2025–26

Annual Report

AFTRS

Australian Film Television and Radio School

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.

About this report

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Letter to the Minister

2025-26 AR Transmittal Letter from Chair.pdf

Chair's Introduction

AFTRS is a place where stories begin. Every year, AFTRS students, supported by our teachers and our industry partners, come together to make work that reflects who we are, challenges how we see the world and imagines what might be possible. It is one of the things I value most about this School: its ability to nurture both creative excellence and a deep sense of purpose.

This year was the final year of *Creating the Future* , AFTRS' five-year corporate strategy. At the heart of *Creating the Future* was simple but ambitious belief: that creative talent exists everywhere, and that Australia's screen and audio industries are strongest when all people, regardless of geography or background, have the opportunity to participate. The progress outlined throughout this report demonstrates the impact of that vision: AFTRS has expanded its reach across Australia through training, partnerships and industry engagement delivered in every state and territory. We have strengthened relationships with First Nations communities through the growth of the *On Country Pathways Program* and an increasing number of First Nations-led partnerships.

Creating the Future was also committed to the pursuit of excellence. I was especially proud this year to see AFTRS recognise one of Australia’s great filmmakers through the inaugural AFTRS Lifetime Achievement Award, honouring Peter Weir at the Sydney Film Festival. Peter is a filmmaker who exemplifies this pursuit: he has achieved a level of greatness in his work that few other filmmakers have attained, and in doing so he has helped shaped our national identity, and what it means to be an Australian.

In 2026–27, AFTRS will commence delivery of *Regenerate* , a strategy focused on renewal and reimagination. Drawing on the strengths of *Creating the Future* , it considers the power of great story to shape and reimagine culture; and the power of education to generate new ways of learning and new ways of working. During this time of rapid change for the screen and audio sectors, we will continue to champion excellence in craft, storytelling and creative expression and we will graduate bold creatives, equipped to navigate the future with courage and integrity.

On behalf of Council, I would like to thank CEO Dr Nell Greenwood, the Executive, staff, alumni, industry partners, supporters and my fellow Council members for their contribution throughout the year. Their talent, generosity and commitment are what make AFTRS such a remarkable institution.

I would also like to thank our students who bring their energy, ideas, and skill to telling stories that will expand the notion of what it means to be Australian.



Ms Rachel Perkins
Council Chair
Australian Film, Television and Radio School

CEO's Perspective

More than 50 years ago, AFTRS was founded on the belief that Australian stories matter. Stories help us understand ourselves, connect with each other, make sense of our past and imagine our future. While much has changed since then, the need for great Australian stories remains exactly the same.

This year marks the conclusion of AFTRS *Creating the Future* corporate strategy. Its three pillars of national reach, excellence and sustainability challenged AFTRS to become more national, more accessible and to consider what excellence means in a world being reshaped by new technologies, changing audience behaviours and evolving forms of story.

As you will see from this report, five years on, AFTRS is now reaching more learners across the country, building stronger pathways into industry and continuing to support students to make creative work of outstanding quality.

The transformation of our First Nations engagement has been a defining achievement of this period. With support from a Commonwealth Government grant funded through *Revive* , the *On Country Pathways Program* has now trained more than 124 First Nations participants from 50 nations and enabled us to build strong relationships with communities across Australia, including Bidyadanga in Western Australia and the Yuin Nation in Eden. The program created practical pathways into industry and participants are now working in writers' rooms, and continuing further study. These outcomes demonstrate what is possible when training is built through relationships, grounded in community and connected to real industry opportunities.

National reach has been one of the defining outcomes of *Creating the Future* . This year we delivered training partnerships in every state and territory. The proportion of course enrolments from outside New South Wales increased to 39.25%, up from 37% in 2024–25 and 30.2% in 2023–24. For our First Nations programs, 72% of enrolments came from outside of NSW.

These figures matter because national reach is not simply about delivering more programs in more places; it's about listening to learners, and industry to understand and meet training needs across the country. Drawing on industry data and partnering with universities, training providers, screen agencies and industry organisations has allowed AFTRS to combine its specialist expertise with local knowledge, facilities and networks to meet critical skills gaps and strengthen Australia's workforce capacity. The Screen NSW *Below the Line Crew Development Program* was a highly effective example of this joined-up approach – participants began with *On Set Onboarding* at AFTRS before moving into specialist training delivered by TAFE NSW, NIDA and AFTRS, with selected participants progressing to industry mentoring and paid internships.

The expansion of part-time, flexible and remote learning options in the *Master of Arts Screen: Business* and *Graduate Diploma in Radio and Podcasting* has allowed us to engage more learners in regional and remote areas. These learners have also taught us about what this learning needs to deliver; access is about more than making a course available online. High-quality remote learning requires thoughtful design and meaningful engagement in a creative community. It also requires us to recognise that student success is inseparable from equity, participation and belonging.

