility in these areas of emerging and fast-changing industry practice.</p>

Portfolio Budget Statement Performance Measure — Industry Skills Training Partnering with industry on the design, development and delivery of a range of courses that meet immediate need and provide pathways to life-long careers in the screen and audio industries.		
Associated 2024–25 PBS and CP Performance Target	Result against target	Analysis

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75% of recent graduates are applying the skills they learnt in their AFTRS course professionally	Target met	79% of recent graduate survey respondents are applying the skills they learned in their AFTRS course professionally. (Stable in comparison to 2023–24)	<p>AFTRS undertakes the Graduate Outcomes Survey annually, surveying graduates shortly after they have graduated from the School. This year, the survey was completed by 46% of the cohort.</p> <p>During the period, the School maintained its extensive work-readiness training with students and, through its placement opportunities, built into the <i>Graduate Diploma in Radio and Podcasting</i> , <i>Bachelor of Arts Screen: Production</i> , and <i>Master of Arts Screen</i> and <i>Master of Arts Screen: Business</i> programs.</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. This included 15 consultations held with Industry Advisory Panels and the commencement of the triennial skills survey.</p> <p>(Results is in line with expected progress from 2023–24)</p>	<p>Over the period, the convened Advisory Panel meetings comprised:</p> <ul style="list-style-type: none"> • Radio & Podcasting Advisory Panel meeting (1); • Bi-monthly meetings of the Alumni Advisory Group (3); and • Industry Advisory Panels (10) <p>The School undertook 10 Industry Advisory Panels over 10 disciplines in screen production to both gather information about skills gaps and to research a potential new Graduate Diploma course.</p> <p>During the reporting period, the School welcomed new Industry Advisory Panel members and a new Chair to the Alumni Advisory Group, enhancing the representation of industry and disciplines in the group.</p> <p>The triennial skills survey— with a focus on First Nations Skills—was undertaken, with delivery of the final report in FY 2025–26. This initiative was supported through the <i>First Nations Bridging Program</i> grant under the <i>On Country Pathways Program</i> and evaluates the current landscape for First Nations mid-career screen practitioners nationwide. It aims to identify key gaps in support, access, and career progression, and insights from this work will inform future program design and policy to strengthen pathways and opportunities across the sector for First Nations practitioners.</p>
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(1.) 2. Key activity	Activity analysis
<p>Partner with screen & broadcast stakeholders to provide targeted training.</p>	<p>Using its Industry Skills Framework to prioritise education that meets industry needs across all states and territories, AFTRS ramped up its job-ready training this year, including with new Short Course delivery partnerships in Tasmania, Queensland and South Australia.</p> <p>Designing or upgrading curriculum and partnering with industry, AFTRS delivered training nationally focussed on addressing skills gaps. Courses such as <i>Production Accounting Intensive</i> and <i>Location Department Intensive</i> were delivered interstate through new education partnerships, while the new <i>On Set Onboarding</i> course helped prepare trainees for Netflix and The Walt Disney Company productions.</p> <p>Industry-partnered initiatives such as <i>Accessible Filmmaking</i> (with Bus Stop Films) and <i>Leading Lights</i> (with Australian International Documentary Conference) also helped support inclusion and representation amongst new entrants in the sector.</p>

Portfolio Budget Statement Performance Measure — Industry Skills Training		
Partnering with industry on the design, development and delivery of a range of courses that meet immediate need and provide pathways to life-long careers in the screen and audio industries.		
Associated 2024–25 PBS and CP Performance Target	Result against target	Analysis

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10 industry training partnerships	Target met	17 industry training partnerships were in place. (Up from 10 industry training partnerships in 2023–24)	Partnerships and course offerings comprised: <ul style="list-style-type: none"> • AIDC– Delivery of the <i>Leading Lights</i> program at Australian International Documentary Conference Melbourne for emerging documentary practitioners from across all states & territories. • Screen Producers Australia – Delivery of four online Screen Business Courses. • Bus Stop Films – <i>Accessible Filmmaking</i> training delivered at and with AFTRS. • TAFE NSW – Through recognition of prior learning, Graduates of the Diploma in Screen and Media program at TAFE NSW may be considered for admission into the second year of the AFTRS <i>Bachelor of Arts Screen: Production</i> . Certificate IV in Screen & Media students are able to apply to enter the AFTRS Bachelor of Arts Screen: Production in the second year of the course with recognised prior learning. • Screen Australia – Delivery of <i>Intimacy Coordinator</i> training. • Flickerfest – <i>FlickerLab</i> workshop sponsored by and delivered with AFTRS. • Antenna Documentary Film Festival – AFTRS partnered on <i>DocTalk 2025</i> . • Screenworks – As part of the Regional Crew Development Pathways program with Netflix, delivery of four runs of the <i>On Set Onboarding</i> course were delivered across interstate and regional locations, including Cairns, Ballina, Darwin, and Hobart. • NBC Universal – Delivery of <i>Presentation Skills</i> training for staff in Australia and New Zealand. • Screen Territory – Panel contribution at NT Screen Summit and delivery of <i>On Set Onboarding</i> with Screenworks. • The Walt Disney Company – Delivery of three runs of <i>On Set Onboarding</i> and production placements of five <i>Bachelor of Arts Screen: Production</i> graduates. • CrewHQ – Delivery of CrewCon 2024 featuring educational and career support panels with crew/hirer networking event. • Revelations Film Festival – Panel on <i>Shorts to Features</i> as part of the '<i>Industrial Revelations</i>' lecture series with AFTRS graduates and lecturers.
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			<ul style="list-style-type: none"> • Australian Screen Editors – Hosting and Participation in the 'Cutting It' conference for Screen Editors. • Apple Box Studios – Delivery of <i>On Set Onboarding</i> with Screenworks and agreement executed for delivery of two courses to be delivered in FY 2025–26, <i>Intro to Screen Business & Producing</i> and <i>Premiere Pro Fundamentals</i> . • The Mercury – Delivery of <i>On Set Onboarding</i> and <i>Intro to Screen Business & Producing</i> with plans to expand in FY 2025–26; and • Griffith Film School – Agreement in place for delivery of five courses over October and November 2025.
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Criterion Source: Corporate Plan 2024–25, Strategic Focus: 2.3 Research & Innovation

Provide industry with the new knowledge it needs to keep Australia at the forefront of global innovation.

(2.3.) 1. Corporate Performance Measure

Drive innovation in the screen and broadcast industry and practice-based education through research.

(1.) 1. Key activity	Activity analysis	
Develop a faculty-driven research program that bridges industry knowledge and academic expertise	<p>AFTRS continued to deepen and grow its research program so that it enriches and is enriched by the AFTRS teaching program, and it achieves practicable outcomes for the screen arts and broadcast industries. Over the year, we have expanded our research activities, with a focus on collaboration and impact to ensure that projects are aligned with the current and emerging needs of the industry, and that research outcomes are reported directly to practitioners, industry organisations, the wider tertiary sector and government.</p> <p>This approach not only enhances the quality of the education provided by AFTRS but also contributes to the overall growth and development of the industry.</p> <p>We have expanded our research initiatives beyond the <i>Lunchtime Research Seminars</i> and the <i>Visiting Scholars</i> series. An addition is the inaugural 'Ways of Knowing' research symposium, a two-day event we delivered early this year with presentations and workshops from faculty and other organisations such as Auckland University of Technology, University of South Australia, the University of Technology Sydney, and Queensland University of Technology. The <i>Digital Futures Summit</i> continues to grow its reach and has established itself across the creative education sector and the industry as a platform for thought leadership, collaboration and informed discussion.</p>	
Associated Corporate Plan 2024–25 Performance Target	Result against target	Analysis

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1 First Nations-led research partnership per year	Target met	1 First Nations-led research partnership was commenced in the year. (Stable in comparison to 2023-24)	Led by First Nations screen and arts practitioner Tyme Childs, the First Nations Skills Audit looks to discover the gaps and opportunities for mid-career screen practitioners across the country. This deliverable is part of the <i>First Nations Bridging Program</i> grant through the <i>On Country Pathways Program</i> . It also contributes to the achievement of Outcome 6 from the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts' 2023–24 Portfolio Budget Statement: 'Participation in, and access to, Australia's arts and culture through developing and supporting cultural expression.'
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Portfolio Budget Statement Performance Measure — Research and 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.

Associated 2024–25 PBS and CP Performance Target	Result against target	Analysis
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2 industry research projects are disseminated per year	Target met	3 industry research projects were disseminated during the year. (Up from 2 industry research projects disseminated in 2023–24)	<p>Disseminated industry research projects comprised:</p> <ul style="list-style-type: none"> • <i>Digital Futures Summit</i> (DFS) eBook: In September 2024, AFTRS launched <i>Digital Future Summit 2024 AI and the Creative Horizon</i> eBook publication, a summary of the stimulating fourth edition, <i>Digital Future Summit: AI and the Creative Horizon</i> conversations held in April 2024. <ul style="list-style-type: none"> • The publication was distributed to all DFS subscribers (3000+), the Good Content Monthly and via AFTRS' socials. The International Association of Film and Television Schools, Centre International de Liaison des Ecoles de Cinéma et de Télévision (CILECT), published the eBook on their website and shared it through their network, reaching an audience of 186+ film, TV and media schools from 63+ countries on six continents with 11,000+ teachers and staff. Additionally, the Australian Screen Production Education & Research Association (ASPERA), which has twenty-two active member organisations from across the country, included the eBook in their member communications during their last annual conference— <i>Filmmaking Intelligence</i>, at the end of November 2024. • Dr Peter Cox, Lecturer (Screenwriting) presented the paper '<i>Authenticity from the Bottom Up. How Neurodiverse Perspectives offer a Different Path for Screenwriting Pedagogy</i>' at the ASPERA conference— <i>Filmmaking Intelligence</i> , in November 2024. • <i>Digital Futures Summit 2025 Anticipation: Imagining the Screen and Audio Industry in 2030</i> , the fifth summit in the series, held in June 2025. This edition of the DFS had a registration of 3379 and an attendance of 1538 attendees across the five sessions. <ul style="list-style-type: none"> • For details on DFS 2025 refer to the analysis for CP 2024–25 <p>Performance criterion target '2 industry-partnered research projects per year'.</p>
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			See also, Appendix 9: Public Programs, Industry, and Research Engagement.
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(2.3.) 2. Corporate Performance Measure
Provide industry with new knowledge to keep the nation at the forefront of global innovation.

(2.) 1. Key activity	Activity analysis	
Partner on values-driven, future-focused industry research projects	AFTRS’ research program continues to deliver high-quality, practical outcomes that support innovation across the screen and audio industries. The School remains committed to fostering values-aligned partnerships with industry and educational organisations to generate knowledge that addresses current challenges, while identifying future opportunities, trends, and areas for inquiry. This strategic approach is enhancing AFTRS’ internal research culture and contributing to the ongoing growth and evolution of the broader industry.	
Associated Corporate Plan 2024–25 Performance Target	Result against target	Analysis

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2 industry-partnered research projects per year	Target met	<p>2 industry-partnered research projects were undertaken during the reporting period.</p> <p>(Stable in comparison to 2023–24)</p>	<p>AFTRS maintains active engagement with the industry, creative education sector, and key stakeholders to conceptualise, support, and undertake research that aligns with the School’s strategic priorities and mission. Research collaborations included:</p> <ul style="list-style-type: none"> • <i>Digital Futures Summit (DFS) 2025 Anticipation</i>: Imagining the Screen and Audio Industry in 2030. The AFTRS’ DFS series is an opportunity for leaders, educators and policymakers in the Australian and international screen and audio industries to discuss the impact, challenges and possibilities of technological change on how we work, how and what we make and the training and skills we need. This fifth summit of the series brought together some of the brightest minds and those at the forefront of innovative practice and policy for a thought-provoking exercise in forward-thinking and collective imagining on the future of the screen and audio industry and creative education sector. • Session 1 <i>The Next Disruption of Media</i> : In Conversation with Doug Shipiro. This in-depth session discussed the industry's current landscape, identified pathways to navigate disruption, and explored strategic visions for its future. • Session 2 <i>Ingenuity and Imagination</i> : The Future of Creative Education explored how creative education can evolve to meet shifting industrial and cultural demands, with insights on future learning environments, training models, and the role of technology. • Session 3 <i>Producing 2030</i> : In this session experienced producers examined the future of production, identifying emerging skills, evolving business models, and strategies to navigate a changing storytelling landscape.
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			<ul style="list-style-type: none"> • Session 4 <i>Hear-Say</i> : Exploring the Future of Listening. In this session industry leaders envisioned the future of radio and audio, discussing transformation in listening habits, platforms, and the role of voice in media. • Session 5 <i>Closing Keynote Address</i> by Lynette Wallworth reflected on the enduring power of storytelling and its potential to shape the future, highlighting the role of storytellers in driving cultural and creative evolution. • Producer Donna Andrews, the CEO of Sticky Pictures, was commissioned to write a white paper to identify the skill set requirements for future producers. As part of this project, she also contributed to the <i>Producing 2030</i> session at the <i>Digital Futures Summit</i> . <p>See also Appendix 9: Public Programs, Industry, and Research Engagement—Research Collaborations.</p>
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PILLAR 3. SUSTAINABILITY

Criterion Source: Corporate Plan 2024–25, Strategic Focus: 3.1 Effective Organisation

Sustaining an adaptive, efficient, and resourceful business that supports AFTRS’ mission as a global centre of excellence for screen and broadcast education, training and research.

(3.1) 1. Corporate Performance Measure
Ensure an adaptive, efficient, and sustainable business that supports AFTRS as a global centre of excellence for screen & broadcast education, training, and research.

(1.) 1. Key activity	Activity analysis	
Growing a culture that celebrates and embraces belonging and inclusion with shared accountability for addressing patterns of systemic marginalisation.	In 2024–25, AFTRS deepened its commitment to an inclusive culture with shared responsibility for systemic change by launching the Belonging & Inclusion Strategic Plan. This Plan marked a significant milestone in the School’s journey, providing direction for a whole-of-organisation approach to embedding inclusive practices and shared accountability for addressing systemic marginalisation. The Plan is grounded in three interconnected focus areas: strengthening inclusive culture and organisational capability; increasing access, participation and success for underrepresented communities; and embedding inclusive leadership and innovation across education, research and industry engagement.	
Associated Corporate Plan 2024–25 Performance Target	Result against target	Analysis

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AFTRS staff community reflects a wide variety of lived experience and actively seeks to increase meaningful opportunities and participation of people who have been systematically marginalised.			
<ul style="list-style-type: none">51% Female representation and at a leadership level	Target not met	49% of female or non-binary representation at a leadership level. (Down from 55% reported in 2023–24)	<p>At the time of reporting, AFTRS had 49% female or non-binary representation at a leadership level.</p> <p>While this represents a modest decrease from the 55% reported in 2023–2024, the School continues to prioritise gender equality in leadership, actively seeking women or non-binary identifying individuals for roles and ensuring that all recruitment panels have gender balance.</p> <p>Importantly, AFTRS has maintained an average wage gap of 0% throughout the financial year.</p>
<ul style="list-style-type: none">9% People living with disability*	Target met	9% of AFTRS staff have identified as living with a disability and/or being neurodivergent. (Down from 11% reported in 2023–24)	<p>At the time of reporting, 9% of AFTRS staff have identified as living with a disability and/or being neurodivergent, maintaining a strong representation in line with the School’s commitment to accessibility and inclusion.</p> <p>AFTRS continues to provide reasonable adjustments throughout the recruitment and employment life cycle. The School also maintained its Disability Confident Recruiter Status with the Australian Disability Network.</p> <p>In addition, the annual Staff Engagement Survey includes a dedicated measure of satisfaction with workplace adjustments, ensuring that feedback informs continuous improvement.</p>

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<ul style="list-style-type: none"> 5% First Nations 	Target not met	<p>3% of AFTRS staff have identified as First Nations.</p> <p>(Stable in comparison to 2023–24)</p>	<p>While AFTRS was able to maintain its previous year's result of 3%, it was unable to achieve the stretch target of 5%. Although the overall percentage has not altered, it is important to note the significant representation of First Nations people in leadership roles (5%), reflecting meaningful progress.</p> <p>There is also a broader representation of First Nations staff across divisions than previous years.</p> <p>This point-in-time result was impacted by the delayed start dates of two First Nations employees, whose commencement fell just outside the reporting period.</p>
5 focused School community activities that promote belonging and inclusion	Target met	<p>7 community activities were supported by the School to promote belonging and inclusion during the period.</p> <p>(Stable in comparison to 2023–24)</p>	<p>Consistent with the previous period, AFTRS supported seven focused School community activities designed to promote belonging and inclusion. The key community activities comprised:</p> <ul style="list-style-type: none"> Wear it Purple Day breakfast and 'In Conversation' with a guest speaker. Disability Action Plan launch event featuring a fireside chat. Focused Pre-Orientation Programs for new First Nations students, students with disabilities, and international students. <i>Drag Trivia</i> as part of Orientation Week. International Women's Day @ AFTRS panel discussion. First Nations Graduation Event. Belonging & Inclusion Strategic Plan launch event and activities.

*Based on the Australian Institute of Health and Wellbeing (2024) People with disability in Australia report, in 2018, 18% of the Australian population is living with disability <https://www.aihw.gov.au/reports/disability/people-with-disabilityin-australia/contents/people-with-disability/prevalenceof-disability> and of that, 53% participate in the workforce <https://www.aihw.gov.au/reports/disability/people-withdisability-in-australia/contents/employment/labour-forceparticipation>.

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(1.) 2. Key activity	Activity analysis		
Develop and implement a staged Environmental Plan	The Environmental Sustainability Strategic Plan (ESSP) was launched in 2024–25. It recognises the First Nations concept that “Country is Alive” is at the heart of sustainability. The ESSP covers all facets of the School’s activities, including infrastructure and operations, curriculum, sustainable productions, and research. Tracking of actions is centralised and ongoing, and places AFTRS in a strong position to meet the Australian Public Service (APS) Net Zero 30 obligations.		
Associated Corporate Plan 2024–25 Performance Target	Result against target		Analysis
Ongoing implementation and review the Environmental Sustainability Strategic Plan	Target met	<p>Replacing the Environmental Action Plan, the new Environmental Sustainability Strategic Plan (ESSP), with expanded scope, was launched in January 2025 and is continuously reviewed to ensure the progress and responsiveness of the plan.</p> <p>(Result is in line with expected progress from 2023–24)</p>	The ESSP outlines AFTRS’ sustainability principles and goals, providing a focused action plan to meet APS NetZero 30 commitments. It takes a whole-of-school approach, integrating environmental sustainability across operations, curriculum, training, and productions. The ESSP has now been implemented, with key initiatives underway, embedded and ongoing, and progress against targets is actively tracked. Sustainability measures have been built into day-to-day practices across the School’s operations, curriculum, training, and productions, ensuring they remain ongoing and responsive throughout the life of the plan.

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(1.) 3. Key activity	Activity analysis		
Ensure the organisation is financially sustainable and scalable	AFTRS total revenue increased in 2024–25, due mainly to a significant increase in AFTRS ongoing appropriations, an outcome of the ARTS8 Financial Sustainability Review led by the Australian Government. People costs increased through the AFTRS Enterprise Agreement and other costs continue to rise through inflationary pressures. Continued cost management and delay of certain projects meant AFTRS delivered a surplus this financial year.		
Associated Corporate Plan 2024–25 Performance Target	Result against target		Analysis
Maintain own-sourced funding value [Based on 2022-23 reported own-source funding value*]	Target met	Own-source revenue of \$10.431m has been maintained and exceeded own-source funding target. (AFTRS amended its metric and unit of measure for own source funding in its 2024–25 Corporate Plan)	AFTRS' own-source revenue comprises sources, such as: <ul style="list-style-type: none"> • Award Course revenue; • Short Course revenue; • other course revenue; • interest; and • grants.

* Australian Film Television Radio School (2022), AFTRS Annual Report 22-23,
<https://www.transparency.gov.au/publications/communications-and-the-arts/australianfilm-television-and-radio-school/australian-filmtelevision-and-radio-school-annual-report-2022-23>

(1.) 4. Key activity	Activity analysis		
Infrastructure Audit	To support and facilitate the corporate strategy— <i>Creating the Future</i> , the School undertook an infrastructure audit FY 2021–22. The audit informed the School’s approach to develop a more comprehensive Technology Strategic Plan, in alignment with the other School key strategies.		
Associated Corporate Plan 2024–25 Performance Target	Result against target		Analysis

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Annual review of the Technology Strategic Plan against the priorities of the Corporate Strategy	Target not met	<p>The review of the Technology Strategic Plan, originally scheduled for September 2024, was strategically delayed.</p> <p>(Result did not meet expected progress from 2023–24)</p>	<p>The scheduled review was deferred to coincide with the appointment of the School’s newly created Chief Information Officer (CIO) role, with delivery now planned for the 2025–26 financial year. As part of a broader organisational restructure, the School separated its Production and Technology functions into two distinct divisions: Technology and Production & Facilities.</p> <p>A preliminary assessment of the existing plan was undertaken to maintain momentum on key strategic priorities. Areas earmarked for inclusion in the full review include Cyber Security, Data Ownership, Privacy, and Customer Relationship Management (CRM)—which continued to be actively monitored by the Digital Transformation Steering Committee.</p> <p>This strategic deferral allows the incoming CIO, who commenced in June 2025, to refine the Technology Strategic Plan and lead the rollout of major initiatives, including the CRM Salesforce project, Data Privacy enhancements, and Cyber Security improvements. The Technology Strategic Plan, embedded in the CIO’s position description, is scheduled for completion by January 2026.</p>
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Statutory Reporting

Equal Employment Opportunity (EEO) – Workplace Diversity

In 2024–25, AFTRS strengthened its commitment to attracting, retaining and developing diverse talent and fostering inclusive working and learning environments, enriched by intersectional experiences. Inclusive recruitment practices were enhanced through gender-neutral language in job advertisements and position descriptions, broader outreach strategies, and actively promoting the School's commitment to flexible work, including job sharing. Ensuring diverse and balanced representation on recruitment panels remained a priority, with embedded practices designed to support panel members in identifying and mitigating unconscious bias. These continue to contribute to robust and inclusive recruitment outcomes. AFTRS retained its Disability Confident Recruiter status through the Australian Disability Network in February 2025, affirming the School's commitment to accessibility and equity.

The Belonging & Inclusion Strategic Plan was launched in June 2025, providing a roadmap for embedding equity, respect, and connection across the School, with clear, intentional actions to increase access, participation and success for underrepresented communities, foster inclusive leadership and drive systemic change.

The School delivered a range of targeted professional development initiatives focused on inclusive practices, enhancing staff capability and fostering a culturally responsive working environment.

AFTRS continues to actively seek staff input through a range of formal and informal channels, including the Staff Engagement Survey, onboarding and exit surveys, and dedicated consultation forums such as the Staff Consultative Committee, First Aid Committee and the Work Health and Safety Committee.

AFTRS received no Public Interest Disclosures (whistleblower reports) during the period. Individual email addresses were publicised for Authorised Officers to receive complaints under the *Public Interest Disclosure Act 2013*. This channel is promoted on the staff intranet and the School's website.

Workplace Culture and Communication

AFTRS continued to foster a values-led, inclusive and connected workplace. Key activities included:

- Continuing to embed the AFTRS Values into all people processes and communications.
- Continuing to deliver flexible work practices across the School to increase opportunities for staff to request flexible work arrangements whilst supporting connection and collaboration.
- Continuing to deliver the Staff Engagement Survey and leading action planning activities that responds to staff feedback and continues to make AFTRS an inclusive, safe, supportive, and welcoming environment. Notably the survey in this period recorded a high-level of employee engagement which was well above sector benchmarks.
- Implementing and delivering the Disability Action Plan.
- Launching the Belonging & Inclusion Strategic Plan.
- Delivering workshops to both staff and students with a focus on building capability around inclusion and collaboration best practices.
- Delivering the staff-led Reward and Recognition Program to recognise and celebrate values-led performance and excellence in service, teaching and support as nominated by staff and students.
- Building safety capabilities to educate and support our teams resulting in enhancing controls for our physical risk environment.
- Redesigning the employee onboarding experience to better reflect our values. Strengthening the counselling and support offerings through AFTRS Employee Assistance Program.
- Strengthening performance through a holistic, strength-based and transparent performance management framework.
- Continuing to recognise the service milestones of employees.
- To ensure clear and consistent communication and connection, AFTRS hosts monthly all-staff Town Halls to allow staff to ask questions, share concerns and connect with colleagues from across the School. This is complemented by monthly divisional meetings and a weekly email from the Executive team to all staff to provide timely updates.

Staffing, Establishment and Appointments

As at 30 June 2025, AFTRS had a total of 187 staff, including 59 part-time employees. Of those, 54 positions were held by individuals from non-English-speaking backgrounds—an increase of eight from the previous year—and six staff members identified as Aboriginal and/or Torres Strait Islander, representing a year-on-year increase in First Nations representation.

While the overall representation of women at AFTRS decreased slightly from 60% to 58%, there were notable gains in academic leadership. The proportion of women or individuals identifying as non-binary in lecturer roles rose from 53% to 62%, and 60% of Discipline Lead roles were held by women or non-binary staff. The percentage of leadership positions held by women or non-binary individuals decreased by 6%, to 49%, however this continues to remain a key area of focus. During this period, the School continued to transition significant non-ongoing (casual and fixed-term) academic roles to ongoing appointments, with 25 roles converted from fixed-term to ongoing.

AFTRS remains committed to merit-based recruitment which ensures that candidates are assessed fairly, transparently, and on the basis of their skills, potential, and alignment with our values. Of the 102 appointments made during the reporting period, 26 were new appointments, 7 were promotions, 25 were conversions from fix-term to ongoing contracts, 30 were temporary appointments of less than one year. Of those appointments:

- 64 were women or individuals identifying as non-binary.
- 31 were from non-English speaking backgrounds.
- 2 identified as Aboriginal and/or Torres Strait Islander peoples.
- 1 identified as living with disability.

Employees are invited to confidentially share diversity-related statistical information upon commencement of employment. 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 the 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 2024-25

	Male			Woman/Female			Non-binary			Prefers not to answer			Uses a different term			Total
	Full - time	Part - time	Total	Full - time	Part - time	Total	Full - time	Part - time	Total	Full - time	Part - time	Total	Full - time	Part - time	Total	
NS W	59	11	70	57	35	92	1	0	1	0	0	0	0	0	0	163
Total	59	11	70	57	35	92	1	0	1	0	0	0	0	0	0	163

All Ongoing Employees in the Previous Reporting Period 2023-24

	Male			Woman/Female			Non-binary			Prefers not to answer			Uses a different term			Total
	Full - time	Part - time	Total	Full - time	Part - time	Total	Full - time	Part - time	Total	Full - time	Part - time	Total	Full - time	Part - time	Total	
NS W	46	3	49	46	20	66	0	0	0	0	0	0	0	0	0	115
Total	46	3	49	46	120	66	0	0	0	0	0	0	0	0	0	115

All Non-Ongoing Employees in the Current Reporting Period 2024-25

	Male			Woman/Female			Non-binary			Prefers not to answer			Uses a different term			Total
	Full - time	Part - time	Total	Full - time	Part - time	Total	Full - time	Part - time	Total	Full - time	Part - time	Total	Full - time	Part - time	Total	
NS W	4	3	7	7	10	17	0	0	0	0	0	0	0	0	0	24
Total	4	3	7	7	10	17	0	0	0	0	0	0	0	0	0	24

All Non-Ongoing Employees in the Previous Reporting Period 2023-24

	Male			Woman/Female			Non-binary			Prefers not to answer			Uses a different term			Total
	Full-time	Part-time	Total	Full-time	Part-time	Total	Full-time	Part-time	Total	Full-time	Part-time	Total	Full-time	Part-time	Total	
NSW	11	6	17	19	15	34	0	0	0	0	0	0	0	0	0	51
Total	11	6	17	19	15	34	0	0	0	0	0	0	0	0	0	51

Staffing Information

2024–25: Staffing Information

As at 30 June 2025	Male	Woman/Female	Non-binary	Prefers not to answer	Uses a different term	Total	Non-English-Speaking Background
Senior Management ¹	4	4	0	0	0	8	2
Management/Heads of Department	13	11	0	0	0	24	7
Teaching	23	37	0	0	0	60	23
Teaching/Training Support	3	9	0	0	0	12	3
Administration	12	35	1	0	0	48	9
Technical	10	3	0	0	0	13	5
Production	9	6	0	0	0	15	3
Support	3	1	0	0	0	4	1
Education	0	3	0	0	0	3	1
Total	77	109	1	0	0	187	54

1. Includes one Principal Executive Officer (PEO)

2023-24: Staffing Information

As at 30 June 2024	Male	Woman/Female	Non-binary	Prefers not to answer	Uses a different term	Total	Non-English-Speaking Background
Senior Management ¹	2	4	0	0	0	6	1
Management/Heads of Department	12	8	0	0	0	20	7
Teaching	17	26	0	0	0	43	16
Teaching/Training Support	1	12	0	0	0	13	3
Administration	12	38	0	0	0	50	10

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Technical	13	3	0	0	0	16	5
Production	6	7	0	0	0	13	3
Support	3	0	0	0	0	3	1
Education	0	2	0	0	0	2	0
Total	66	100	0	0	0	166	46

1. 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, with the AFTRS Enterprise Agreement 2024-2027 coming into effect in April 2024. There were no staff members on Individual Flexibility Arrangements or Individual Variable Remuneration.

Senior Executive Service (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 scheme, which allows for an annual performance-related payment.

Representation of EEO Target Groups within Salary Bands

2024-25: Representation of EEO Target Groups Within Salary Bands

Salary Band as at 30 June 2025	Non-English-Speaking Background	Aboriginal and/or Torres Strait Islander Peoples	People with a Disability	Woman	LGBTQIA+
To \$45,619	0	0	0	0	0
\$45,620 – \$59,934	0	0	1	0	0
\$59,935 – \$63,814	0	0	0	1	1
\$63,815 – \$85,245	8	1	0	28	14
\$85,246 – \$97,064	3	0	0	5	1
\$97,065 – \$119,295	24	2	2	48	14
Over \$119,295	19	3	3	27	10
Total	54	6	6	109	40

2023-24: Representation of EEO Target Groups Within Salary Bands

Salary Band as at 30 June 2024	Non-English-Speaking Background	Aboriginal and/or Torres Strait Islander Peoples	People with a Disability	Woman/Female	LGBTQIA+
To \$45,619	0	0	0	0	0
\$45,620 – \$59,934	0	0	1	0	0
\$59,935 – \$63,814	0	0	0	1	1
\$63,815 – \$85,245	10	1	0	32	13
\$85,246 – \$97,064	2	1	0	4	3
\$97,065 – \$119,295	15	1	3	37	10
Over \$119,295	19	2	3	26	9
Total	46	5	7	109	36

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

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, First Nations ceremonial leave, NAIDOC leave, cultural leave, recreational leave at half-pay, and leave without pay. AFTRS also allows individual flexibility based on genuine agreement.

Remuneration Information

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

Remuneration for Key Management Personnel

Name	Position Title	Short-term Benefits			Post-employment Benefits	Other long-term Benefits		Termination Benefits	TOTAL REMUNERATION
		Base Salary ¹	Bonus es	Other Benefits and Allowances	Superannuation Contributions	Long Service Leave	Other Long-Term Benefits		
Nell Greenwood	Chief Executive Officer	\$315,953	\$51,558	0	\$30,157	\$10,237	0	0	\$407,906
Joanne Herron	Chief Financial Officer	\$248,170	0	0	\$28,703	\$8,285	0	0	\$285,157
Rachel Perkins	Council Chair	\$58,310	0	0	\$6,715	0	0	0	\$65,024
Debra Richards	Council member / Deputy Chair of Council	\$30,410	0	0	\$3,502	0	0	0	\$33,912
Gregory Woods	Council member / Chair of Finance, Audit and Risk Management Committee	\$45,052	0	0	\$5,188	0	0	0	\$50,240
Fiona Donovan	Council Member	\$28,838	0	0	\$4,278	0	0	0	\$33,116
Zareh Nalbandian	Council Member	\$16,991	0	0	\$1,958	0	0	0	\$18,950
Jane Halton	Council Member	\$15,762	0	0	\$1,817	0	0	0	\$17,579
Tanya Hosch	Council Member	\$8,821	0	0	\$1,014	0	0	0	\$9,835
Chris Oliver-Taylor	Council Member ²	0	0	0	0	0	0	0	0
Jude Palmer Rowlands	Council Member – Student [Outgoing]	\$23,461	0	0	\$2,698	0	0	0	\$26,159
Lauren Hulley	Council Member –	\$5,704	0	0	\$660	0	0	0	\$6,364

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Statutory Reporting

	Student [Incoming]								
Julia Avenell	Council Member – Staff ³ [Ongoing – Re-elected]	0	0	0	0	0	0	0	0
Total		\$797,471	\$51,558	0	\$86,691	\$18,522	0	0	\$954,242

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

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

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

Remuneration for Senior Executives

Remuneration Band	Number of Senior Executives	Short-term Benefits			Post-employment Benefits	Other Long-term Benefits		Termination Benefits	Average Total Remuneration
		Average Base Salary ¹	Average Bonus	Average Other Benefits and Allowances	Average Superannuation Contributions	Average Long Service Leave	Average Other Long-Term Benefits	Average Termination Benefits	
\$0 - \$220,000	2	\$98,582	0	0	\$10,767	\$5,988	0	0	\$115,338
\$220,001 - \$245,000	1	\$191,845	0	0	\$30,566	\$6,751	0	0	\$229,162
\$245,000 - \$270,000	4	\$210,764	0	0	\$25,862	\$14,998	0	0	\$250,625

1. 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, Chair of the Academic Board, and FARM Committee Chair (if also a member of the Council) is set by the Remuneration Tribunal as outlined in the *Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determinations* and may alter over time.

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* and may alter over 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

AFTRS continued to prioritise meaningful professional development aligned with the performance planning and feedback cycles. Throughout this financial year the School maintained its focus on capacity-building workshops to support the School's strategic direction, "just in time" one-to-one coaching and training delivered internally.

The School invested \$106,285 in professional development, including internally and externally facilitated workshops, conferences, professional development, and study leave.

A combined total of 77.41 days of Professional Development Leave and Study Leave, an entitlement under the Enterprise Agreement, were approved for eight members of staff: four staff members attending professional development training, and four staff working on their PhD submissions.

Training covered a broad range of topics including accessibility, inclusive practices, cultural capability, digital tools, leadership, and safety. Key highlights included:

- Change Management for Leaders
- Manual Handling
- Embedding Sustainability into Teaching and Production
- Giving Verbal and Written Feedback
- Coaching Skills
- Dynamic Engagement
- Production Risk Assessment
- Supporting Neurodivergent Students in Creative Adult Learning Environment
- Critical Making and Self-care/Boundaries

As a part of our commitment to a safe, respectful, and inclusive workplace, employees are required to complete mandatory online learning modules on key topics such as:

- Bribery, Corruption and Fraud
- Cyber Security
- Sexual Harassment
- Core Cultural Learning: Aboriginal and Torres Strait Islander Australia
- Psychological Health and Safety for Managers

Industrial Relations

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

elected staff members on the Staff Consultative Committee—this includes union representatives.

Staff representatives have input through various committees, including the Work, Health and Safety Committee, First Aid Committee and the Staff Consultative Committee. Staff input is also provided through regular departmental and divisional meetings. And, 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, which took effect in August 2016, replacing the AFTRS Award 2000, and contains provisions specific to the School.

The AFTRS Enterprise Agreement 2024–2027 has been in place since the Fair Work Commission formally approved it in April 2024. It contains the terms and conditions for all AFTRS employees, excluding SES staff.

Work, Health and Safety

FTRS remains committed to promoting best practice in Work Health and Safety (WHS) management and to minimising workplace-related incidents, illnesses, and injuries. The School continues to implement and comply with all relevant government WHS legislation and policies, ensuring a safe and supportive working environment for all staff, students, and visitors.

Throughout the reporting period, AFTRS maintained a proactive WHS program, which included regular reviews of risk assessment processes and battery storage and disposal procedures, identification and evaluation of high-risk activities, emergency evacuation and critical incident drills, routine workplace inspections and a network of Safe Conversation Officers trained in Mental Health First Aid, and routine workplace inspections. Identified risks were addressed through targeted interventions, with manual handling emerging as a key focus area.

To address this, AFTRS engaged BRS Consulting to conduct a comprehensive risk assessment of high-risk manual handling activities. Based on their findings, BRS Consulting developed and delivered tailored manual handling training specific to the

nature of work undertaken at the School. The training was delivered to five staff groups and was very well received, with 47 employees participating and reporting highly positive outcomes.

In 2025, AFTRS participated in a proactive inspection as part of Comcare's 2024-25 Regional Engagement Program on Consultation, Cooperation and Coordination. The School was found to have the appropriate systems in place to support effective consultation with Health and Safety Representatives, workers, and contractors, and no additional recommendations were made.

WHS Consultation

The AFTRS Work Health and Safety Committee serves as the School's primary consultative body for WHS matters and continues to play a vital role in reviewing and enhancing WHS systems and practices. Its work ensures ongoing alignment with legislative requirements and supports the School's commitment to continuous improvement in workplace safety.

In 2025, AFTRS implemented a more comprehensive Work Health and Safety Policy and Procedure, developed in consultation with the Work Health and Safety Committee, the Staff Consultative Committee, and the Executive. This policy reflects a whole-of-school approach to safety and wellbeing.

The Work Health and Safety Committee convened regularly throughout the reporting period. Each division of the School is represented by Health and Safety Representatives (HSRs), alongside senior management and members of the Executive team. Two Executive representatives attend each meeting and report WHS-related matters directly to the broader Executive group, ensuring visibility and accountability at the highest levels.

Staff have access to committee meeting minutes and the action tracker via the AFTRS intranet, and HSRs share key outcomes with their respective teams. WHS consultation is further supported through regular engagement between staff, their managers, HSRs, and specialist WHS personnel.

AFTRS encourages all staff to raise WHS concerns either directly with their representatives or through divisional meetings, where items can be added to the committee's agenda. Staff are also welcome to attend committee meetings to contribute to discussions.

Additionally, the First Aid Officer Subcommittee meets quarterly to review incidents requiring first aid treatment and to address broader first aid-related matters. Outcomes from these meetings are reported to the Work Health and Safety Committee, ensuring a coordinated and responsive approach to workplace health and safety.

WHS Personnel

In support of AFTRS' ongoing commitment to workplace health and safety, the School maintained a strong network of trained personnel as at 30 June 2025. These individuals play a critical role in promoting a safe and responsive working environment across all areas of the organisation. The School's WHS personnel include:

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

Safe Conversation Officers receive quarterly counselling supervision to ensure they are adequately supported in their roles.

This diverse and well-trained cohort reflects AFTRS' proactive approach to health and safety, ensuring that staff have access to appropriate support and expertise across a range of WHS-related matters.

Incident Reports

During the 2024–25 reporting period, AFTRS recorded 32 workplace incidents, reflecting a decrease from the previous year. This reduction highlights the positive impact of ongoing efforts to foster a proactive and transparent safety culture across the School.

AFTRS continues to promote a 'just culture' of open reporting, encouraging staff and students to report hazards, near misses, and incidents without fear of reprisal. The Work Health and Safety Committee, in collaboration with the Production team, actively supports this approach by cultivating a collective commitment to safety. This culture empowers individuals to speak up, contributing to improved health and safety outcomes.

Despite the emphasis on open reporting, it is encouraging to note that the efforts of WHS personnel have contributed to a measurable decline in incidents. Of the reported cases, two incidents resulted in workers' compensation claims.

AFTRS continues to refine its incident reporting processes, with a focus on early identification and resolution of safety concerns and the Work Health and Safety Committee plays a central role in this work. Psychosocial risk and mental health and wellbeing remain a priority, with targeted Mental Health First Aid training provided to staff to support early intervention and promote a psychologically safe workplace.

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. This financial year the School received five FOI requests which included request for internal review of decision—three processed through FOI to decision, and two, after consultation, released under administrative access/withdrawn. AFTRS provided quarterly and annual statistics to the Office of the Australian Information Commissioner on the number and nature of the applications received.

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 concerning collecting, use, disclosure, quality, security, and access to and correction of personal information. AFTRS also continued to take the relevant Office of the Australian Information Commissioner guidelines into account in dealing with personal information.

AFTRS received no complaints under the *Privacy Act 1988* nor had notifiable data breaches during the reporting period.

AFTRS conducts Privacy Impact Assessments (PIA) for all high privacy risk projects/activities after having conducted PIA Threshold Assessments. The School has embedded this into its business case templates. The School added two PIAs to its log during the period: '*Application Control – Threatlocker*', and '*Aurion HRIS Transition to the Cloud*'.