That understanding has informed the development of the Student Equity and Success Framework and the continued implementation of the Belonging & Inclusion Strategic Plan. Together, these initiatives are building a more accessible and inclusive environment for students, staff and the communities we work with – whether they're engaging with the School in their communities, on campus or online. Improvements in workforce diversity, including First Nations and disability representation, are encouraging signs of progress, while reminding us that this work is ongoing and must remain central to our next strategic cycle.

Over this period, AFTRS continued to interrogate what creative excellence means in this fast-changing world and the School delivered exceptional student outcomes. This year the *Master of Arts Screen* film *Set Menu* won the AACTA Award for Best Student Short Film, following *Gorgo* 's success the previous year. *Bringing His Spirit Home* was screened at the Australian Embassy in Paris as part of the Anzac Day commemorations, recognised by CILECT's Standing Committee on Equity, Diversity and Inclusion and selected by the ABC for development for its Compass program. *Master of Arts Screen* graduate Lianne Mackessy received the Rebel8 Award for Outstanding Emerging Female Director at Flickerfest for her all-female *Master of Arts Screen* film *Tuesday Tuesday* , shortly before her Tropfest entry, *Crescendo* , won the festival's top prize. Together these achievements reflect AFTRS' commitment to excellence as a cultural force: developing storytellers whose work reaches audiences, contributes to national conversations and enriches Australia's cultural life.

One of the most important shifts under *Creating the Future* was the recognition of the invigorating power of research – and that excellence is achieved by practice and curiosity, enquiry and the testing of brave new ideas. The *Digital Futures Summit* with its theme, *Regenerate: To Restore, To Renew, To Reimagine* , invited leaders from industry, education and research to discuss how creativity and innovation might reframe and reimagine the screen and audio sectors for a sustainable future. Over this period, research dissemination increased from three projects to five, and the *Visiting Scholars* program, *Ways of Knowing* showcase and *Lunchtime Research Seminar* series continued to flourish.

Sustainability is the third pillar of *Creating the Future* , and we enter the next strategic period from a position of welcome financial stability. Growth in own-source revenue has

strengthened our capacity to invest in the School’s priorities, including major technology and capability development projects, while maintaining long-term financial stability.

This stability is important because the challenges confronting our industries are real. Graduate employment outcomes were affected this year by wider industry conditions and significant disruption across the screen and audio sectors. These outcomes require close attention and we are advancing the development of new postgraduate programs designed for these fast-changing industry environments. AFTRS will continue to prioritise work-integrated learning, industry placements, practitioner engagement and professional networks that are vital for students to transition from education into sustainable creative careers – and we are grateful for the ongoing support of our industry partners who facilitate these critical learning experiences.

In 2026–27, AFTRS will launch *Regenerate* , a strategy focused on renewal and resilience. We know this is a time of ongoing change for the screen and audio sectors. It is also a time that reminds us of the enduring power of story to engage, challenge and transform. *Regenerate* recognises the power of great story to shape and reimagine culture, and the power of education to transform how we see the world. Through *Regenerate* we will continue to champion excellence in craft, storytelling and creative expression and graduate bold creatives, equipped to navigate the future with courage, imagination and integrity.

I would like to thank our students, staff, alumni, industry partners, communities, Council, Academic Board, FARM Committee and our supporters. Their creativity, expertise and commitment continue to make AFTRS one of the world's leading screen and audio schools and an institution of enduring importance to Australia's cultural life.



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 radio producers.

The AFTRS 2025–26 Annual Report reflects AFTRS' ongoing commitment to and success in fulfilling its purpose.

Our Mission

Positioned at the heart of the screen and broadcast industries, AFTRS delivers world-leading education that equips creatives with the capabilities, craft and confidence to build careers that will grow Australia's screen and broadcast industries and shape our stories and culture.

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, 2025–26

Our Vision

Australia's future is shaped by the stories we tell.

AFTRS empowers storytellers who define our shared culture through inclusive, ethical and innovative practice, grounded in First Nations cultures, and enriched by the diversity of Australia's communities.

Our graduates are globally leading creative practitioners whose curiosity and craft connect us to each other and to the world.

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 is the national institution for education, training and research for the screen and broadcast industries. Guided by its enabling legislation, the AFTRS Act, AFTRS works together with the screen and broadcast industries to deliver world-leading education that equips creatives with the skills, craft and confidence to build careers that will shape Australia's stories and culture.