Ministerial Directions and Government Policies

Ministerial directions may be issued to AFTRS under specific provisions of the School's enabling Act or other Commonwealth legislation or instruments. 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 by administrative tribunals that have had or may have a significant effect on the operations of AFTRS.

Other than the report on the financial statements, no further reports were made by the Auditor-General, a Parliamentary Committee, the Commonwealth Ombudsman, or the Office of the Australian Information Commissioner.

Fraud Control and Corruption Control

AFTRS maintained and complied with its two-year Fraud and Corruption Control Plan, approved by the FARM Committee in 2024; and its Fraud and Corruption Control Policy, endorsed by the FARM Committee and approved by the AFTRS Council in 2024. AFTRS also maintains a Fraud and Corruption Risk Register.

The scheduled review of these current policy and plan documents was informed by the Commonwealth Fraud and Corruption Policy developed by Department of Finance and Attorney General's Department. It incorporated the establishment of the National Anti-Corruption Commission and the new Commonwealth Fraud and Corruption Control Framework, which came into effect on 1 July 2024.

AFTRS management is satisfied that AFTRS has appropriate fraud and corruption 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 and corruption within AFTRS.

The FARM Committee is scheduled to provide its assessment of fraud and corruption risks to the ANAO at its September 2025 meeting. The last fraud risk assessment was

undertaken in June 2024, 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 2025 was provided by Comcover. The premium for liability insurance was \$11,241.

Environmental Management

AFTRS is committed to supporting and promoting environmental sustainability in all its actions. In its Corporate Strategy—Creating the Future, the Environmental Sustainability Strategic Plan (ESSP), sits within the Sustainability pillar of the strategy. AFTRS has taken steps to embed responsible resource use and sustainability through the ESSP, with its most recent iteration having been launched in January 2025.

AFTRS is committed to meeting the goals and reporting requirements of the Australian Government's APS Net Zero 2030 strategy. Included in the ESSP is a targeted program of environmental activities that aim for:

- Installation of energy-efficient systems and recording energy use to identify and act on 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 and implementation of water efficient devices.
- Continued environmentally friendly disposal of all obsolete computer and production equipment.
- Increased awareness amongst staff and students of our commitment to sustainability within the School.
- Sustainable plans for student productions, through both use of materials and content.
- Development of teaching content on sustainable production methods.
- Partnerships with other organisations on both research and knowledge exchange activities.
- Consideration of environmental evaluations in procurement and contracting decisions.

Greenhouse Gas Emissions Inventory

APS Net Zero 2030 is the Government's Strategy ³ for the Australian Public Service (APS) to reduce its greenhouse gas emissions to net zero by 2030 and transparently report on its emissions. As part of the Government's APS Net Zero 2030 policy, AFTRS is required to publicly report on the emissions from its operations.

The Greenhouse Gas Emissions Inventory presents greenhouse gas emissions over the 2024–25 period. Results are presented on the basis of Carbon Dioxide Equivalent (CO₂-e) emissions, calculated in line with the APS Net Zero Emissions Reporting Framework. ⁴

The quality of data is expected to improve over time as emissions reporting matures. Waste data was unable to be separated from Landlord data and has not been included.

Greenhouse Gas Emissions Inventory Tables

2024-25 Greenhouse Gas Emissions Inventory – Location Based Method

Emission Source	Scope 1 t CO ₂ -e	Scope 2 t CO ₂ -e	Scope 3 t CO ₂ -e	Total t CO ₂ -e
Electricity (Location Based Approach)	n/a	1,201.25	72.80	1,274.06
Natural Gas	50.33	n/a	12.79	63.12
Solid Waste	-	n/a	-	-
Refrigerants	60.06	n/a	n/a	60.06
Fleet and Other Vehicles	2.82	n/a	0.71	3.53
Domestic Commercial Flights	n/a	n/a	36.05	36.05
Domestic Hire Car	n/a	n/a	0.86	0.86
Domestic Travel Accommodation	n/a	n/a	15.25	15.25
Other Energy	0.00	n/a	0.00	0.00
Total t CO₂-e	113.21	1,201.25	138.47	1,452.93

Note: the table above presents emissions related to electricity usage using the location-based accounting method. CO₂-e = Carbon Dioxide Equivalent.

n/a = not applicable

Solid waste data was not available at the time of the report and amendments to data may be required in future reports.

AFTRS is reporting refrigerant emissions for the first time in 2024–25, having opted to include them in alignment with the Emissions Reporting Framework. While reporting of

Australian Film, Television And Radio School Annual Report 2024-25
Statutory Reporting

refrigerant emissions was optional in 2023–24, AFTRS has adopted the prescribed methodology to quantify and disclose these emissions in the current reporting period.

AFTRS is reporting hire car emissions for the first time in 2024–25 as the quality and completeness of this data and/or the calculation methodology has improved.

2024-25 Electricity Greenhouse Gas Emissions

Emission Source	Scope 2 t CO₂-e	Scope 3 t CO₂-e	Total t CO₂-e	Electricity kWh
Electricity (Location Based Approach)	1,201.25	72.80	1,274.06	1,820,082.93
Market-based electricity emissions	1,206.02	163.78	1,369.81	1,488,918.84
Total renewable electricity consumed	n/a	n/a	n/a	331,164.09
<i>Renewable Power Percentage¹</i>	n/a	n/a	n/a	331,164.09
<i>Jurisdictional Renewable Power Percentage^{2, 3}</i>	n/a	n/a	n/a	0.00
<i>GreenPower²</i>	n/a	n/a	n/a	0.00
<i>Large-scale generation certificates²</i>	n/a	n/a	n/a	0.00
<i>Behind the meter solar⁴</i>	n/a	n/a	n/a	0.00
Total renewable electricity produced	n/a	n/a	n/a	0.00
<i>Large-scale generation certificates²</i>	n/a	n/a	n/a	0.00
<i>Behind the meter solar⁴</i>	n/a	n/a	n/a	0.00

Note: The table above presents emissions related to electricity usage using both the location-based and the market-based accounting methods. CO₂-e = Carbon Dioxide Equivalent. Electricity usage is measured in kilowatt hours (kWh).

¹ Listed as Mandatory renewables in 2023-24 Annual Reports. The renewable power percentage accounts for the portion of electricity used, from the grid, that falls within the Renewable Energy Target.

² Listed as Voluntary renewables in 2023-24 Annual Reports.

³ The Australian Capital Territory is currently the only state with a jurisdictional renewable power percentage.

⁴ Reporting behind the meter solar consumption and/or production is optional. The quality of data is expected to improve over time as emissions reporting matures.

Financial Statements

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Certification - Independent Auditor's Report



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 2025:

- (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 2025 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 2025 and for the year then ended:

- Statement by Council, Chief Executive Officer and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising material accounting policy information 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 their 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

Australian Film, Television And Radio School Annual Report 2024-25

Financial Statements

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



Anindita Kumar
Senior Director

Delegate of the Auditor-General

Canberra
9 September 2025

Certification - Statement by Council, Chief Executive Officer and Chief Financial Officer

STATEMENT BY COUNCIL, CHIEF EXECUTIVE OFFICER AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2025 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.



Rachel Perkins
Chair
8 September 2025



Dr Nell Greenwood
Chief Executive Officer
8 September 2025



Joanne Herron
Chief Financial Officer
8 September 2025

Statement of Comprehensive Income

For the year ended 30 June 2025

		2025	2024	Original Budget
	Notes	\$000	\$000	\$000
NET COST OF SERVICES				
Expenses				
Employee benefits	1A	22,914	21,522	21,738
Suppliers	1B	8,295	7,923	9,631
Depreciation and amortisation	4A	6,142	5,998	6,377
Finance costs	1C	429	461	428
Write-down and impairment of other assets	1D	13	1	-
Total expenses		37,793	35,905	38,174
Own-source income				
Own-source revenue				
Revenue from contracts with customers	2A	9,332	9,037	9,437
Interest	2B	910	838	600
Other revenue		189	74	23
Total own-source revenue		10,431	9,949	10,060
Total own-source income		10,431	9,949	10,060
Net cost of services		27,362	25,956	28,114
Revenue from Government	2C	27,944	24,283	27,944
Surplus/(Deficit) on continuing operations		582	(1,673)	(170)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserve		-	-	-
Total other comprehensive income		-	-	-
Total comprehensive income/(loss)		582	(1,673)	(170)

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 \$1,176k (3.1% of Total expenses) due to an increase in staff numbers and a change in employment type of some employees from fixed term to ongoing, resulting in an increase in long service leave expense.

Suppliers : were lower than budget by \$1,336k (3.5% of Total expenses) due to several planned projects being postponed because of resourcing constraints and a deliberate effort to use more employees and fewer contractors.

Depreciation and amortisation : was lower than budget by \$235k (0.6% of Total expenses) due to the reduction in capital expenditure.

Interest : was higher than budget by \$310k (3.1% of Total own-source income) due to a combination of lower than budgeted spend resulting in higher cash balances, and favourable interest rates obtained on cash deposits.

Other revenue : was higher than budget by \$166k (1.7% of Total own-source income) due to grants from the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts.

Net cost of services : were lower than budget by \$752k due to the factors above.

Statement of Financial Position

As at 30 June 2025

		2025	2024	Original Budget
	Notes	\$000	\$000	\$000
ASSETS				
Financial assets				
Cash and cash equivalents	3A	9,915	6,155	8,277
Trade and other receivables	3B	3,101	3,708	3,129
Total financial assets		13,016	9,863	11,406
Non-financial assets ¹				
Buildings	4A	32,010	35,244	32,056
Plant and equipment	4A	7,389	8,166	7,592
Intangibles	4A	45	106	94
Other non-financial assets	4B	978	1,124	205
Total non-financial assets		40,422	44,640	39,947
Total assets		53,438	54,503	51,353
LIABILITIES				
Payables				
Suppliers	5A	1,419	964	1,508
Other payables	5B	5,175	4,966	3,988
Total payables		6,594	5,930	5,496
Interest bearing liabilities				
Leases	6A	32,482	35,491	32,451
Total interest bearing liabilities		32,482	35,491	32,451
Provisions				
Employee provisions	7A	4,379	3,681	3,986
Total provisions		4,379	3,681	3,986
Total liabilities		43,455	45,102	41,933
Net assets		9,983	9,401	9,420

Financial Statements

EQUITY

Reserves	2,835	2,857	2,857
Retained surplus	7,148	6,544	6,563
Total equity	9,983	9,401	9,420

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

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:

Cash and cash equivalents : were higher than budget by \$1,638k (3.2% of Total assets) due to the reduction in capital expenditure leading to higher cash balances available for investment in term deposits and the reduction in suppliers due to several planned projects being postponed because of resourcing constraints.

Plant and equipment : was lower than budget by \$203k (0.4% of Total assets) due to a reprioritisation meaning that some capital projects were postponed.

Other non-financial assets : were higher than budget by \$773k (1.5% of Total assets) due to the prepayment of IT licence fees.

Other payables : were higher than budget by \$1,187k (2.8% of Total liabilities) due to higher students enrolments in 2nd semester 2025, with those students being invoiced in June, and grants from the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts being deferred income.

Employee provisions : were higher than budget by \$393k (0.9% of Total liabilities) due to an increase in staff numbers and a change in employment type of some employees from fixed term to ongoing, resulting in an increase in the long service leave provision.

Retained surplus : was higher than budget by \$585k (6.2% of Total equity) due to the factors above.

Statement of Changes in Equity

For the year ended 30 June 2025

	Retained earnings		Asset revaluation reserve		TOTAL EQUITY		Original Budget
	2025	2024	2025	2024	2025	2024	
	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Opening balance as at 1 July	6,544	8,217	2,857	2,857	9,401	11,074	9,590
Comprehensive income							
Surplus/(Deficit) for the period	582	(1,673)	-	-	582	(1,673)	(170)
Other comprehensive income	-	-	-	-	-	-	-
Transfers between equity components	22	-	(22)	-	-	-	-
Total comprehensive income	604	(1,673)	(22)	-	582	(1,673)	(170)
Closing balance as at 30 June	7,148	6,544	2,835	2,857	9,983	9,401	9,420

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:

Surplus/(Deficit) for the period : was better than budget by \$752k (442.4% of Total comprehensive income) due to the factors noted on the Income Statement.

Total comprehensive income : was higher than budget by \$752k (442.4% of Total comprehensive income) due to the factors noted on the Income Statement.

Cash Flow Statement

For the year ended 30 June 2025

	Notes	2025 \$000	2024 \$000	Original Budget \$000
OPERATING ACTIVITIES				
Cash received				
Appropriations	2C	27,944	24,283	27,944
Sale of goods and rendering of services		10,184	8,781	9,695
Interest		977	668	680
Net GST received		1,068	1,179	1,100
Other		143	40	23
Total cash received		40,316	34,951	39,442
Cash used				
Employees		22,333	20,954	21,849
Suppliers		8,590	9,754	10,731
Interest payments on lease liabilities		429	461	428
Total cash used		31,352	31,169	33,008
Net cash from operating activities		8,964	3,782	6,434
INVESTING ACTIVITIES				
Cash received				
Proceeds from sale of property, plant and equipment		-	3	-
Total cash received		-	3	-
Cash used				
Purchase of property, plant & equipment		1,195	1,207	1,500
Total cash used		1,195	1,207	1,500
Net cash used by investing activities		(1,195)	(1,204)	(1,500)
FINANCING ACTIVITIES				
Cash used				
Principal payments of lease liabilities		4,009	3,822	4,000
Total cash used		4,009	3,822	4,000
Net cash used by financing activities		(4,009)	(3,822)	(4,000)

Net increase / (decrease) in cash held		3,760	(1,244)	934
Cash and cash equivalents at the beginning of the reporting period		6,155	7,399	7,343
Cash and cash equivalents at the end of the reporting period	3A	9,915	6,155	8,277

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

Budget Variances Commentary

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

Sale of goods and rendering of services : cash received was higher than budget by \$489k (1.2% of Total cash received from operating activities) due to revenue from corporate customers and grants from the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts.

Interest : cash received was higher than budget by \$297k (0.8% of Total cash received from operating activities) due to the reduction in capital expenditure leading to higher cash balances available for investment in term deposits.

Employees : cash used was higher than budget by \$484k (1.5% of Total cash used by operating activities) due to the impacts of recent Industrial Relations reforms, especially the effect on long service leave.

Suppliers : cash used was lower than budget by \$2,141k (6.5% of Total cash used by operating activities) due to several planned projects being postponed because of resourcing constraints and a deliberate effort to use more employees and fewer contractors.

Purchase of property, plant & equipment : cash used was lower than budget by \$305k (20.3% of Total cash used by investing activities) due to a reprioritisation meaning that some capital projects were postponed.

Overview

The Australian Film Television and Radio School is an Australian Government Corporate Commonwealth 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 For-Profit and Not-for-Profit Tier 2 Entities under AASB 1060 issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

The financial statements are presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

New Australian Accounting Standards

All new standards, amendments to standards and/or interpretations that were issued prior to the sign-off date and are applicable to the current reporting period did not have a material effect on the Australian Film Television and Radio School's financial statements.

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.

Notes to the financial statements - Financial Performance

This section analyses the financial performance for the year ended 30 June 2025

1. EXPENSES

	2025 \$000	2024 \$000
1A. Employee benefits		
Wages and salaries	17,116	15,921
Superannuation		
Defined contribution plans	2,791	2,463
Defined benefit plans	175	168
Leave and other entitlements	2,811	2,771
Separation and redundancies	21	199
Total employee benefits	22,914	21,522

Accounting Policy

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

	2025 \$000	2024 \$000
1B. Suppliers		
Goods and services supplied or rendered		
Consultants and professional fees	429	474
Contractors	1,796	1,825
IT related expenses	1,904	1,555
Repairs and maintenance	647	512
Building services	640	639
Utilities	433	487
Marketing	848	646
Travel	255	236
External audit	45	45
Internal audit	66	95
Other	1,170	1,359
Total goods and services supplied or rendered	8,233	7,873
Goods and services are made up of:		
Goods supplied	356	416
Services rendered	7,877	7,457
Total goods and services supplied or rendered	8,233	7,873

Other suppliers

Workers compensation expenses	62	50
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Total other suppliers	62	50
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Total suppliers	8,295	7,923
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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.

	2025 \$000	2024 \$000
<u>1C. Finance costs</u>		
Interest on lease liabilities	429	461
Total finance costs	429	461

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.

	2025 \$000	2024 \$000
<u>1D. Write-down and impairment of other assets</u>		
Proceeds from sale	-	(2)
Impairment of property, plant and equipment	13	3
Total write-down and impairment of other assets	13	1

2. OWN-SOURCE REVENUE AND GAINS

	2025 \$000	2024 \$000
2A. Revenue from contracts with customers		
Sale of goods	3	7
Rendering of services	9,329	9,030
Total revenue from contracts with customers	9,332	9,037
Disaggregation of revenue from contracts with customers		
Major product / service line:		
Award courses	7,582	7,354
Non-Award courses	1,642	1,540
Other	108	143
	9,332	9,037
Type of customers:		
Individuals	8,573	8,556
Businesses	759	481
	9,332	9,037
Timing of transfer of goods and services:		
Over time	9,224	8,894
Point in time	108	143
	9,332	9,037

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 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. For award courses revenue is recognised evenly over the duration of each unit, which in all cases is wholly within a single financial year. Revenue from other courses 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.

	2025 \$000	2024 \$000
2B. Interest		
Interest on deposits	910	838
Total interest	910	838

Accounting Policy

Interest revenue is recognised using the effective interest method.

	2025 \$000	2024 \$000
2C. Revenue from Government		
Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts ¹		
Corporate Commonwealth entity payment item	27,944	24,283
Total revenue from Government	27,944	24,283

1. At the time of receiving the appropriations the portfolio was called the Department of Infrastructure, Transport, Regional Development, Communications and the Arts.

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.

Notes to the financial statements -

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

3. FINANCIAL ASSETS

	2025 \$000	2024 \$000
3A. Cash and cash equivalents		
Cash at bank	9,915	6,155
Total cash and cash equivalents	9,915	6,155

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 2025 and 30 June 2024.

	2025 \$000	2024 \$000
A bank guarantee facility with the Commonwealth Bank of Australia		
Total facility	4,509	4,509
Amount used	4,509	4,509
Amount unused	-	-

The Australian Film Television and Radio School had a credit card facility of \$110,000 (2024: \$110,000) with the Commonwealth Bank of Australia, with the balance cleared monthly.

2025 2024

	\$000	\$000
3B. Trade and other receivables		
Goods and services receivables		
Goods and services	2,806	3,369
Total goods and services receivables	2,806	3,369
Other receivables		
Interest receivable	206	273
GST receivable	88	64
Other sundry receivables	1	2
Total other receivables	295	339
Total trade and other receivables (gross)	3,101	3,708
Less: Expected credit loss allowance	-	-
Total trade and other receivables (net)	3,101	3,708

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

	Buildin gs	Leasehold improveme nts	Plant and equipme nt	Motor vehicl es	Comput er softwar e	Course developme nt costs	TOTAL
	\$000	\$000	\$000	\$000	\$000	\$000	\$000
As at 1 July 2024							
Gross book value	57,247	4,366	5,715	227	1,337	1,093	69,985
Accumulat ed depreciati on / amortisati on	(22,003)	(446)	(1,617)	(79)	(1,231)	(1,093)	(26,46 9)
Total as at 1 July 2024	35,244	3,920	4,098	148	106	-	43,516
Additions							
Purchase or internally developed	-	123	902	60	-	-	1,085
Right-of- use assets	918	-	63	17	-	-	998
Depreciati on / amortisati on expense	-	(466)	(1,427)	(10)	(61)	-	(1,964)
Depreciati on on right-of- use assets	(4,152)	-	(14)	(12)	-	-	(4,178)
Disposals	-	(4)	(9)	-	-	-	(13)
Net book value 30 June 2025	32,010	3,573	3,613	203	45	-	39,444

**Net book
value as of
30 June
2025
represente
d by**

Gross book value	58,165	4,484	6,660	304	1,311	1,093	72,017
Accumulated depreciation / amortisation	(26,155)	(911)	(3,047)	(101)	(1,266)	(1,093)	(32,573)
Net book value 30 June 2025	32,010	3,573	3,613	203	45	-	39,444
Carrying amount of right-of-use assets	32,010	-	58	10	-	-	32,078

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 .

An independent valuer performed a desktop materiality review of fixed asset fair values as at 30 June 2025. No asset classes were revalued.

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 2025.