In a time of accelerated change, AFTRS champions excellence grounded in the strength of First Nations cultures and enriched by the breadth of Australia's many communities. AFTRS' new corporate strategy, to be launched in 2026, is constructed around five pillars: storytelling excellence, industry-aligned learning, equity and engagement, creative innovation and research, and sustainable impact, and continues to support the

five pillars of the National Cultural Policy - *Revive: a place for every story, a story for every place* .

Revive 's principles guide all work undertaken by AFTRS to support a thriving cultural life for all Australians, including a commitment to First Nations First, the importance of accessibility for creative talent across Australia and recognition of artists as vital workers creating radio, podcasts, television, films and stories that resonate through all parts of Australian creative life.

Storytelling Excellence

Skilled graduates connecting with audiences at home and around the world.

Industry-Aligned Learning

Future-ready practitioners trained in partnership with industry.

Equity and Engagement

Inclusive learning connecting creatives across Australia.

Creative Innovation and Research

Imagination and inquiry forging shared creative futures.

Sustainable Impact

A thriving, resilient institution driving sector leadership.

Corporate Governance

AFTRS is committed to maintaining a governance framework that supports effective decision-making, accountability, integrity and organisational performance.

During the reporting period, AFTRS maintained governance arrangements that supported the achievement of its strategic objectives, the fulfilment of its statutory responsibilities and the responsible stewardship of public resources. These arrangements promote effective oversight of strategy, performance, risk and compliance, while supporting transparent and ethical decision-making across the organisation.

AFTRS fosters a culture of integrity and accountability through its governance policies, systems and controls. Employees, Council members and other officials are expected to act in accordance with the AFTRS Code of Conduct and applicable legislative and policy requirements.

Risk management is integrated into AFTRS's planning, decision-making and assurance processes. Together, these governance arrangements support the effective management of risk, organisational sustainability and the delivery of AFTRS's strategic priorities as Australia's national screen and audio school.

During the reporting period, AFTRS maintained governance arrangements designed to support the delivery of its educational, cultural and public purpose objectives, while ensuring compliance with legislative, regulatory and accountability requirements.

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 eight meetings during FY 2025–26, comprising five ordinary meetings and three extraordinary meetings:

- 25 July 2025 (ordinary meeting)
- 8 September 2025 (ordinary meeting)
- 13 October 2025 (extraordinary meeting)
- 5 December 2025 (ordinary meeting)
- 3 February 2026 (extraordinary meeting)
- 5 March 2026 (ordinary meeting)
- 17 March 2026 (extraordinary meeting)
- 8 May 2026 (ordinary meeting)

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 are 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.

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. 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 Council's recommendation.

The elected member of staff who is a Council member holds office for one year unless they leave the School at which point 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 person 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.

AFTRS recognises the importance of ensuring Council members have the capability and information necessary to discharge their governance responsibilities effectively.

New Council members participate in an induction process that provides information on the School's legislative, governance and operational environment, including their duties under the AFTRS Act and PGPA Act. Council members are provided with governance resources and regular briefings on strategic, financial, operational and regulatory matters to support informed decision-making.

Throughout the year, Council members receive ongoing advice from the Academic Board, Finance Audit and Risk Management Committee, Executive, Governance, or other appropriate management personnel through strategic planning sessions, governance briefings and updates on developments affecting the higher education, screen and audio sectors, public sector governance and risk management.

Consistent with better-practice governance across Commonwealth entities, the Council periodically reviews its effectiveness and governance practices to support continuous improvement and ensure it remains well positioned to meet its responsibilities as the accountable authority.

Details of the Accountable Authority during the reporting period (2025-26)

					Period as the accountable authority or member within the reporting period			
Name	**Qualifications of the Accountable Authority**	**Experience of the Accountable Authority**	**Position Title / Position held Executive / Non-Executive**	**Member term**	**Start Date (1 July 2025 or after)**	**End Date (30 June 2026 or before)**	**Number of meetings of accountable authority attended**	**Number of meetings held relevant to the term of member**
Ms 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/ Council member appointed by the Governor-General Non-Executive	29 February 2024 – 28 February 2027	1 July 2025	30 June 2026	6	8
Ms Debra Richards	Master of Arts (Theatre, English) The University of	Netflix, Director, APAC Production & Studio Policy,	Deputy Chair/ Council member appointed by the		1 July 2025	30 June 2026	8	8

	New South Wales (UNSW); Graduate Diploma (Expressive & Performing Art; theatre, photography) UNSW; Bachelor of Arts (Communications, drama, literature, sociology, television production), Charles Sturt University.	ANZ Global Affairs; Communications and Media Law Association (CAMLA), Vice President; NSW Screen and Digital Games Industry Advisory Committee, Committee member; International Institute of Communications (Australia) Committee, Committee member; Alcohol Beverage Advertising Code (ABAC), Deputy Chief Adjudicator.	Governor-General Non-Executive	31 March 2025 – 30 March 2028 *(Also, date of cessation of the second and final permitted term)*				
Ms 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.	Council member appointed by the Governor-General Non-Executive	4 July 2024 – 3 July 2027	1 July 2025	30 June 2026	7	8