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Financial Statements

Accounting Policy

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

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

Asset recognition threshold

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

Lease Right of Use (ROU) Assets

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

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

Revaluations

Following initial recognition at cost, leasehold improvements, plant and equipment (excluding ROU assets) and motor vehicles are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting

date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets. The current policy is to assess fair values at least every three years.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reversed a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the net amount restated to the revalued amount of the asset.

Depreciation and amortisation

Depreciable plant and equipment, motor vehicles, and intangibles are written off over their estimated useful lives to the Australian Film Television and Radio School using, in all cases, the straight line method of depreciation. Leasehold improvements are amortised on a straight line basis over the lesser of the estimated useful life of the improvements or the unexpired period of the lease.

Depreciation/amortisation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

	2025	2024
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.

Financial Statements

Accounting Policy (continued)

Impairment

All cash-generating assets and assets held at cost, including intangibles and ROU assets, were assessed for impairment at 30 June 2025. 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. For non-cash generating assets held at fair value, the recoverable amount is expected to be materially the same as fair value at 30 June 2025.

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 range from 4 to 7 years (2024: 4 to 7 years).

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

4B. Other non-financial assets

Prepayments

Total other non-financial assets

2025 \$000	2024 \$000
978	1,124
978	1,124

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

5. PAYABLES

5A. Suppliers

Trade creditors and accruals

Total suppliers

2025 \$000	2024 \$000
1,419	964
1,419	964

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.

	2025	2024
	\$000	\$000
5B. Other payables		
Salaries, wages and superannuation	795	766
Deferred income	4,380	4,200
Total other payables	5,175	4,966

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

6. INTEREST BEARING LIABILITIES

	2025	2024
	\$000	\$000
6A. Leases		
Lease Liabilities	32,482	35,491
Total leases	32,482	35,491
Maturity analysis - contractual undiscounted cash flows		
Within 1 year	4,504	4,374
Between 1 to 5 years	17,970	17,442
More than 5 years	11,576	15,625
Total leases	34,050	37,441

Total cash outflow for leases for the year ended 30 June 2025 was \$4,438,000.

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.

Notes to the financial statements - 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

7. EMPLOYEE PROVISIONS

	2025 \$000	2024 \$000
<u>7A. Employee provisions</u>		
Annual leave	1,616	1,449
Long service leave	2,763	2,232
Total employee provisions	4,379	3,681

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Financial Statements

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 2025. 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.

	2025 \$000	2024 \$000
Short-term employee benefits		
Salary	797	695
Performance Bonus	52	48
Total short-term employee benefits	849	743
Post-employment benefits		
Superannuation	87	71
Total post-employment benefits	87	71
Other long-term employee benefits		
Long-service leave	19	29
Total other long-term employee benefits	19	29
Total key management personnel remuneration expenses ¹	955	843

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.

The total number of Key Management Personnel that are included in the above table are 12 individuals (2024: 10 individuals).

A \$149 overpayment was identified as having been made to one Council Member. The overpayment has subsequently been recovered.

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 \$126,125. The Kenneth Myer Fellowship Trust reimbursed the Australian Film Television and Radio School \$126,125 (2024: \$106,875).

Notes to the financial statements -

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 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	
	2025 \$000	2024 \$000
Non-financial assets		
Leasehold improvements	3,573	3,920
Plant and equipment	3,555	4,090
Motor vehicles	193	143
Total non-financial assets subject to regular fair value assessment	7,321	8,153

12. FINANCIAL INSTRUMENTS

	2025 \$000	2024 \$000
12A. Categories of Financial Instruments		
Financial assets at amortised cost		
Cash at bank	9,915	6,155
Receivables for goods and services	2,806	3,369
Other receivables - interest	206	273
Total financial assets at amortised cost	12,927	9,797
Total financial assets	12,927	9,797
Financial Liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	1,419	964
Other payables - salaries, wages and superannuation	795	766
Total financial liabilities measured at amortised cost	2,214	1,730
Total financial liabilities	2,214	1,730

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Financial Statements

Accounting Policy

Financial assets

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

a) financial assets measured at amortised cost.

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

Comparatives have not been restated on initial application.

Financial Assets at Amortised Cost

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

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

Amortised cost is determined using the effective interest method.

Effective Interest Method

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

Impairment of Financial Assets

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

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

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

Financial liabilities

Financial liabilities are recognised and derecognised upon 'trade date'.

Financial Liabilities at Amortised Cost

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

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

	2025 \$000	2024 \$000
12B. Net gains or losses on financial assets		
Financial assets at amortised cost		
Interest income from bank deposits	910	838
Net gains on financial assets at amortised cost	910	838

Notes to the financial statements - Other Information

13. CURRENT/NON-CURRENT DISTINCTION FOR ASSETS AND LIABILITIES

	2025 \$000	2024 \$000
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	9,915	6,155
Trade and other receivables	3,101	3,708
Other non-financial assets	848	708
Total no more than 12 months	13,864	10,571
More than 12 months		
Buildings	32,010	35,244
Plant and equipment	7,389	8,166
Intangibles	45	106
Other non-financial assets	130	416
Total more than 12 months	39,574	43,932
Total assets	53,438	54,503
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	1,419	964
Other payables	4,940	4,966
Leases	4,119	3,951
Employee provisions	1,792	1,436
Total no more than 12 months	12,270	11,317
More than 12 months		
Other payables	235	-
Leases	28,363	31,540
Employee provisions	2,587	2,245
Total more than 12 months	31,185	33,785
Total liabilities	43,455	45,102

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.

	2025	2024
	\$000	\$000
Trust funds		
Fund opening balance	1,554	1,540
Increase / (decrease) in value of investment	151	150
Management fees paid	(23)	(23)
Audit fees	(6)	(6)
Scholarships paid	(126)	(107)
Fund closing balance	1,550	1,554
 Represented by :		
Australian Communities Foundation	1,550	1,554
Total funds	1,550	1,554

END OF AUDITED FINANCIAL STATEMENTS

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

2025 Semester 1 Intake	Applications	Offers	Enrolments ¹
Degree			
<i>Bachelor of Arts Screen: Production</i> – New students ²	227	124	88
<i>Bachelor of Arts Screen: Production</i> – Continuing students			150
Sub-total	227	124	238
Post-Graduate			
<i>Graduate Diploma in Radio and Podcasting</i> – New students	33	31	26
<i>Graduate Diploma in Radio and Podcasting</i> – Continuing students			15
Sub-total	33	31	41
<i>Master of Arts Screen</i> – New students, including International	141	73	41
<i>Master of Arts Screen</i> – Continuing students			35
<i>Master of Arts Screen: Business</i> – New students	18	17	12
<i>Master of Arts Screen: Business</i> – Continuing students			25
Sub-total	159	90	113
Total	419	245	392

1. Source: Based on submitted Department of Education enrolment data (Tertiary Collection of Student Information: *Enrolment Live Data* report as at June 2025)

2. *Bachelor of Arts Screen: Production* totals include applications & enrolments for TAFE NSW Pathway into second year

Appendix 2. Scholarships

Scholarship title	Basis of award	Details	Value	Volume
<i>Bachelor of Art Screen: Production and Graduate Diploma in Radio and Podcasting</i> 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 <i>Bachelor of Arts: Screen: Production</i> and <i>Graduate Diploma in Radio and Podcasting</i> 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 14 <i>Bachelor of Arts Screen: Production</i> and <i>Graduate Diploma in Radio and Podcasting</i> Equity Scholarships to 12 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 11 First Nations Scholarships.
Onbass/Giant Steps Scholarship	Awarded based on merit or equity	The Onbass/Giant Steps Scholarship is awarded to support and develop the career of a gifted storyteller who may not be able to afford to study full-time in Sydney, giving them the opportunity to do so by providing them with a 3-year commitment per recipient. The scholarship is intended to support students commencing their studies by contributing to a living allowance or towards relocation costs, study resources, fees, or other costs.	Valued at \$22,500 (\$7,500 per year for three years).	The School awarded one Scholarship to a <i>Bachelor of Arts Screen: Production</i> student.
<i>Master of Arts Screen</i> Equity Scholarships	Awarded based on equity	Through the financial support of the Kenneth Myer Fellowship Trust, AFTRS offered Equity Scholarships for <i>Master of Arts Screen</i> 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 10 <i>Master of Arts Screen</i> Equity scholarships to seven students across the two rounds of applications.

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Glenn Daniel News Scholarship	Awarded based on merit	The Glenn Daniel Scholarship supported by NOVA Entertainment is in honour of the renowned radio journalist and podcast professional Glenn Daniel. This scholarship is awarded each year to 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 <i>Graduate Diploma Radio and Podcasting</i> student.
Women in Cinematography Scholarship	Awarded based on merit	This scholarship, sponsored by Sony, is for women and gender-diverse students in Year 3 of the <i>Bachelor of Arts Screen: Production</i> who nominate as cinematographers in an assessable role for Proof of Concept and Graduation Production, having completed the Cinematography elective. To qualify, students must be successfully enrolled in the Year 3 Cinematography elective in 2024.	Valued at up to \$2,500 for one semester.	The School awarded two Scholarships to two <i>Bachelor of Arts Screen: Production</i> students.
Craft Excellence Scholarship	Awarded based on merit	The purpose of this scholarship is to support female identifying students from the disciplines of cinematography, sound, documentary and editing by providing the full first year tuition fee for a commencing student in 2025 in the <i>Master of Arts Screen</i> .	Valued at \$30,000.	The School awarded two Scholarships to two <i>Bachelor of Arts Screen: Production</i> students.
Alumni & Industry Scholarship	Awarded based on merit	The Alumni and Industry Scholarship, supported by the Alumni and Industry Fund, is intended to support and develop the career of a gifted storyteller who may not be able to afford to study in Sydney, with a particular focus on under-represented groups in the Australian screen industry. This includes but is not limited to individuals from refugee backgrounds or from culturally and racially marginalised communities, individuals who are gender diverse, people living with a disability and people from low socio-economic backgrounds.	Valued at \$25,000.	The School awarded one Scholarship to a <i>Master of Arts Screen</i> student.

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ARN Radio & Podcasting Scholarship	Awarded based on merit	Made available by the Australian Radio Network (ARN), the ARN Radio and Podcasting Scholarship will be awarded to support and develop the career of an individual from a culturally and / or linguistically diverse and / or under-represented group in the Australian radio and podcast industries, which could include but are not limited to considerations of age, cultural and religious diversity, disability, LGBTIQ+ and intersectional ways a person's identity may expose them to under-representation. The scholarship is also open to First Nations applicants.	Valued at \$15,000.	The school awarded one Scholarship to a <i>Graduate Diploma Radio and Podcasting</i> student.
CRA Regional Radio Scholarship	Awarded based on merit	The CRA Regional Radio Scholarship provides \$10,000 to enable a student to study the AFTRS <i>Graduate Diploma in Radio and Podcasting</i> . The scholarship is intended to support students who reside in regional Australia and are passionate about working for a radio station where they live, by providing a contribution to living expenses and study costs.	Valued at \$10,000.	The school awarded one Scholarship to a <i>Graduate Diploma Radio and Podcasting</i> student.
Glenn Wheatley EON Innovation Scholarship	Awarded based on Merit	The AFTRS/Glenn Wheatley EON Innovation Scholarship, made available with the support of Oceania Capital Partners and Great Southern Land Media, is in honour of radio trailblazer Glenn Wheatley and is to support and develop the career of a student, providing one Graduate Diploma in Radio and Podcasting student with a maximum \$10,000 scholarship.	Valued at \$10,000.	The school awarded one Scholarship to a <i>Graduate Diploma Radio and Podcasting</i> student.

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Constellation Creatives Scholarship	Awarded based on Merit	Constellation Creatives Scholarship provides up to \$15,000 to enable a student to study the AFTRS <i>Bachelor of Arts Screen: Production</i> . The purpose of this scholarship is to expand and enrich the school's student community by recognising the capacity, skills, knowledge, connections and potential that under-represented individuals can bring to telling stories. The successful applicant will be selected on the basis of creative excellence and the impact that the scholarship would have on their education.	Valued at \$15,000.	The School awarded one Scholarship to one <i>Bachelor of Arts Screen: Production</i> student.
Pariya Taherzadeh Radio & Podcasting Scholarship	Awarded based on Equity	Pariya Taherzadeh Radio & Podcasting Scholarship supports an outstanding <i>Graduate Diploma in Radio and Podcasting</i> student who are underrepresented in higher education including but not limited to individuals from refugee backgrounds or from culturally and racially marginalised communities, individuals who are gender diverse or living with a disability and individuals from low socio-economic backgrounds.	Valued at \$20,000.	The school awarded one Scholarship to a <i>Graduate Diploma Radio and Podcasting</i> student.
The HOYTS Group First Nations Scholarship	Awarded based on Equity	The HOYTS Group First Nations Scholarship, in partnership with AFTRS, recognises an outstanding First Nations student in the <i>Bachelor of Arts Screen: Production</i> . The successful applicant is selected on the basis of creative excellence and the impact that the scholarship would have on their education. One scholarship is offered, covering the tuition fee for all enrolled subjects in the <i>Bachelor of Arts Screen: Production</i> course.	Valued at \$27,800.	The School awarded one Scholarship to one <i>Bachelor of Arts Screen: Production</i> student.

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Dylan Alcott Foundation Scholarship	Awarded based on Equity	The Dylan Alcott Foundation Scholarship, in partnership with AFTRS, supports a young Australian living with a disability to overcome the barriers to education and fulfil their creative dreams and goals. One scholarship is offered covering the full tuition fee for all enrolled subjects in the <i>Bachelor of Arts Screen: Production</i> course.	Valued at \$50,544.	The School awarded one Scholarship to one <i>Bachelor of Arts Screen: Production</i> student.
Anita Jacoby Trailblazer Scholarship	Awarded based on Merit	Anita Jacoby Trailblazer Scholarship recognises an outstanding female identifying or gender diverse student who can demonstrate leadership qualities and entrepreneurship. Awarded based on excellence and impact, one scholarship is offered providing a contribution towards living expenses, educational resources or other related costs.	Valued at \$7,480, however a value of \$2,805 awarded this round to reflect the status of the recipient.	The School awarded one Scholarship to one <i>Master of Art Screen: Business</i> student.

AFTRS wishes to thank the individuals and organisations who have anonymously donated to the Alumni and Industry Fund. AFTRS extends a special recognition to these donors:

- \$1000 and above – Christie Digital, Rachael (surname withheld).
- \$500 and above – Monica Davidson (Creative Plus Business), Tony Krawitz.
- \$100 and above – Lucca Barone-Peters, Joel Bell (Haus Films), Emma Bortignon, Larry Brand, Diana Burnett (CBAA), Brendan Campbell (Matchbox Pictures), Elliot Clifford, Pamela Cook (SBS), Mat Cummins (Ace Radio), Claire Evans, Adam Finney, David Fuller (CRA), Colin Gibson, John Godfrey (SBS), Mignon Green, Ben Harris, Michael Harris, HLA Management, Bin Li, Andrew Markwell, Patrick May, Sian Mitchell (SWFF), John Musgrove (CRA), Greg New, Dylan Nicholls, Dr Karen Pearlman, Rufus Richardson (Madman), Chris Smith (Sennheiser), Kate Stone, Bram Tulloch, Fiona West, WildBear Entertainment, Blair Woodcock (SCA), Toni Zoya Anton.

Appendix 3. Bridge to Industry

Over the past year, AFTRS has collaborated closely with industry partners to support students in successfully transitioning into careers within the screen and audio sectors. This has been accomplished by developing and managing internships, placements, and attachments, while actively collaborating with key industry partners—including the various guilds, ABC, SBS, community broadcasting, and the commercial radio and podcast industry—to maximise opportunities for students and graduates.

The Partnerships & Development division has a dedicated role that works in partnership with Teaching and Learning staff to facilitate curriculum-related placements and paid and unpaid industry opportunities. AFTRS works 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 Bachelor of Arts Screen Year 3 students. The 2025 AFTRS Graduate Program awarded ten graduating Bachelor of Arts Screen Year 3 students paid internships across the ABC, BBC Studios, Endemol Shine Australia, Eureka, ITV Studios Australia, SBS and WildBear Entertainment (Canberra).

Many students and recent graduates engaged in the selection process for each opportunity. 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 at each stage.

AFTRS continued to partner and work closely with industry guilds and organisations to nurture the connection between AFTRS students, graduates and industry. AFTRS' students had the opportunity to work as volunteers at industry events, such as the AACTA Awards, Sydney Film Festival and Flickerfest, making valuable industry contacts. Students also had 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, there has been an increased proportion of students securing industry roles during their studies. Roles secured by recent graduates and current students include: Breakfast announcer, ZOO FM; Producer, Kyle & Jackie O, Kiis FM; Producer, Triple M; Presenter, 2SM; Independent Podcast Producer; Journalist, 7News; Producer, ABC Local Radio; and Producer, Triple J.

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 directly with opportunities via staff members' professional contacts. The Industry Engagement team, that sits in the Industry & Alumni Engagement unit within the Partnerships & Development division, works closely with faculty members to engage industry on behalf of our students and graduates. During the 2024–25 financial year, over 60 placement/internship opportunities were shared with 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.

Industry, Professional, and Work Placements

Name of Organisation	Production Name or Scheme	Position Offered	Applicable Cohort
2GB	GDRP Professional Placement	Producer	GDRP (2024) Cohort
96THREE GEELONG	GDRP Professional Placement	Producer	GDRP (2024) Cohort
ABC	Various / BA Y3 Industry Placement Elective	Camera Placement, Editing Placement	BA Y3 (2024) Cohort
ABC goulburn	GDRP Professional Placement	Assistant producer	GDRP (2024) Cohort
ABC Sydney	GDRP Professional Placement	Producer	GDRP (2024) Cohort
abc triple j	GDRP Professional Placement	Producer	GDRP (2024) Cohort
abc wagga wagga	GDRP Professional Placement	Producer	GDRP (2024) Cohort
ANIMAL LOGIC / NETFLIX ANIMATION	Various / BA Y3 Industry Placement Elective	Post Production Placement	BA Y3 (2024) Cohort
ARN	GDRP Professional Placement	Producer (2) Content Assistant (1) News (1)	GDRP (2024) Cohort
BUS STOP FILMS	<i>Boss Cat</i> / MA Professional Placement	Art Department Placements (4)	MA Y1 (2025) Cohort MA Y2 (2025) Cohort
CJZ	<i>Bondi Rescue</i> / MA Professional Placement	Editing Placement	MA Y1 (2024) Cohort
CURIO PICTURES	<i>Kill Your Husbands</i> / MA Professional Placement	Writer's Room Placement	MA Y2 (2024) Cohort
EASY TIGER	Various / BA Y3 Industry Placement Elective	Development Placement	BA Y3 (2024) Cohort
EUREKA	Various / BA Y3 Industry Placement Elective	Post Production Placement	BA Y3 (2024) Cohort
IN FILMS	<i>School Days</i> / MA Professional Placement	Camera Attachment Placement	MA Y2 (2024) Cohort
LINGO PICTURES	Various / MA Professional Placement	Script Coverage Placement	MA Y2 (2024) Cohort
listnr	GDRP Professional Placement	Documentary Podcast Producer	GDRP (2024) Cohort
MCGREGOR'S CASTING	Various / BA Y3 Industry Placement Elective	Casting Placement	BA Y3 (2024) Cohort
nova	GDRP Professional Placement	Breakfast Producer	GDRP (2024) Cohort
PARAMOUNT+	Various / BA Y3 Industry Placement Elective	Production Placement	BA Y3 (2024) Cohort
pariya Taherzadeh	GDRP Professional Placement	Podcast Producer	GDRP (2024) Cohort
radio 4EB	GDRP Professional Placement	Current Affairs Producer	GDRP (2024) Cohort
SBS	GDRP Professional Placement	Podcast Producer	GDRP (2024) Cohort
SCA	GDRP Professional Placement	Production Assistant (3)	GDRP (2024) Cohort
SCOBY MOVIE	<i>Scoby</i> / MA Professional Placement	Camera Attachment Placement	MA Y1 (2024) Cohort

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SEE-SAW FILMS	Various / BA Y3 Industry Placement Elective	Development Placement	BA Y3 (2024) Cohort
SEE-SAW FILMS	Various / MA Professional Placement	Development Assistant Placements (3)	MA Y2 (2025) Cohort
SEVEN NETWORK	Various / BA Y3 Industry Placement Elective	Art Department Placement	BA Y3 (2024) Cohort
STUDIO CANAL	Various / BA Y3 Industry Placement Elective	Development Placement	BA Y3 (2024) Cohort
TR FM & Gippsland's gold	GDRP Professional Placement	Producer and presenter	GDRP (2024) Cohort
WENDY HANNA	<i>Jidoo & Ibis</i> / MA Professional Placement	Writer's Room Placement	MA Y1 (2024) Cohort
WOODEN HORSE	Various / MA Professional Placement	Script Coverage Placements (5)	MA Y2 (2024) Cohort

Paid Internships and Trainee Opportunities Made Available

Name of Organisation	Production Name or Scheme	Position Offered	Applicable Cohort
ABC - Children AND FAMILY	2025 AFTRS Graduate Program	Children and Family Development Internship	BA Y3 (2024) Cohort
ABC - Factual	2025 AFTRS Graduate Program	Junior Researcher – Production Internship	BA Y3 (2024) Cohort
ARN	ARN Radio and Podcasting Scholarship	Internship	GDRP
BBC - SCRIPTED	2025 AFTRS Graduate Program	Production Internship	BA Y3 (2024) Cohort
BBC - UNSCRIPTED	2025 AFTRS Graduate Program	Production Internship	BA Y3 (2024) Cohort
ENDEMOL SHINE	2025 AFTRS Graduate Program	Continuity Internship	BA Y3 (2024) Cohort
EUREKA	2025 AFTRS Graduate Program	Production Internship	BA Y3 (2024) Cohort
ITV	2025 AFTRS Graduate Program	Production Internships (3)	BA Y3 (2024) Cohort
SBS	2025 AFTRS Graduate Program	Production Internship	BA Y3 (2024) Cohort
THE WALT DISNEY COMPANY	<i>Send Help</i>	Costumes Internship, Locations Internship, Production Internship, Assistant Director Internship, Producing Assistant Internship	BA Y3 (2024) Cohort
WILDBEAR	2025 AFTRS Graduate Program	Production Internship, Post-Production Internship	BA Y3 (2024) Cohort

Unpaid Internships

Name of Organisation	Production Name or Scheme	Position Offered	Applicable Cohort
BBC	Various	Development Internship	MA Y2 (2024) Cohort
CRA	CRA Regional Radio Scholarship	Internship	GDRP
EASY TIGER	<i>Caper Crew</i>	Producing Assistant Internship	BA Y3 (2025) Cohort
GOALPOST	Various	Writer's Room Internship	MA Y2 (2025) Cohort
NOVA ENTERTAINMENT	Glenn Daniel Smooth FM Scholarship	Internship	GDRP
PARIYA tahezadeh	Pariya Taherzadeh Radio & Podcasting Scholarship	Internship	GDRP
SUNSHINE COAST BROADCASTERS	Glenn Wheatley EON Innovation Scholarship	Work Placement	GDRP

Graduate Showcase

AFTRS Showcase is an annual collection of events and activations which provides opportunities for AFTRS graduates to network with Industry, make important connections and showcase their work. Once again, AFTRS Showcase presented a series of events, showcasing the breadth of AFTRS talent to industry including:

Victoria Showcase

Monday, 12 August 2024

A graduate showcase was held at Australian Centre for the Moving Image in Melbourne during Melbourne International Film Festival, featuring a screening of selected *Bachelor of Arts Screen: Production* and *Master of Arts Screen* graduate student work and a networking breakfast, attended by Professor Mark Rose, then-Chair of Academic Board and delegates from VicScreen, SBS and Victorian production companies as well as AFTRS graduates.

Screen Industry Night

Tuesday, 11 March 2025

AFTRS Screen Industry Night is an annual event to showcase AFTRS' graduate work for industry and provide an opportunity for networking. A selection of work from *Bachelor of Arts Screen: Production* and *Master of Arts Screen* graduates, curated by a panel of internal and external assessors, was screened which represented the scale of creative ambition and skill of our students. The event was attended by 239 graduating students, industry members and staff.

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The screening (90min) was introduced by Dr Nell Greenwood, AFTRS CEO, Rachel Perkins, AFTRS Council Chair, and student member of the Council and graduating student, Jude Rowland, and was followed by drinks, canapes and networking in the foyer.

Also in the foyer were computers with links to all graduate projects for viewing via Vimeo. These links were made available to industry 30 days following the event.

The event was preceded (4 March 2025) with an online networking primer facilitated by Robbie Miles, Head of Industry & Alumni Engagement, for tips and tricks to make the most of the night.

GDRP Networking Night

Thursday, 29 April 2025

AFTRS Showcase hosted a second annual networking event for the *Graduate Diploma in Radio and Podcasting Award Course*.

Hosted onsite at AFTRS, 48 attendees including industry, alumni and current Graduate Diploma in Radio and Podcasting students were welcomed by Convenor Natalie Pozdeev and student Cheralyn Darcy to learn more about the course and network.

MASB Networking Breakfast

Thursday, 8 May 2025

The AFTRS Showcase hosted the second Master of Arts Screen: Business networking and recruitment event as part of the Screen Forever Conference on the Gold Coast. 40 attendees including industry, alumni, current and prospective Master of Arts Screen: Business students were welcomed by Convenor Peter Herbert, Discipline Lead Krista Jordan, recent graduate Rodrigo Vidal Dawson, and filmmaker Sarah Timmins to learn more about the course and network.

This year, the Research unit, in collaboration with the Master of Arts Screen: Business program, produced three research posters to showcase the students' research projects and provide in-depth visibility into the graduate capabilities. These research papers will be used as ongoing promotion of AFTRS' Research output across the Master of Arts Screen: Business and relevant award courses.

Among the attendees were international conference guests, and representatives from Screen Australia and the Office for the Arts.

Appendix 4: 2024 AFTRS Graduates

Graduation Ceremony

On Friday, 23 May 2025, AFTRS held its annual graduation ceremony for 163 eligible students to celebrate their graduation amongst family, friends, and educators. Graduates included six First Nations students, and a total of 10 Alternative Exit qualifications were conferred— *Diploma in Arts Screen: Production* and *Graduate Certificate in Screen: Business* .

The Graduation Ceremony was held at the Sir John Clancy Auditorium, situated on the University of New South Wales campus in Kensington. The event was formally presided over by Jenevieve Chang (Discipline Lead Screenwriting, *Bachelor of Arts Screen: Production*) as Master of Ceremonies, and commenced with a Welcome to Country delivered by AFTRS Elder-in-Residence, Aunty Rhonda Dixon-Grovenor.

Speakers included: Welcome Address by Debra Richards, AFTRS Council Deputy Chair; Keynote Address by Andrew Myer AM; Alumni Commencement Address by Dena Curtis, AFTRS Alum and Head of Indigenous Commissioning and Productions NITV; Graduand Address by Misty Fisher, AFTRS *Graduate Diploma in Radio and Podcasting* Graduate and 2GF Radio Breakfast Announcer; Conferral delivered by Rachael Weiss, Academic Board Deputy Chair; and closing address by Dr Nell Greenwood, AFTRS CEO.

Also, during the event the Women in Cinematography Prize sponsored by Sony, was awarded to Ella Stone Richards for her work in the film *‘The Colour of Black’* . The award recognises excellence in cinematography by a graduating female-identifying cinematographer from the *Bachelor of Arts Screen: Production* and the *Master of Arts Screen* . The event was attended by 447 family, friends and teaching staff, and was live streamed for those who were unable to attend in person.

First Nations Graduation Event

On the day preceding the official Graduation Ceremony, AFTRS hosted its fourth annual First Nations Graduation Event, honouring the School’s graduating First Nations students—Nazareth Alfred, *Master of Arts Screen* (Directing); Daniel Forbes, *Master of Arts Screen* (Screenwriting); Luke Hodge, *Master of Arts Screen* (Producing); Patrick McKenzie, *Master of Arts Screen: Business* ; Dylan Nicholls, *Master of Arts Screen* (Documentary); Kantesha Takai, *Master of Arts Screen: Business* ; and Lachlan Preston, *Diploma of Arts Screen: Production* —celebrating their remarkable achievements and showcasing their inspiring work. Attended by friends, family, AFTRS staff, and industry representatives, the event was proudly presented by AFTRS’ First Nations, Outreach &

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Events division. It served as a significant occasion to acknowledge the accomplishments of the School's First Nations graduates and to affirm support for the continued growth and success of the First Nations screen industry.

A cleansing ceremony held by Gawura Cultural Immersions with traditional songs and dances opened the celebration, immersing and inviting guests, and participants into First Nations culture, providing a deep cultural experience for those in attendance. This was followed by a Welcome to Country by AFTRS Elder-in-Residence Aunty Rhonda Dixon-Grovenor where First Nations Graduands and guests were guided into the AFTRS Main Theatre by the Gawura Cultural Immersions dancers. The First Nations Graduation Event proceedings was led by Journalist Craig Quartermaine, and celebrations featured the Keynote Address by Warlpiri, Warrumungu and Arrernte filmmaker, Dena Curtis, AFTRS Alumni and Head of Indigenous Commissioning and Productions; and Alumni Address by and Sara Khan, AFTRS 2016 Alumni. This was followed by Aunty Rhonda Dixon-Grovenor presenting possum skin cloaks to graduands: Daniel Forbes, and Patrick McKenzie, followed by each First Nations graduand being presented with stoles containing the design from one of three panels of artwork *'Fire Journey'* by Cara Hickey-Freeman, Wonnarua/Wiradjuri, depicting the banksia, and its need for fire to grow, symbolising the students' growth. To conclude the official ceremony, attendees were treated to an exclusive viewing of Graduand works, *'Echoes of Dissent'* directed by Dylan Nicholls and produced by Luke Hodge, as well as a sneak peek of *'See-Saw'* by Nazareth Alfred.

Graduates

Bachelor of Arts Screen: Production

Amy Auwardt	Apoorv Jaiswal	Ella Richards
Melika Azimi	Wentian Jin	Milo Ritchie
Braie Bakar	Cooper Kahui-Chee	Jude Rowlands
Jessica Bennett	James Kellahan	Tavishek Sharma
Flynn Boffo	Arden Kelly	Lulu Shield
Gabriel Booth	Ella Keough	Akamjot Singh
Charlotte Bowers	Enrico Lerda	Lucie Spencer
Keira Briggs	Felix Leung	Amalia Stramotas
Ethan Byatt	Lauri Emma Male	Eleni Thomas
Max Cadzow-Smith	Madeleine Martin-Bygrave	Gabriel Thurley
Mackenzie Callan	Madeleine Massey	Olivia Tremul
Sean Campbell	Lauren McConnell	Fletcher Turale
Dion Carrothers	Casey McCosh	Belinda Tyldsley
Ryan Casey	Beatrice McGuire	Liam Uhlmann
Chai Sean Cheng	Lachlan Millard	Suvipra Vaidya

Appendices

Peter Christoffersen	Isabella Miller	Veronica Vedovato
Lewis Coote	Declan Morgan	Ivy Watson
Alison Cowan	Jaida Ngawaka	Charlotte Weir
Parker Craig	Max Norington	Alexandra Wildberger
Kiera D'Arcy	Hugo Parrish	Barney Wilson
James Duncan	Layla Philippou	Edward Wright
Grant Hardwick	Monique Placko	Yiheng Xiao
Gracie Heinjus	Riti Ramanujachari	Geng Yan
Sharni-Lee Hope	Ruby Reardon	Jonathan Zhang
Sidney Im	Oscar Reisz	

Diploma in Arts Screen: Production

Alternative exit qualification

Oscar Cole	Judah Jackson	Lachlan Preston
Phoebe Dumaog	Emily Nasso	Violet Simpson

Graduate Diploma in Radio and Podcasting

Zackeray Blank	Keeley Davies	Brittany Rourke
Dylan Caple	Misty Fisher	Margaret Videan
Ella Carter	Lisa Kowalski	Dianne Weller
Lindsey Chapman	Alfio Laguzza	Myoung Jae Yi
Grace Cooper	Ben Lewis	Ying Zhou
Jack Davidson	Joshua Pierce	

Master of Arts Screen: Business

Ellie Bilton	Aroha Kiss	Kantesha Takai
Sean Cousins	Indrani Kopal	Peter Taylor
Madeline Duncan	Karina Libbey	Vahid Vahed
Sara Alexandre Estrela Oliveira	Patrick McKenzie	Yuting Wang
Diana Glenn	Vanessa Muir	

Graduate Certificate Screen: Business

Alternative exit qualification

Rebecca Harvey	Cherie Luk
Hugo Johnstone-Burt	Matthew Smith

Master of Arts Screen

Nazareth Alfred	Ruby Elliott	Gregory Moran
Alexia Attwood	Nathan Evans	Annapurna Mukherjee
Adisha Bansal	Jennifer Feyen	Jack Needle
Jem Batley	Daniel Forbes	Dylan Nicholls
Lara Bellini	Robin Heath Shaw	Ivan Ordenes
William Besly	Robert Hislop	Timothy Oxford
Taylor Buoro-Long	Luke Hodge	Genevieve Patrick
Kevin Chan	Ganbin Huang	Ali Rezvani
Jack Charter	Gareth Hudson	Diego Salazar Ramos
Miki Clarke	Mrunal Jirwankar	Erin Slyney
Liam Dennis	Robin Kalus	Rachel Storey
Andy Diep	Devamanikandan Kannaya Somu	Jordan Taylor
Valentin Domont	Kenneth King	Luke Torrevillas
Zebedee Dowdell-Parkes	Zhongyang Luo	Catherine van der Rijt
Ella Drinkwater	Leanne Mackessy	Sophia Wallace
Daniel Duque	Rhianna Miles	Elise Zeman

Appendix 5. Student Achievements

Radio and Podcasting

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

The Walkley Foundation's 2025 Mid-Year Prizes, in June 2025, featured several alumni. Romy Sher was part of the production team for the award-winning podcast *'Secrets We Keep: Should I Spit'* in the Coverage of Science and Environment category. Fiona Pepper was a finalist in the Our Watch for Excellence in Reporting on Violence Against Women for her work on *'All in the Mind'* for ABC Radio National; and for ABC News *'Robyn was jailed for the murder of her husband. Now she works as a domestic violence consultant'*.

AFTRS' Radio and Podcasting alumni were once again successful at the prestigious 2024 Australian Commercial Radio Awards (ACRA) across the country, provincial and metropolitan markets.

Brian White Award for Excellence in Journalism

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

Best On Air Team

Matt Lipiarski with Mixx Brekky with Jimmy & Lippi; Mixx FM Colac VIC, ACE Radio Broadcasters (Country).

The Gudinski – Australian Music Champion

Andrew Very as part of Triple M Homegrown with Matty O; Triple M Melbourne VIC, SCA.

Best Music Host

Cam Hilder; i98FM Wollongong NSW, WIN Network (Provincial).

Best Music Feature

Andrew Very as part of Taylor Swift Triple M Versions; Triple M Network Sydney NSW, SCA.

Best Comedy Segment

Sam Archie Arenson as part of Hans the Aldi Mole; Power100 Townsville QLD, ARN (Non Metro).

Most Creative Station Promotion (Non Metro)

Ryan Cramm with Lyndal & Crammy's Origin or Bust; 96.5 Wave FM Wollongong NSW, Arn (Non Metro).

Film

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

This year 55 films were selected for 85 festivals, a total of 144 selections. There were 30 wins and 27 nominations across both festivals and award competitions.

Highlights this year include AFTRS short films winning the AACTA award for Best Short Film for *Gorgo*, also winning Best Directing in a Student Film at the Australian Director's Guilds Awards. *Bőr* won Emerging Australian Filmmaker for director Dylan Ferenc Nyerges at Melbourne International Film Festival, and Cinematographer Tommy Thoms won the Golden Tripod for Student Cinematography at Australian Cinematography Society for his work on *Bőr*. *Set Menu* won fourth place at the 18th Centre international de liaison des écoles de télévision, CILECT Prize Competition - selected from 108 competing film schools. *Sushi Noh* was picked up for online streaming platform ALTER reaching global audiences with 290k views to date.

The School also renewed its partnership with Westpac OpenAir Cinema in Sydney to present student shorts curated to new release features, screening to sell-out audiences throughout the 2025 season. Other content partnerships included SXSW Film Festival in Sydney at NSW House, ABC iview launching a summer program of student shorts, and the School further collaborated with SBS and Doc Play, presenting a selection of student documentaries.

Film Festival Selections

***A Little Bag For Me* (Flore Vallery-Radot, Master of Arts Screen, 2022)** had its world premiere at Rencontres Internationales du cinéma des Antipodes Saint-Tropez (France), and its domestic premiere at Antenna Documentary Film Festival, Sydney (Australia). It also screened at Big Eyes, Big Minds Singapore International Children's Film Festival (Singapore).

***Alba* (Mariella Solano, Bachelor of Arts Screen, 2019)** was selected for Melbourne Women In Film Festival, Melbourne (Australia).

***Basketball Bert* (Luca Blades, Bachelor of Arts Screen, 2023)** was selected for Flickerfest International Short Film Festival, Sydney (Australia).

***Bőr* (Dylan Ferenc Nyerges, Master of Arts Screen, 2023)** had its world premiere at Melbourne International Film Festival (Australia), and was selected for St Kilda Film Festival, Melbourne (Australia), and SXSW Sydney (Australia).

***Bottleneck* (Tatjana Hamilton, Bachelor of Arts Screen, 2021)** was selected for Revelation Perth International Film Festival (Australia), Rencontres Internationales du

cinéma des Antipodes Saint-Tropez (France) and Made In The West Film Festival, Sydney (Australia).

***Bringing His Spirit Home* (Dylan Nicholls, Master of Arts Screen, 2024)** had its world premiere at Sydney Film Festival, in competition for the First Nations Award (Australia).

***Call It Anything* (Melvin Kwong, Master of Arts Screen, 2022)** screened at Rencontres Internationales du cinéma des Antipodes Saint-Tropez (France).

***Chinatown's Last Emperor* (Bachelor of Arts Screen, Year 2, 2024)** screened at Doc.Sydney Documentary Film Festival (Australia) and HAPPIFEST (Houston Asian American Pacific Islander) Film Festival, Houston (USA).

***Crossroads* (Meisha Lowe, Bachelor of Arts Screen, Year 1, 2023)** screened at Sydney Women's International Film Festival (Australia).

***Dirty Laundry* (Andy 'Celeste' Diep, Master of Arts Screen, 2024)** premiered at Flickerfest International Short Film Festival, Sydney (Australia).

***Domme* (Lindsay McDonald, Master of Arts Screen, 2024)** screened at Flickerfest International Short Film Festival, Sydney (Australia).

***Durga* (Abhishek Parasher, Master of Arts Screen, 2022)** was selected for Canberra Short Film Festival (Australia).

***Eat Up!* (Yuxin Cao, Master of Arts Screen, 2023)** was selected for Flickerfest International Short Film Festival, Sydney (Australia).

***Echoes of Dissent* (Dylan Nicholls, Master of Arts Screen, Year 1, 2024)** was selected for Flickerfest International Short Film Festival, Sydney (Australia).

***Empress* (Lucien Jones, Master of Arts Screen, Year 1, 2024)** was selected for Flickerfest International Short Film Festival, Sydney (Australia).

***Enemy Alien* (Gabriel Murphy, Master of Arts Screen, 2021)** was selected for Melbourne Documentary Film Festival (Australia), and Beyond Borders Kastellorizo International Documentary Festival (Greece).

***Ferryman* (Daniel Duque, Master of Arts Screen, 2024)** had its world premiere at Sydney Film Festival (Australia).

***Finding Jia* (Alice Yang, Talent Camp, 2023)** was selected for Giffoni Film Festival (Italy), SXSW Sydney (Australia), Aesthetica Short Film Festival, York (UK), Adelaide Film Festival including Shorts In Cinema program (Australia), Cleveland International Film Festival (USA) and Big Eyes, Big Minds Singapore International Children's Film Festival (Singapore).

***For Joan* (Micaela Osfield, Bachelor of Arts Screen, 2023)** was selected for the Sony Catchlight Film Festival in Sydney (Australia) and screened at Australian Youth Film Festival in Melbourne (Australia).

Get On With It! (Grace Rogers, Bachelor of Arts Screen, 2023) had its world premiere at SXSW Sydney (Australia).

***Gorgo* (Veniamin Gialouris, Master of Arts Screen, 2021)** was selected for Newport Beach Film Festival (USA), Canberra Short Film Festival (Australia) and Stellar Short Film Festival Melbourne (Australia).

***Hydraulic* (Nicole Hutton-Lewis, Bachelor of Arts Screen, 2023)** premiered at SXSW Sydney (Australia), and screened at Flickerfest International Short Film Festival (Australia), Māoriland Film Festival, Ōtaki (New Zealand), imagineNATIVE Film + Media Arts Festival, Toronto (Canada), and Seattle International Film Festival (USA).

***Interview With A Hero* (Andy ‘Celeste’ Diep, Master of Arts Screen, 2024)** had its world premiere at Sydney Film Festival (Australia).

***Joan The Kid* (Kat Silverosa, Grace Hackney, Bachelor of Arts Screen, 2022)** was selected for NewFest LGBTQ+ Film and Media Festival, New York (USA), Melbourne Queer Film Festival (Australia), Heart of Gold International Short Film Festival, Gympie (Australia), Byron Bay International Film Festival (Australia), Image + Nation Festival Film LGBTIS2queer Montreal (Canada), Mardi Gras Film Festival, Sydney (Australia), Science Fiction + Fantasy Short Film Festival, Seattle (USA).

***Life With Bats* (David Luff, Bachelor of Arts Screen 2021)** screened at Bloomberg Green Docs Seattle (USA).

Lucky Peach (Grace Tan, Master of Arts Screen 2021) was selected for Melbourne Women In Film Festival (Australia).

***Mud Crab* (David Robinson-Smith, Master of Arts Screen 2021)** screened at Poco Film Festival, Ballarat, VIC (Australia).

***MumLife* (Ruby Challenger, Master of Arts Screen, 2021)** screened at Poco Film Festival, Ballarat, VIC (Australia).

***Not Yet* (Holly Fraser, Master of Arts Screen, 2022)** was selected for Flickerfest International Film Festival, Sydney (Australia).

***Paper Daisies* (Mikayla Grosse, Bachelor of Arts Screen, 2022)** had its world premiere at the Taiwan Film Festival In Australia, and was selected for Starburst Film Festival and Symposium, Penrith (Australia) and Underdog Film Festival, Brisbane (Australia).

***Paper Trail* (Luca Blades, Bachelor of Arts Screen, 2023)** was selected for Sydney Lift Off Film Festival (Australia), and Coastal Surge International Film Festival, Central Coast (Australia).

***Paralysis* (Lianne MacKessy, Master of Arts Screen, 2024)** screened at Flickerfest International Film Festival, Sydney (Australia).

***Pasifika Drift* (Charles Olsen, Master of Arts Screen 2021)** was selected for LA Shorts International Film Festival (USA), Asinabka Film & Media Arts Festival, Ottawa (Canada), Heart of Gold International Short Film Festival, Gympie (Australia), Darwin International Film Festival (Australia), Native Spirit Festival, London (UK), Rencontres Internationales du cinéma des Antipodes Saint-Tropez (France), Pasifika Film Fest, Parramatta (Australia), Mparntwe Alice Springs International Film Festival (Australia), Wairoa Māori Film Festival, Nuhaka (New Zealand), Canberra Short Film Festival (Australia) and Native Lens Film Festival (Soloman Islands).

***Pebble* (Anastasia James, Bachelor of Arts Screen, 2020)** screened at London Australian Film Festival (UK).

***Pills & Powder Milk* (Nazareth Alfred, Bachelor of Arts Screen Year 2, 2022)** screened at London Australian Film Festival (UK), and Shoalhaven First Nations Film Festival (Australia).

***Quiet Night Thought* (Yuxin Cao Master of Arts Screen Year 1, 2021)** was selected for Canada China International Film Festival, Montréal (Canada), Shanghai International Short Week (China), CinefestOZ Film Festival, Western Australia (Australia), Darwin International Film Festival (Australia), Heart of Gold International Short Film Festival, Gympie (Australia), and Canberra Short Film Festival (Australia). ***Re-Animated* (Kristen Beukes, Bachelor of Arts Screen Year 1, 2023)** was selected for St Kilda Film Festival, Melbourne (Australia).

***Reel Equality* (Meisha Lowe, Bachelor of Arts Screen, Year 2, 2024)** screened at Melbourne Women In Film Festival (Australia), and Sydney Women's International Film Festival (Australia).

***Rehabilitating* (Inez Playford, Master of Arts Screen 2023)** screened at Flickerfest International Film Festival, Sydney (Australia).

***Set Menu* (Lindsay McDonald, Master of Arts Screen, 2023)** had its world premiere at SXSW, Sydney (Australia), and was selected for Adelaide Film Festival (Australia), Cinequest Film Festival, San Jose (USA) and St Kilda Film Festival, Melbourne (Australia).

***She; who lives* (Ayesha Farooq, Master of Arts Screen 2022)** was selected for Melbourne Documentary Film Festival (Australia).

***The Cop From Wagga* (Lina Talib, Master of Arts Screen 2023)** had its world premiere at Antenna Documentary Film Festival, Sydney (Australia).

***The First Dawn* (Elena Matienko, Master of Arts Screen, 2021)** was selected for Kiez Berlin Film Festival (Germany) and Aesthetica Short Film Festival, York (UK).

***The Mark* (Inez Playford, Master of Arts Screen 2023 Year 1)** was selected for St Kilda Film Festival, Melbourne (Australia)

***The Method* (Oren Lavie, Master of Arts Screen 2023)** was selected for St Kilda Film Festival, Melbourne (Australia).

***The Sax* (Denis Curnow, Master of Arts Screen, 2023)** was selected for Flickerfest International Short Film Festival, Sydney (Australia).

***Thornton* (Barney Wilson, Bachelor of Arts Screen, 2024)** was selected for Brisbane International Film Festival (Australia).

***To Be Silent* (Tace Stevens Bachelor of Arts Screen, 2021)** screened at Wairoa Māori Film Festival, Nuhaka (New Zealand), Melbourne Documentary Film Festival (Australia), Festival International Présence Autochtone – The Montréal First Peoples’ Festival (Canada), Shoalhaven First Nations Film Festival (Australia), Heart of Gold International Short Film Festival, Gympie (Australia), Native Spirit Festival, London (UK), Canberra Short Film Festival (Australia), Byron Bay International Film Festival (Australia), Birrarangga Film Festival, Melbourne (Australia), Skábmagovat Film Festival (Finland).

***Tough Love* (Zöe Dubuc, Bachelor of Arts Screen, 2023)** had its world premiere at Adelaide Film Festival (Australia), and was selected for St Kilda Film Festival, Melbourne (Australia).

***Under The Water* (Isabella Andronos, Master of Arts Screen 2022)** was selected for Australia Independent Film Festival, Brisbane (Australia), The Bay International Film Festival, Morecambe (UK), Cyprus International Film Festival (Cyprus), Montréal Women In Film Festival (Canada), Atlanta Women’s Film Festival (USA), Los Angeles Women In Film Festival (USA), Toronto International Women Film Festival (Canada), Female Voices Rock Film Festival, New York (USA), Valkyrie Film Festival, New York (USA), Sunrise Film Festival Suffolk, (UK), Setting Sun Film Festival, Melbourne (Australia), Sydney Women’s International Film Festival (Australia), Vierte Welle Festival, Berlin (Germany), Wench Film Festival, Mumbai (India) Dunedin International Film Festival, Florida (USA), Women in Film and Television, Cyprus (Cyprus).

***Warrior* (Jemma Craig, Master of Arts Screen 2022)** had its world premiere at Cinequest Film Festival, San Jose (USA), and was selected for American Documentary and Animation Film Festival, Palm Springs (USA) and at WorldFest-Houston International Film Festival (USA).

***When Dogs Go To Heaven* (Riti Ramanujachari, Bachelor of Arts Screen 2024)** was selected for Sony Catchlight Film Festival, Sydney (Australia), and Short + Sweet Film Festival, Illawarra (Australia).

Wilfrid Gordon McDonald Partridge (Caleb Irwin, Master of Arts Screen 2022) was selected for Giffoni Film Festival (Italy), Scone Film Festival (Australia), Aesthetica Short Film Festival, York (UK), Flickerfest International Short Film Festival, Sydney (Australia), Internationales Frauen Film Fest Dortmund+Köln (Germany), and WorldFest-Houston International Film (USA).

Withered Blossoms (Lionel Seah, Masters of Arts Screen Year 1, 2023) was selected for Melbourne International Film Festival (Australia), CinefestOz Film Festival, WA (Australia), Rencontres Internationales du cinéma des Antipodes Saint-Tropez (France), Singapore International Film Festival (Singapore), Heart of Gold International Short Film Festival, Gympie (Australia), ReelGood Film Festival, Melbourne (Australia), Mladá kamera Uničov Film Festival (Czech Republic) and Philosophical Film Festival (North Macedonia).

Film Awards

A Little Bag For Me (Flore Vallery-Radot, Master of Arts Screen, 2022) won Best Documentary at Big Eyes, Big Minds Singapore International Children's Film Festival (Singapore).

Bőr (Dylan Ferenc Nyerges, Master of Arts Screen, 2023) won Emerging Australian Filmmaker at Melbourne International Film Festival (Australia) and was nominated for Best Achievement in Sound Post-Production and Best Actor (Nora Goldbach) at St Kilda Film Festival, Melbourne (Australia).

Bottleneck (Tatjana Hamilton, Bachelor of Arts Screen, 2021) won Best Student Film, Best Original Music Score, Best Original Screenplay, Best Supporting Actor and the Audience award at Made In The West Film Festival, Sydney (Australia). In addition, it was also nominated for Best Director, Best Cinematography, Best Editor, Best Sound Design, Best production Design, Best Lead Actor.

Bringing His Spirit Home (Dylan Nicholls, Master of Arts Screen, 2024) was nominated for the First Nations Award at Sydney Film Festival (Australia).

Chinatown's Last Emperor (Bachelor of Arts Screen Year 2, 2024) won Best Australian Documentary Film, and the Tarkovski Grant prize at Doc.Sydney Documentary Film Festival (Australia).

Crossroads (Meisha Lowe, Bachelor of Arts Screen, Year 1, 2023) was nominated for Best Student Film at Sydney Women's International Film Festival (Australia).

Eat Up! (Yuxin Cao, Master of Arts Screen, 2023) was nominated for Emerging Production Designer Award (Abbey Ling Thorley), at the Australin Production Designers Guild Awards (Australia).

***Finding Jia* (Alice Yang, Talent Camp, 2023)** won the Audience Award at Adelaide Film Festival (Australia), and at the Australian Cinematographers Society Awards SA & WA category won Gold as well as the Milton Ingerson Award – Claire Bishop, (Australia).

***For Joan* (Micaela Osfield, Bachelor of Arts Screen, 2023)** won Best Cinematography (Fiction), and the Sony Women in Cinematography Prize - Mia Schirmer at Sony Catchlight Film Festival in Sydney (Australia) and was nominated for Best Cinematography at the Australian Youth Film Festival in Melbourne (Australia).

***Gorgo* (Veniamin Gialouris, Master of Arts Screen, 2021)** won the AACTA Award (Australia) for Best Short Film. It also took home the award for Best Direction in a Student Film at the Australian Director's Guild Awards (Australia).

***Interview With A Hero* (Andy 'Celeste' Diep, Master of Arts Screen, 2024)** was nominated for Dendy Best Live Action Short Film Sydney Film Festival (Australia).

***Lucky Peach* (Grace Tan, Master of Arts Screen, 2021)** won the Best Next Gen Short Film Award at Melbourne Women In Film Festival (Australia).

***Mud Crab* (David Robinson-Smith, Master of Arts Screen, 2021)** won the Best Drama Short Film Award at WeAreDN Director's Notes Awards online platform, London (UK).

***Paper Daisies* (Mikayla Grosse, Bachelor of Arts Screen, 2022)** won the Under 15 Mins Beyond Greater Western Sydney category at Starburst Film Festival and Symposium, Penrith (Australia) and was a finalist for the Underdog Award at Underdog Film Festival, Brisbane (Australia).

***Set Menu* (Lindsay McDonald, Master of Arts Screen, 2023)** received fourth place in the world at the CILECT Prize 2024 (from 108 competing film schools) (China).

***The Big Dog* (Dane McCusker, Master of Arts Screen, 2021)** won Best Cinematography for Films Budget Under \$3m at the Australian Cinematographers Society SA/WA and was nominated for Best Directing of a Feature Film Under \$1m - Dane McCusker at the Australian Director's Guild Awards.

***To Be Silent* (Tace Stevens, Bachelor of Arts Screen, 2021)** won Best Short Director, Australia at Melbourne Documentary Film Festival (Australia), Best International Short Film Award (shared) Festival International Présence Autochtone – The Montréal First Peoples' Festival (Canada), Best First Nations Film at Heart of Gold International Short Film Festival, Gympie (Australia), and the Spiritus Short Film Prize (Regional) at Canberra Short Film Festival (Australia).

***Under The Water* (Isabella Andronos, Master of Arts Screen, 2022)** won Best Film by a Female Director at Setting Sun Film Festival, Melbourne (Australia), and Best Student Film at The Bay International Film Festival (UK), also nominated for Best Music. It was nominated for Best Student Film at Sydney Women's International Film Festival

Appendices

(Australia), Australia Independent Film Festival, Brisbane (Australia), Montréal Women In Film Festival (Canada), Toronto International Women Film Festival (Canada), and at the Australian Directors Guild Awards (Australia). It was also nominated for Best Fantasy Film at Valkyrie Film Festival, New York (USA), and Best Cinematography at Atlanta Women's Film Festival (USA).

Warrior (Jemma Craig, Master of Arts Screen, 2022) won Gold Remi Award at WorldFest-Houston International Film Festival (USA).

When Dogs Go To Heaven (Riti Ramanujachari, Bachelor of Arts Screen, 2024) won Best Cinematographer for Student Fiction at Sony Catchlight Film Festival, Sydney (Australia), and Film of the Month at Screen Illawarra Short Film Competition (Australia).

Wilfrid Gordon McDonald Patridge (Caleb Irwin, Master of Arts Screen, 2022) won the People's Choice Award at Scone Film Festival (Australia).

Withered Blossoms (Lionel Seah, Masters of Arts Screen, Year 1, 2023) won Best Short Film (joint winner) at ReelGood Film Festival, Melbourne (Australia), and was nominated for Best Short Film and Best Director and CinefestOz Film Festival, WA (Australia).

Appendix 6: Teaching and Learning

Short Courses

AFTRS' Short Courses provide training focussed on industry knowledge and practical skills to help start and progress screen and audio careers, developed and delivered with expert practitioners contracted by the School. Short courses are offered on campus and online with learning commitment times ranging from 9 to 60 hours across intensive full days for up to five days or part-time after-hours over several weeks. They provide introductory, intermediary and advanced training in various in-demand areas that align with AFTRS remit and strategic goals.

Over the reporting period, the school delivered 67 Short Courses to 840 students, covering cinematography, directing, editing, lighting, producing, production accounting, writing, voice-over and more.

This year saw the implementation of the Short Courses Action Plan, which involved a review and refresh of the program and all the courses. A key outcome of this are two distinct streams of Short Courses, *Core Courses* and *AFTRS Advanced* to cater to different needs and interest of the market and industry. *Core Courses* are standardised and repeated throughout the year. These courses are introductory and intermediary offerings selected on fulfilling criteria of industry need, market interest, learning pathways, and/or remit. For this reporting period there were 20 Core Short Courses, making up the vast majority of course runs and enrolments.

The newly introduced *AFTRS Advanced* suite of unique, limited-run courses offer screen and audio practitioners specialised skills, knowledge and insights to advance their careers and creative pursuits. Offering a space to test new and niche areas with agility and to respond promptly to practitioner interests, the suite commenced with a very well-received *AFTRS Advanced: Directing Episodic with Lucy Guffy* and was followed up by a sold-out *AFTRS Advanced: Amplify Your Voice Over*.

Additionally, this period included the inaugural Short Courses Community Networking Evening, to be repeated annually. The event invites Short Course students from the past 12 months to continue their learnings with speed mentoring opportunities with industry experts and come together as a community to network.

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, address skills gaps in the sector, and build capacity. Courses are often customised and offered to meet the specific training needs of industry organisations. Industry Partnership Courses are offered on campus, offsite and online, in Sydney as well as interstate. When possible, training is associated with placements, mentorship and/or opportunities for networking and community engagement. Industry training partners included Screen Producers Australia, Australian Production Design Guild, Screenworks, Screen Queensland, Screen Territory, Bus Stop Films, Australian Location Managers Guild, Australian Screen Editors Guild and The Walt Disney Company.

Over the reporting period, the School delivered courses to 425 students through 23 industry training partnerships, covering a range of subjects such as *Locations Department*, *Production Accounting*, *Producing*, *On Set Protocols*, *Production Office Skills*, *Screen Budgeting* and *Assistant Directing*, as well as an *AI Prompt Design Masterclass*. A further 2,689 received training nationally through industry-partnered conferences and masterclasses, as well as through our online *Digital Futures Summit*.

AFTRS has increased its capacity to deliver interstate by partnering with Apple Box Studios Tasmania, The Mercury Adelaide and RMIT in Melbourne with Griffith Film School in Queensland beginning in August 2025. Our *On Set Onboarding* course has been very successful and we have delivered in Hobart, Cairns, Darwin and Ballina with Screenworks and in Sydney three times in partnership with Disney.

Award Course Program

Across 2024 and 2025, AFTRS continued to offer award courses designed to ensure that the School supports the 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*, *Master of Arts Screen* in nine Disciplines, and *Master of Arts Screen: Business*.

This offering enables AFTRS to ensure a high-quality education experience for students at various levels of readiness and for various career paths.

Number of 2024 Graduates by course:

- Bachelor of Arts Screen: Production (AQF 7) – 74
- Graduate Diploma in Radio and Podcasting (AQF 8) – 17
- Master of Arts Screen (AQF 9) – 48
- Master of Arts Screen: Business (AQF 9) – 14

Appendices

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.

There were 10 alternative exit degrees conferred. From the *Bachelor of Arts Screen: Production*, six *Diploma in Arts Screen: Production* were conferred. From the *Master of Arts Screen: Business*, four *Graduate Certificate Screen: Business* were conferred.

Bachelor of Arts Screen: Production

Launched in 2017, the *Bachelor of Arts Screen: Production* (BASP) has continued to grow in strength and impact through the Continuous Improvement Cycle. Designed to meet industry demand for entry-level graduates, the BASP equips students with the adaptability and broad skill set needed to thrive as job-ready generalists in the screen sector. Graduates are prepared to create content across diverse forms and formats, with the knowledge and capabilities to build sustainable careers in a rapidly evolving industry.

In 2025, the School welcomed a new intake of 85 students, as well as two returning students, into BASP Year 1. There were 67 students progressing into Year 2, joined by three students admitted through recognition of prior learning, and 81 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 during the period continued to implement the recommendations from the 'Comprehensive Review of Curriculum – BA', led by Rachael Weiss and undertaken in FY 2023–24, enhancing both course delivery and quality while supporting increased student agency.

Between July 2024 and January 2025, the BASP implemented changes that altered workforce resourcing to be compliant with The Fair Work Legislation Amendment (Closing Loopholes No.2) Bill 2023 (the Bill), which came into effect 26 August 2024. In October 2024, the Academic Board approved structural changes to facilitate compliance, including the removal of timetable and course rule constraints; converting all subjects to multi-modal delivery mode; adjusting the volume of learning ratio for production subjects; and embedding the 'Screen Studies' learning activities into the production subjects. A workforce recruitment campaign during the same period engaged ongoing lecturing staff, moving from casual contracts to ongoing contracts.

Graduate Diploma in Radio and Podcasting

The *Graduate Diploma in Radio and Podcasting* (GDRP) at AFTRS equips students with the skills and experience needed to thrive in the radio and podcasting industries. AFTRS alumni work in various roles across the sector, a testament to the program's strong industry focus.

Since introducing flexible delivery options in 2023, the GDRP has been available as a one-year full-time course or its part-time equivalent. In 2025, the program welcomed 26 new students, joining 15 returning second-year students. Participants come from across Australia, with many working in the radio and podcasting industries while completing their studies.

This highly practical and intensive course develops a wide range of skills through practice-based learning opportunities, collaborative broadcasts, specialist electives and creative audio projects. As students progress through their studies, the complexity of their skills deepens. A key feature of the program is its work placements at radio stations and podcast production houses nationwide—often leading directly to employment. The GDRP consistently achieves outstanding employment outcomes.

In April 2025, AFTRS continued to deliver its longstanding 30+ year relationship with the Royal Agricultural Society for a pop-up station at the Sydney Royal Easter Show. Across three decades, this broadcast has transformed into a dynamic rite-of-passage, sharpening technical abilities while promoting teamwork and encouraging students to practise various industry roles in a live environment.

After the program's review in 2022, the revised structure of the program was successfully implemented across 2023 and continuing into 2024, significantly and positively impacting 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, which provide students with an opportunity to hone specialist knowledge and skills in a particular discipline. This deep, craft-based learning is supported by the development of broader collaborative, reflective, analytic and entrepreneurial skillsets designed to support successful and sustainable careers in the screen industries.

Appendices

In 2025, the MA Screen was offered in nine disciplines with 76 students enrolled across two years in Cinematography, Directing, Documentary, Editing, Music, Producing, Production Design, Screenwriting and Sound Design.

MA Screen welcomed 43 new Year 1 students—across eight disciplines—including seven new international students and two students returning into Year 1. They joined 33 students (all nine disciplines), including two international students, progressing to MA Screen Year 2.

MA Screen students had placements with organisations including Bus Stop Films, Curio Pictures, Helium Pictures, In Films, Lingo Pictures, and Wooden Horse. Amongst the films produced by students this year were *Bringing His Spirit Home* (Dir. Dylan Nicholls); *Interview With a Hero* (Dir. Andy ‘Celeste’ Diep); and *Ferryman* (Dir. Daniel Duque), all selected for world premieres at Sydney Film Festival.

Building on the comprehensive curriculum review led by Assoc. Prof. Vaughan Rees in 2023, the MA Screen program advanced in 2025 with renewed focus. The review’s findings actively shaped the course’s continued development, ensuring it remains future-focused, industry-aligned, and responsive to the changing demands of screen storytelling.

Master of Arts Screen: Business

The *Master of Arts Screen: Business* (MASB) enables students to succeed and thrive as creative business leaders in today’s fast-moving, increasingly global screen industry. Focus is on the creation of screen media business careers supporting the overall growth and viability of the Australian screen industry. Delivery is via a ‘remote/blended’ format that allows AFTRS to reach more individuals across Australia and is a delivery mode especially useful to students living and working in remote regions.

Across the mid-year intake in 2024 and the February intake in 2025, 37 students were enrolled. The course delivery comprises a blend of weekend intensives and online sessions, and, in the case of electives, practical intensives on and off campus. The delivery pattern, framed around evenings and weekends, supports the development and growth of mid-career professionals with pre-existing work commitments. A highlight is an international-based practicum—which in the latter part of 2024 included students engaging with screen businesses in Singapore.

During the course, students studied the latest approaches to creative leadership and the strategic, entrepreneurial thinking needed to engage effectively with the global screen and media industry and its complexities. The course also focused on opportunities arising from technological advances and devoted practical sessions to the creation and management of screen technology businesses.

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In the final part of the course, the Capstone, students created and developed a career-focused, strategic, professional business plan enabling them to leave the program armed with a combination of career plans and fully developed projects and or proposals, equipped with the language and persuasive skills of ideas-based entrepreneurs. Representing the coming wave of screen and media creative and business leaders and using individual and distinctive leadership styles developed during the MASB, graduates over the last decade have successfully pitched these projects and business ideas to various Australian and international industry leaders.

Appendix 7. First Nations and Outreach

Early in FY 2024–25, the School welcomed Peter Noble as Director of the First Nations, Outreach & Events division. This division aligns to the ambitions of AFTRS’ five-year Strategy—Creating the Future. It supports AFTRS in representing the national voice, inclusive of Australia’s First Nations peoples’ voice—the world’s longest-living culture. The division works to embed First Nations values within the School through the inclusion of First Nations knowledges, voices, values, pedagogies, and curricula. It also aims to increase 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. It connects them with programs that deliver creative thinking, media literacy, and screen and audio skills to young people and emerging practitioners Australia-wide, developing new pathways for those interested in a creative career into the school and industry.

In 2025, the team expanded to include the Events unit responsible for Graduation, Industry Showcase, strategic research events, remit-focussed events, major recruitment events, industry use, and supporting and providing guidance on smaller scale staff or student led events. The Events unit ensure that the School’s events are guided by the principles of being inclusive and accessible for all audiences, actively sustainable, responsibly resourced, agile and iterative, and collaborative and partnered.

The First Nations, Outreach & Events 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.

During 2024–25, AFTRS partnered nationally with community and First Nations media organisations to create skill development opportunities and initiatives. These include partnering with:

- Torres Strait Islander Media Association to deliver *Camera Operation Training* on Wainbene, Thursday Island.

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- Australian Centre for the Moving Image (VIC) in kind support on the *New Australian Voices Program* by selecting all program participants.
- ActNow Theatre (SA) on a *Filmmaking Intensive Workshop*.
- Trans and Gender Diverse Film Festival (VIC) sponsorship.
- Citizen TAS (TAS) in kind support connecting Citizen Tasmania with out of state funding bodies and providing letters of support for funding.
- FORM Dance Projects (NSW) for their IDEA NOW Festival.
- Made in the West Film Festival (Western Sydney) to deliver their premiere night.
- WINDA Film Festival (NSW) sponsorship.
- Yirramboi (VIC) Festival sponsorship.
- PAKAM Festival (WA) co-designed and delivered the *Radio Documentary Workshop* Warmun. Co-designed and delivered 4-day workshop in collaboration with PAKAM.
- Arts Queensland (QLD) for support of the AFTRS *Writer's Room* and *Podcasting Workshops* as part of the *On Country Pathways Program*.
- CAAMA Animation Project (NT) support by providing mentoring with AFTRS Senior Lecturer, VFX.

During the period the First Nations, Outreach & Events division also provided seven First Nations Short Course subsidies and provided a travel grant for the Documentary Australia Foundation Fellowship recipient to travel to France to attend the Sunny Side of the Doc Festival.

On Country Pathways Program

The *On Country Pathways Program*, supported by the First Nations Bridging Program grant from the Australian Government, supports emerging First Nations storytellers in remote, rural, and regional Australia by providing tailored training in film, television, radio, and podcasting. In 2024, AFTRS partnered with the likes of ICTV (Indigenous Community Television) and PAKAM (Pilbara & Kimberly Aboriginal Media) to deliver two dynamic workshops during FRAIM Festival in Bidjara, WA, fostering hands-on learning in screen and audio storytelling.

In Gimuy, Cairns, 40 First Nations creatives from the Torres Strait to Townsville gathered at Bulmba-ja arts centre for the *Podcasting* and *Writers Room* workshops. Participants, representing over 50 First Nations, shared their lived experiences and cultural knowledge in a collaborative, culturally grounded environment. The program continues to amplify First Nations voices and build sustainable creative pathways into the screen and audio industries.

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, Outreach & Events division. The contribution from industry guests also helps ensure learning is aligned with current industry practise and expectations.

Short Courses

Lecturers

Jane Allen; Peter Andrikidis; Pieter Aquilia; Amal Awad; Hannah Barlow; Susan Bower; Elissa Down; Rebecca Edwards; Lucy Gaffy; Rob Gunn; Peter Herbert; Jill Hewitt; Alexander Hoetzer; Anna Howard; Felicity Jurd; Krista Jordan; Yannick Lawry; Jonathan Ogilvie; Amin Palangi; Jayden Hua Rathsam; Kane Senes; Christopher Squadrito; Kirsty Stark; Gareth Tillson; Dani Torresan; Kate Vinen; and Thomas Wilson-White.

Assistant lecturers

Phillip Charles; John Frank; Samuel Foster; Felicity Jurd; Simon Kennedy; and Fei Mao.

Guest lecturers/speakers

Cyrus Asuncion; Amanda Beachcroft; Niall Connon-Jackson; Julie Eckersley; Nicole Findlay; Jill Hewitt; Daisy Hicks; Krista Jordan; Naomi Just; Sara Khan; Janine Lapworth; Danny Lee; Marian Macgowan; Michele McDonald; Daniel McGarry; Dan Read; Amanda Sallybanks; Kathryn Slowik; Katherine Thomson; Liberty Warr; Richard Welch; and Anousha Zarkesh.

Industry Partnership Courses

Lecturers

Elizabeth Sarsfield; Luke Torrevillas; Jill Hewitt; Jane Corden; Kirsty Stark; Nerida Groth; Justine Kerrigan; Kate Vinen; Taylor Litton-Strain; Liam Brannigan; Cameron Simpson; Dr. Pieter Aquilia; Peter Herbert; Pearl Tan; and Drew Rhodes.

Guest lecturers/speakers

Justin Kurzel; Chris Shapones; Rebecca Hopper; Amanda Sallybanks; Daniel Schulz; Pip Ujdur; Karen Pearlman; Serge Ou; Farnoush Parsiavashi; Claire McCarthy; Annette Davey; Basil Tsiokos; Maya Newell; Penny Lane; Hannah Buck; Nels Bangerter; Gabriel Rhodes; Malika Zouhali-Worrall; Rachel Hawkins; Claire Burton; Kara Masters; Anna Molyneaux;

James Grandson; Claire Blake; Jonathan Ogilvie; Tatyana Hamilton; Benjamin Menday; and Jess Shane.

Award courses

Bachelor of Arts: Screen

Guest lecturers

Zaina Ahmed; Hilary Balmond; Hannah Barlow; Jon Barrie; Annie Beauchamp; Liam Beck; Danielle Boesenberg; Desmond Bravo; Nikki Brown; Sally Browning; John Buck; Lizzie Cater; Tim Chappel; Jack Clark; Lucy Coleman; Lisa Cox; Stevie Cruz-Martin; Adam Daniel; Charlie Falkner; Samuel Foster; Nicola Freedman; Lucy Gaffy; Imogen Gardam; Vanessa Gazy; Colin Gibson; Fiona Gilroy; Dan Goldberg; Kyle Goldfinch; Craig Graham; Richard Harris; Kyas Hepworth; Micah Hewson; Liam Heyen; Ellen Jurik; Sue Kerr; Natalie Lawley; Nakul Legha; Skye Leon; Imogen McCluskey; Micah McGown; Luciano Marigo-Spitaleri; Emily Mitchell; Robert Moxham; Hugo Parrish; Vonne Patiag; Amara Primero; Karen Radzyner; Kali Reid; Monica Reid; Margaret Ross; Kurt Royan; Jake Smith; Goldie Soetianto; Deb Spinocchia; Sid Tinney; Tyler V Dias; Scott Walmsley; Jim Weir; and Renny Wijeyamohan.

Graduate Diploma in Radio and Podcasting

Guest lecturers

Steve Ahern; Jase Allen; Drew Ambrose; Simon Beaton; Simone Bell; Colleen Bolton; Alice Brennan; Leroy Brown; Allison Chan; Stephanie Coombes; Emily Copeland; Monty Dimond; Rohan Edwards; Mathew Eggleston; Fiona Ellis-Jones; Melissa Femia; Deirdre Fogarty; Camilla Hannan; Lindsay Harapa; Simon Hills-Johnes; Megan Hui; Eduardo Jordan; Rob Kaldor; Barry Keohane; Ryan Khay; Anisha Khopkar; Paula Kruger; Cate Madill; Moyra Major; Grant Maling; Simon Marnie; Veronica Milsom; Chris Neave; Chris North; Gaye Pattison; Ryan Pemberton; Karen Percy; Tony Rasmussen; Lize Ratliff; Grace Rouvray; Olivia Scott; Rhiannon Soliman-Marron; Claudia Taranto; Dani Torresan; James Valentine; Sam Vallins; Mike Williams; James Willis; Caroline Winter; and Blair Woodcock.

Master of Arts Screen

Guest lecturers

Justine Angus; Denson Baker; Torsha Banerjee; Adisha Bansal; Ana Maria Belo; Craig Billingham; Gabrielle Brady; Nikki Brown; Taylor Buoro-Long; Gabrielle Carey; Damien Cassar; Jack Charter; Alan Chen; Colleen Clarke; Luke Cornish; Stevie Cruz-Martin; Neisha Dallamora; Darren Dale; Adam Daniel; Monica Davidson; Chris Davies; Andrew Dean; Brenda Deitch; Karen De Souza; Melinda Doring; Ella Drinkwater; Amy Dunn; Dimitri Ellerington; Ross Emery; Sascha Ettinger-Epstein; Jennie Feyen; Angie Fielder;

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Holly Fifer; Dante Florez; Sally Fryer; Daran Fulham; Lucy Gaffy; Alex Gastrell; William Hadinata; Hendrik Gericke; Naomi Geste; Christopher Gordon; Catherine Gough-Brady; Mike Green; Wei Guo; Austin Hayden; Paul Healy; Madeleine Hetherington-Miau; Simon Higgins; Jessie Hildebrand; Meredith Hussey; Mary Elizabeth Hutson; Bruce Isaacs; Carl Johnson; Justine Kerrigan; Tony Krawitz; Daniel Lee; Melissa Lee-Speyer; Lianne MacKessy; Robert Marchand; Jo-Anne McGowan; Anna McGirr; Walter McIntosh; Ian McLoughlin; Stuart Melvey; Danielle Nakkas; Igor Nay; Jack Needle; Daniel O'Brien; Nina Oyama; Daniel Pardy; Zebedee Parkes; Karen Pearlman; Nigel Poulton; Tom Read; Karen Radzyner; Rufus Richardson; Tracey Rigney; Melanie Robson; Phillip Roope; Jack Sargeant; Clare Sawyer; Victor Shergill; Brad Shields; Kiralee Smith; Luciano Spitaleri; Christopher Squadrito; Polly Staniford; Kirsten Stevens; Nina Stevenson; Sarah Stollman; Kristi Street; Paul Struthers; Robert Sullivan; Gypsy Taylor; Nadia Townsend; Nathan Turnbull; Nerida Tyson-Chew; Flore Vallery-Radot; Catherine Van der Rijt; Julie Vo; Adele Vukomanovich; Natalie Wall; Velinda Wardell; Greg Waters; Tara Webb; Jessica Wells; Alastair Wharton; Caitlin Yeo.

Master of Arts Screen: Business

Guest lecturers

Rachel Antony; Andy Barclay; Michelle Hardy; Martin Hersov; Richard Huddleston; Marian Macgowan; Katie Shortland; Rodrigo Vidal Dawson.

First Nations and Outreach

Tutors, Speakers, and Industry

Tyme Childs; Dena Curtis; Aunty Rhonda Dixon-Grovenor; Terri Janke; Darlene Johnson; Uncle Dean Kelly; Shontell Ketchell; Sara Khan; Dre Ngatokorua; Cornel Ozies; Craig Quartermaine; Jessica Sinnot; Benjamin Southwell; Michelle Sparks; Chris Tait; Aunty Daphne Yarram; Joshua Yasserie.

Appendix 9: Public Programs, Industry, and Research Engagement

Events for Future Students

Postgrad Info Nights

Tuesday, 2 July – Wednesday, 3 July 2024

Held over two evenings, AFTRS' Postgrad Info Nights invited prospective students to experience the school, hear more about their study options and meet their future teachers and peers. Info sessions and bespoke tours were held for each discipline in the *Master of Arts Screen*, the *Master of Arts Screen: Business* and the *Graduate Diploma in Radio and Podcasting*. The event on 2 July was held on campus with 43 prospective students joining. The event on 3 July was held online, tailored for audiences beyond Sydney with an estimated attendance of 32 prospective students.

Open Day

Saturday, 3 August 2024

Open Day, AFTRS' annual flagship event for prospective students, was delivered as a hybrid event in 2024 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 and current students from the AFTRS community participated in the event, contributing to its success. Over 700 prospective students joined Open Day in person or online.

AACTA Screen Careers Expo

Saturday, 8 February 2025

AFTRS' outreach to future students includes school incursions, campus tours and presence at careers expos across the country, reaching over 65,000 potential applicants. One notable example was our presence at the AACTA Screen Careers Expo on the Gold Coast, including an AFTRS panel on career pathways featuring staff and alumni.

Alumni Program

AFTRS alumni form a vibrant and growing community of screen and audio professionals, advocates, and champions of Australian storytelling. Following the 2025 Graduation ceremony for the Class of 2024, the alumni network now exceeds 5,600 members. These

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diverse creatives are making their mark across all sectors of the industry—locally, nationally, and globally.

Throughout the 2024–25, AFTRS actively engaged with this wider industry ecosystem through a range of events and initiatives, strengthening connections and fostering collaboration across the creative landscape.

Alumni & Industry events

- In October 2024, AFTRS presented an alumni and industry drinks and networking event at the Adelaide International Film Festival, alongside filmmaker talks and screenings.
- In January 2025 alumni presented at and attended FlickerLab, a one-day workshop co-presented by AFTRS and Flickerfest on the journey from short film to feature. Presenters included alumni Dane McCusker, Andrea Ulbrick, Sara Khan, and Robbie Miles.
- January 2025 also saw the Westpac Open Air partnership return with a series of AFTRS student and alumni short films screened with features at Sydney’s open-air cinema on the harbour.
- In March 2025, AFTRS co-presented the *Leading Lights* program at the Australian International Documentary Conference in Melbourne. *Leading Lights* is a customised professional development program for emerging documentary practitioners who are Indigenous, LGBTQIA+, d/Deaf, disabled or neurodiverse, and/or culturally and linguistically diverse screen creative, and/or live in regional or remote Australia.
- On 16 April 2025, AFTRS hosted the inaugural annual all-alumni reunion, a welcoming event on campus to celebrate the recipient of the Alumni & Industry Scholarship, hear updates from the Alumni Advisory Group and view student and alumni work. Hosted by incoming Chair of the Alumni Advisory Group Monica Davidson, the vibrant evening saw Alumni Advisory Group member Denson Baker ACS NZCS announce Ricky Townsend as the second recipient of the scholarship, entering the *Masters of Arts Screen* program (Directing). The evening also included a screening of award-winning student film *Gorgo* presented by the filmmakers, followed by refreshments and networking.
- In June 2025, AFTRS partnered with Sydney Film Festival to host the annual Alumni and Industry Networking Drinks. The event was hosted by Monica Davidson, with guest speakers including Kriv Stenders, Zoe Pepper, Imogen McCluskey, alongside other alumni with works in selection. It was also an opportunity to raise funds for the Alumni and Industry Scholarship Fund. Other AFTRS highlights at the Festival included a restoration program including features *Mullet* (directed by David Caesar), *Muriel’s Wedding* (directed by PJ Hogan) and *Somersault* (directed by Cate Shortland); Cate Shortland also featured on a panel titled ‘*Everything old is*

new again: The rise of the re-release'. Another panel '*Streaming services: The new home for documentaries?*' featured alumni Kriv Stenders and Paul Wiegard.

Year-round engagement with the alumni community

The Alumni Advisory Group provides a platform for alumni voices to be amplified and to assist in improving the *Alumni Program* including events, communications, and the Alumni Engagement Strategy. Three meetings were held through the year with the six alumni members and key internal stakeholders. These meetings also assist in raising awareness of initiatives such as the Alumni and Industry Scholarship Fund and the benefits and offers of the alumni program; and to raise the profile of AFTRS alumni and the School on a global scale.

AFTRS alumni are regularly invited to speak to students at School events - including Graduation, First Nations Graduation Event, Postgrad Info Nights, Open Day—as well as through guest lectures.

Alumni success stories are showcased across AFTRS online channels and through media interviews.

Alumni reunions and mixers are held regularly on campus and at AFTRS-partnered events nationally. Invitations were sent to the community to attend on-campus masterclasses (which this year featured the likes of director and Sydney Film Festival Head of Jury, Justin Kurzel), Library screenings and partnered film festivals and conferences.

Alumni engage with the school through a dedicated monthly newsletter (over 2000 subscribers), and active discussion groups on Facebook (over 1,100 members) and LinkedIn (over 400 members).

Industry Use of AFTRS Facilities

AFTRS offers select rooms and facilities on campus for hire, supporting a range of industry activities. Generous discounts are available for industry professionals, partners, and alumni, ensuring access remains equitable and competitively neutral, recouping direct operational costs such as projectionist hire. In early 2025, AFTRS completed a strategic review of the Hire of Facilities Policy and Procedure, to streamline workflow, increase user experience, and to align more closely with comparable facilities' offerings from across industry.

During the 2024–25 period, industry use of AFTRS spaces included classrooms for meetings, writers' rooms, auditions, and rehearsals, as well as the theatre and foyer for screenings and small-scale events. These included digital cinema package checks, cast and crew screenings, and networking functions. The usage during this period included:

- ABC – Staff Day
- Antenna Film Festival – *DocTalk*

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- Arena Media – Rob Connolly Screening
- Australian Production Design Guild
- Bloodfest – Short Film Festival for high school students
- Blue Cat Pictures – multiple screenings
- Community Broadcasting Association of Australia – All Staff Day
- Department of Education – Capture Film Festival
- Eastside Radio – Annual Presenter Conference
- Hong Kong Film Festival – Screenings
- Louis Pulli – Stedicam Workshop
- Luke Eve – Cast & Crew Screening
- Money Penny Workshop
- National Film and Sound Archive of Australia – Recording of oral histories
- Persian Film Festival – screenings
- Ross Gionnone – Presentation
- Screen Australia – Intimacy Training Workshops
- Screen Careers – Workshop
- Screen Editors Guild – Event
- Servo Productions – Screening
- Spectrum Films - Screening
- Stranger than Fiction Films – Cast & Crew Screening
- Sustainable Screens Australia – Sustainability Workshop
- Taiwan Film Festival – Screenings

High School Engagement

In partnership with The Smith Family's SmArts program, *Digital Filmmaking* and *Intro to Radio & Podcasting* workshops were once again delivered in high schools nationally, including in Westfields (Fairfield), Granville South (Guildford), Seven Hills, Wagga Wagga, Goulburn, Canberra, Launceston, Morwell, Hobart, Launceston, Liverpool, Taree and Tamworth.

Research Activities

Artist-In-Residence

The AFTRS *Artist-In-Residence* program offers an opportunity for distinguished national and international creative practitioners, to develop work and generate new ideas with the support of, and within, the environment of AFTRS. Depending on the selected artist or creative practitioner, the purpose of the residency could range from artistic development, creative practice research or research, development of emerging technologies or

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developing curricula. Areas of focus are prioritised to meet the objectives of AFTRS Strategy or the AFTRS Research Plan.

The program provides a critical space for cultural and artistic exchange, experimentation, and innovation to foster a culture of excellence and enquiry for staff, students and stakeholders of AFTRS.

The Artist-In-Residence brings their unique set of skills to the role, supporting AFTRS to live its values and foster cultural capacity.

In February 2025, filmmaker and actress Mia Wasikowska was introduced to the school community by the outgoing Artist-in-Residence, Tracey Rigney, through the Research Lecture *Reflecting on Dreams of Possible Futures*. This session was inspired by the School's values to provide the school community with a moment of creative exchange between the departing and incoming Artist-in-Residence, a symbolic passing of the baton, an exchange of generosity and creativity between the artists that provides a glimpse into who they are, and in doing so, launches the new academic year. Mia holds regular mentorship sessions with students from across the Award Courses and will deliver two Masterclasses.

As an award-winning actress, Mia has worked with some of the most celebrated filmmakers in the world, including Tim Burton '*Alice in Wonderland*', Jim Jarmush '*Only Lovers Left Alive*', Guillermo Del Toro '*Crimson Peak*', Gus Van Sant '*Restless*', Lisa Cholodenko '*The Kids Are All Right*', David Cronenberg '*Maps to the Stars*' and AFTRS alum Robert Connolly '*Blueback*'.

She made her writing and directing debut with *Long, Clear View*, a segment of *The Turning* anthology film, based on Tim Winton's novel, which was nominated for an AACTA Award in 2013. She followed this with *Afterbirth*, a segment of *Madly*, an international anthology of short films featuring innovative love stories, which premiered at the 2016 Tribeca Film Festival.

Digital Futures Summit Series

Anticipation: Imagining the Screen and Audio Industry in 2030

(undertaken and disseminated Wednesday, 26 June 2025)

AFTRS' *Digital Futures Summit* (DFS) series is an opportunity for leaders, educators and policymakers in the Australian and international screen and audio industries to discuss the impact, challenges and possibilities of technological change on labour, training and creativity.

The fifth summit, *Anticipation : Imagining the Screen and Audio Industry in 2030*, brought together some of the brightest minds and those at the forefront of innovative practice and

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policy, for a thought-provoking exercise in forward-thinking and collective imagining on the future of the screen and audio industry and creative education sector.

This edition of the DFS had a registration of 3379 and an attendance of 1538 attendees across the five sessions.

The DFS *Anticipation* : Imagining the Screen and Audio Industry in 2030 steering committee included Dr Nell Greenwood, AFTRS CEO; Mathieu Ravier, Director, Partnerships & Development; Pete Noble Director, First Nations Outreach & Events; Robbie Miles Head, Industry & Alumni Engagement; and Karina Libbey, Event Manager. The team was led by Dr Alejandra Canales, Head, Research. Sessions included:

- Session 1 *The Next Disruption of Media: In Conversation with Doug Shapiro* — Speaker: Doug Shapiro, Founder, Doug Shapiro Media; and Moderator Paula Kruger, CEO, Media Diversity Australia. The Summit opens with Doug Shapiro, author of *The Mediator*, independent advisor, strategist and media analyst. In an in-depth conversation with Australian media leader and communicator Paula Kruger, Shapiro reflected on where we are today in the media and screen industry, how we anticipate emerging disruptions and better prepare for them, and proposed an opportunity to imagine where we want the industry to go.
- Session 2 *Ingenuity and Imagination: The Future of Creative Education* —Speakers: Professor Marnie Hughes-Warrington AO; Jakob Kirstein Høgel, Head of Education and Research, National Film School of Denmark; and Moderator Dr Nell Greenwood, CEO, AFTRS. This session explored how creative education will evolve to meet the demands of a rapidly changing industrial and cultural landscape and be able to thrive. This panel brought together thought leaders in education, industry and research to explore and envision the future of learning environments, training and the role of technology in shaping tomorrow's learners.
- Session 3 *Producing 2030* —Speakers: Grainne Brunsdon, Chief Operating Officer, Screen Australia; Michael Tear, CEO, WildBear Entertainment; Emile Sherman, Joint Founder/CEO, See-Saw Films; Yingna Lu, AFTRS Tutor & Co-founder, Spaceboy Studios; and Moderator Robbie Miles, Head of Industry & Alumni Engagement, AFTRS. This session examined what skills and business models will producers need to develop or hone to thrive in the future. In this session, experienced producers anticipated what producing could look like in 2030, in a landscape that may be vastly different to the ecosystem in which they built their careers. They provided valuable insights on the challenges and opportunities for local production, and the skills needed to navigate a new era of storytelling.
- Session 4 *Hear-Say: Exploring the Future of Listening* — Speakers: Dre Ngatokorua, Broadcaster, Umeewarra Aboriginal Media Association; Suman Basnet, Regional Director, AMARC Asia-Pacific; Rachel Fountain, Executive Producer / Deputy Head of Vision, News Corp Australia; and Moderator: Andrea Ho, Discipline Lead, Radio

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& Podcasting, AFTRS. In this session distinguished broadcasters and industry leaders envisioned the future of radio and audio, and how it might continue to transform.

- Session 5 *Closing Keynote Address by Lynette Wallworth* who reflected on the role and importance of stories, storytelling and storytellers, and articulated ideas that can propel us into the future.

Research Collaborations

AFTRS continues to actively engage the Academy, the Industry, and relevant stakeholders to conceptualise, develop, and conduct research that aligns with the school's remit and strategy. Collaborations during the period include:

- In August 2024, the School partnered with Jonathon Dutton, Managing Partner of Screen Well, to explore responses to the Leadership Matters Report, a collaboration between Screen Well and the University of Melbourne and authored by Jonathon Dutton and Jo Briscoe.
- Producer Donna Andrews, the CEO of Sticky Pictures, was commissioned to write a white paper to identify the skill set requirements for future producers. As part of this project, she also contributed to the '*Producing 2030*' session at the DFS.

Visiting Scholars Program

As part of research collaborations this program aims to strengthen research networks and collaborations between the school and the academy, both nationally and internationally. We hosted award-winning director and researcher Sarah Ticho, who offered an opportunity to delve into the process of creating '*Soul Paint*'. Voiced by actor, activist and Jedi, Rosario Dawson, this immersive experience won the SXSW XR Competition Special Jury Award and Best Health & Wellness at Games for Change. She explored the innovative use of body mapping and the creative process behind developing impactful XR experiences that can be applied across health, research and storytelling.

Research Dissemination

AFTRS seeks pathways to disseminate its research through various outlets, such as conferences with academic or industry focus, seminars and publications, and public events such as the Digital Future Summit. The outputs during the period also included:

- In September 2024, AFTRS launched the Digital Future Summit (DFS) eBook publication, a summary of the stimulating fourth edition, *Digital Future Summit: AI and the Creative Horizon* conversations in April. The publication was distributed to all DFS subscribers (3000+), the Good Content Monthly and via AFTRS' socials. Additionally, CILECT, The International Association

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of Film and Television Schools (Centre International de Liaison des Ecoles de Cinéma et de Télévision – CILECT), has published the eBook on their website news page and via their mail, reaching an audience of 186+ film, TV and media schools from 63+ countries on 6 continents with 11,000+ teachers and staff. The Australian Screen Production Education & Research Association included the eBook in their mail out during their last annual conference, Filmmaking Intelligence, at the end of November 2024, the organisation has twenty-two active member organisations from across the country.

- In October 2024, Natalie Beak, Production Design Discipline Lead, *Master of Arts Screen* presented the paper '*Unreal Worlds: Pedagogical Approaches to Virtual Production education through World Building and Production Design*' case studies at Production Designers Gathering: Research and Educators Conference in Spetses, Greece.
- In November 2024, Dr Peter Cox, Lecturer (Screenwriting) presented the paper '*Authenticity from the Bottom Up. How Neurodiverse Perspectives offer a Different Path for Screenwriting Pedagogy*' at the Australian Screen Production Education & Research Association conference Filmmaking Intelligence.

Ways of Knowing Research Showcase

In early 2025 AFTRS hosted its inaugural research showcase, Ways of Knowing. This two-day program featured research presented by staff from AFTRS, Natalie Beak, Discipline Lead Master of Arts Screen (Production Design), Dr Tara Lomax, Discipline Lead Master of Arts Screen (Screen Studies), Dr Duncan McLean, Discipline Lead Bachelor of Arts Screen: Production (Screen Studies), Dr Gerald Mair, Discipline Lead Bachelor of Arts Screen: Production (Sound), Dr Rowena Potts, Lecturer (Creative Practice), Pearl Tan, Discipline Lead Master of Arts Screen (Directing), Dr Peter Cox, Lecturer (Screenwriting).

Guest contributions came from Auckland University of Technology, University of South Australia, the University of Technology Sydney, and Queensland University of Technology. These contributions explored ideas and questions around Creative Practice Research, research methodologies. They also examined virtual production and world-building, and the role of screen studies in film schools. Additionally, there were reflections on how we rethink national cultural representation in the 21st century.

Lunchtime Research Seminar Series

AFTRS Research continued with the Lunchtime Research Seminar Series to foster the school's research culture and establish research networks with the Industry and Academia, the series is programmed by the Head of Research Dr Alejandra Canales. This year, we presented Lunchtime Research Seminars on various topics, with presenters from multiple organisations and AFTRS teaching staff. Sessions included:

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- The CREATE Centre at the University of Sydney advances creativity research, enhances arts in education, supports applied arts professional practice, fosters interdisciplinary collaboration, builds industry partnerships, and influences policy and practice. The presentation focussed on what CREATE is and does, its main areas of expertise, and the latest projects and research collaborations that could be relevant to AFTRS. It also revealed the ways in which CREATE disseminates research, its future research explorations and potential areas of collaborations with AFTRS. Presenters included Professor Emerita Robyn Ewing AM, Co-Director of CREATE; Thomas De Angelis, playwright, producer, researcher, and Research Associate—Strategic Projects at the CREATE Centre; and Eliza Oliver, a provisional psychologist and research manager at the CREATE Centre.
- Dr Mark Ward reported on a presentation delivered with colleague Asst. Prof. Maarten Coëgnarts (University of Antwerp) at the Society for Cognitive Studies of the Moving Image conference held in Budapest in June 2024.
- Dr Wyatt Moss-Wellington, Senior Lecturer in Digital Storytelling at the University of New England, introduced some aspects of the *Special Issue: Cognition, Stigma, and Inclusivity*, which he co-edited for *Projections, The Journal for Movies and Mind*.
- Natalie Beak, *Master of Arts Screen* Discipline Lead Production Design, discussed her experience at the Production Designers Gathering: Research and Educators October and reported on the results of two workshops on *Generative AI* and *Virtual Production*, identifying current trends, challenges and opportunities shared by fellow CILECT screen educators from across the globe.
- AFTRS Elder-in-Residence Aunty Rhonda Dixon-Grovenor, in conversation with Professor Jason de Santolo, presented *Studying and Working Respectfully on Country: Ten Guiding Principles*.
- *Game Engines and Virtual Reality*—an interdisciplinary contemporary art practice—Creating Critically Reflective Experiences, presented by visual artist and UNSW academic and researcher, Guy Lobwein. His work and teaching focused on the use of digital technologies in contemporary art practice, exploring experimental creative approaches to game engines and virtual reality in the intersections between screen culture, immersion, conflict, and politics.
- In the *Time of the Manaroans: Mapping a lost world*, presented by writer, director, script editor, poet and AFTRS' Lecturer MA Research & Development Dr Miro Bilbrough.

Appendix 10. Financial Resource

Summary

Financial Performance

AFTRS generated a surplus of \$582,000 for the 2024–25 financial year. The surplus is due to a combination of factors. Depreciation and amortisation were lower than expected due to a reduction in capital expenditure. Interest revenue was higher than expected due to the reduction in capital expenditure leading to higher cash balances available for investment in term deposits. Other revenue was higher than expected due to a grant from the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts. Expenditure was lower than expected due to several planned projects being postponed because of resourcing constraints.

The total revenue received was \$38,375,000, with appropriations from government accounting for \$27,944,000 of this amount. Appropriations are impacted annually through application of an efficiency dividend.

The balance of \$10,431,000 was generated through AFTRS' activities and mainly comprised student fees. Award Courses produced \$7,582,000, with \$1,642,000 generated from Short Courses to industry, corporate groups, and individuals. Other revenue sources such as interest, donations and royalties produced the remaining \$1,207,000.

AFTRS' operating expenditure totalled \$37,793,000. This included \$22,914,000 for employee benefits, \$8,295,000 for suppliers, \$6,142,000 for depreciation and amortisation, \$429,000 for finance costs of leases and \$13,000 for write down and impairment of other assets.

AFTRS reviewed its asset fair values as at 30 June 2025. There were no changes to any asset class.

Claims and Losses

There were no major losses during the year ending 30 June 2025.

External Audit

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

Internal Audit

Since August 2018, KPMG has provided independent internal audit services to AFTRS under a three-year contract. The contract was extended by the Council in July 2021 following a performance evaluation by the Finance, Audit and Risk Management (FARM) Committee in consultation with AFTRS management, ending on 31 July 2024. The Council approved to extend the contract with KPMG for a further three years to 31 July 2027.

As AFTRS' control environment has matured and a comprehensive program of audits has been completed, with the endorsement of the FARM Committee and approval of the Council, AFTRS has revised its approach to internal audit for this next contract term. This includes a decrease in the number of audits from four to three per year, and centring sprint and health check reviews—unless a specific risk area calls for a more detailed review. This change reflects both the increasing maturity of AFTRS' internal processes and the need for more agile and targeted audit engagements.

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 2024–25 period, the audits conducted were:

- September 2024 – Risk Monitoring and Reporting*
- January 2025 – Student Complaints Management
- May 2025 – Procure to Pay & Purchasing Card
- In progress as of June 2025 – Fundraising and Development Management

* The Risk Monitoring and Reporting review was included in AFTRS' 2023-24 Annual Report; however, the final report was delivered to the FARM Committee in September 2024 (FY25) by the internal audit provider.

Risk Management

AFTRS' Risk Management Framework is overseen by the Finance, Audit and Risk Management Committee. It outlines how governance structures, policies, procedures, review mechanisms, and consultation processes collectively support compliance with the PGPA Act to enable and promote a well-informed decision-making framework.

AFTRS' risk tolerance, as detailed in the Consolidated Business Risk Register, is informed by the School's Administrative Orders and its Financial and Human Resource

Appendices

Delegations. Risks assessed as high or significant are escalated to the Chief Executive Officer and reported to the Finance, Audit and Risk Management Committee. The Executive team reviews the Consolidated Business Risk Register quarterly, taking into account changes in AFTRS' risk landscape, strategic priorities, and operational activities.

Throughout the reporting period, AFTRS continued to embed the principles and practices outlined in its current Risk Management Policy and Guidelines, and during the period AFTRS commenced a comprehensive review of risk identification, assessment, and reporting, to be completed during FY2025–26; and completed its review of production risk management, leading to updated processes aligned with industry best practices, including accessibility, sustainability, and well-being.

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 and its associated Delegations. 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.
- The number of known potential suppliers.

Appendices

- A supplier's prior knowledge or experience with a particular activity that other suppliers could not obtain unless extensive additional costs and time delays were incurred.
- Compatibility with existing systems and equipment.

In 2024–25, AFTRS sought written quotes for the following services (over \$100,000):

- Electrical supply — Energy Australia Pty Ltd (Contract signed in May 2025 for FY26 term).
- Adobe Software Licence Renewal — Data#3 (Contract signed in December 2024 for January 2025 – January 2026 licence).
- CRM Migration Partner — AlphaSys Pty Ltd (Master Services Agreement signed in January 2025).

During FY 2024–25 AFTRS followed procedures as prescribed by the Australian Governments BuyICT portal to source an implementation partner, through a Request for Quotation (RFQ) process, for migration of its Customer Relationship Management system to a new platform. AlphaSys Pty Ltd was the selected partner. Whilst an overarching Master Services Agreement was signed, with no dollar commitment, a specific Statement of Works will be confirmed for each phase of the project. No such confirmation had been finalised by 30 June 2025. If all phases of the project are completed, the total spend with AlphaSys could reach \$1,100,290, as articulated in the RFQ documents. \$60,000 has been spent to date on specific tasks and support, as per the Consultancy Services section.

Consultancy Services

AFTRS engages consultants with specialist skills to help with defined projects. During the reporting period, the School entered into 32 specialist consultancies and ongoing consultancies providing regular services, involving an expenditure of \$540,111.

Six specialist consultancies had a value exceeding \$20,000.

Consultancy	Service provided	Amount
AlphaSys Pty Ltd*	Implementation of Salesforce Education Cloud	\$60,000
GN Growth Partners Pty Ltd	Strategy advice	\$53,813
MyEmpire Group Pty Ltd	Cyber security advice	\$51,500
Entertainment Personnel Pty Ltd	Staff recruitment	\$37,370
Grant Thornton Australia Limited	Risk management advice	\$25,256
Aurion Corp Pty Ltd	Software implementation	\$22,000

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 2024–25 totalled \$4,580,310.

Public Governance, Performance and Accountability Rule 2014 – List of Requirements

Corporate Commonwealth Entities Reference Index

PGPA Rule Reference	Part of Report	Description	Requirement
17BE	Contents of annual report		
17BE(a)	Page 18-19	Details of the legislation establishing the body.	Mandatory
17BE(b)(i)	Page 18-19	A summary of the objects and functions of the entity as set out in legislation.	Mandatory
17BE(b)(ii)	Page 14	The purposes of the entity as included in the entity's corporate plan for the reporting period.	Mandatory
17BE(c)	Page 19	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)	n/a	Particulars of non-compliance with:	If applicable, mandatory
		(a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or	
		(b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act.	
17BE(g)	Page 36–83	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 21-24	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period.	Mandatory
17BE(k)	Page 35	Outline of the organisational structure of the entity (including any subsidiaries of the entity).	Mandatory
17BE(ka)	Page 87	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 185	Outline of the location (whether or not in Australia) of major activities or facilities of the entity.	Mandatory
17BE(m)	Page 18-35 and 181-184	Information relating to the main corporate governance practices used by the entity during the reporting period.	Mandatory
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	If applicable, mandatory

		(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.	
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 99	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 27 (a) Page 29-30 (b-e)	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 92	Information about executive remuneration.	Mandatory

17BF	n/a for AFTRS	Disclosure requirements for government business enterprises	Not applicable
17BF(1)(a)(i)	n/a	An assessment of significant changes in the entity's overall financial structure and financial conditions.	Not applicable
17BF(1)(a)(ii)	n/a	An assessment of any events or risks that could cause financial information that is reported not to be indicative of future operations or financial conditions.	Not applicable
17BF(1)(b)	n/a	Information on dividends paid or recommended.	Not applicable
17BF(1)(c)	n/a	Details of any community service obligations the government business enterprise has including:	Not applicable
17BF(2)	n/a	A statement regarding the exclusion of information on the grounds that the information is commercially sensitive and would be likely to result in unreasonable commercial prejudice to the government business enterprise.	Not applicable