Mr 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.	Council member of convocation Non-Executive	18 July 2024 – 17 July 2027	1 July 2025	30 June 2026	7	8
Mr 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. Motion Picture Industry Benevolent Society, Deputy Chair; National Film and Sound Archive Australia, Board Director; Sydney Opera House, Trustee; NSW Government Screen and Digital Games Industries Advisory Committee, Chair.	Council member of convocation Non-Executive	29 November 2024 – 28 November 2027	1 July 2025	30 June 2026	8	8

Ms Jane Halton	Doctorate of Letters (Honoris Causa), University of New South Wales (UNSW); Bachelor of Arts (Psychology) with Honours, Australian National University (ANU); Officer of the Order of Australia; Public Service Medal; Fellow of the Australian Institute of Company Directors; Fellow of the Institute of Public Administration Australia.	Clayton Utz, Board of Directors; Coalition for Epidemic Preparedness Innovations (CEPI), Chair; Institute of Health Metrics and Evaluation (IHME), Chair; Australian National University (ANU), Honorary Professor; University of Sydney, Adjunct Professor; University of Canberra, Adjunct Professor.	Council member of convocation Non-Executive	16 December 2024 – 15 December 2027	1 July 2025	30 June 2026	7	8
Dr Nell Greenwood	AFTRS, Chief Executive Officer	AFTRS, Chief Executive Officer	Council member, ex officio Executive Director	5 March 2025 – 4 March 2030	1 July 2025	30 June 2026	7	8
Ms Julia Avenell	AFTRS, Staff Member	AFTRS, Learning Designer	Council staff-elected member (Outgoing)	9 March 2025 – 8 March 2026 *(Also, date of cessation of the second and final permitted term)*	1 July 2025	8 March 2026	5	6
Ms Krista Jordan	AFTRS, Staff Member	AFTRS, Discipline Lead Master of Arts Screen: Business (Innovation and Technology)	Council staff-elected member (Incoming)	9 March 2026 – 8 March 2027	9 March 2026	30 June 2026	1	2
Mx Lauren Hulley	AFTRS, Student Member	Enrolled third-year Bachelor of Arts Screen: Production (2025)	Council student-elected member (Outgoing)	19 April 2025 – 18 April 2026	1 July 2025	18 April 2026	6	7

Ms Zali Hamilton	AFTRS, Student Member	Enrolled third-year Bachelor of Arts Screen: Production (2026)	Council student-elected member (Incoming)	19 April 2026 – 18 April 2027	19 April 2026	30 June 2026	1	1

Finance, Audit and Risk Management (FARM) Committee

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

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 the 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 2025–26, and there were no extraordinary meetings held in the reporting period:

- 4 September 2025
- 20 November 2025
- 19 February 2026
- 4 June 2026

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;
    - areas where significant judgment is required, such as provisions or contingent liabilities;
    - significant adjustments resulting from the audit;
    - compliance with accounting standards;
    - compliance with Government and legal requirements; and
    - reports prepared by management for release to the stakeholders.
- To provide a statement to the Council:

    - whether in the committee's view, the annual financial statements comply with the PGPA Act, the PGPA Rule, the Accounting Standards and supporting guidance; and
    - -in respect of the appropriateness of AFTRS' financial reporting as a whole, referencing, if required, any specific areas of concern or suggestions for improvement.
- 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 AFTRS 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 AFTRS Council appoints the Chair of the FARM Committee who must be either an external member of the FARM Committee 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:

- AFTRS staff members contributing to or observers of regular items on the agenda: the Chief Executive Officer (Director of the School); 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 FARM Committee.

Details of the Finance, Audit and Risk Management (FARM) Committee during the reporting period (2025-26)

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	FARM Committee Chair, Council member of the FARM Committee 18 July 2024 – 17 July 2027 (Term 1)	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. 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	$20,578 [2]
Mr Don Cross	External member of the FARM Committee 1 July 2025 – 30 June 2028 (Term 3)	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	$10,186 [3]
Mr David Sturgiss	External member of the FARM Committee 12 October 2024 – 11 October 2027 (Term 3)	Bachelor of Commerce in Accounting Finance and Systems, University of New South Wales. Mr Sturgiss as a Non-Executive Director and Chartered Accountant has worked in non-executive roles in the Higher Education sector for 10 years and has 30 years of senior management experience in the Higher Education, Media and Health. Mr Sturgiss has extensive experience in Universities, Public Hospitals and Television Broadcast, as well as industry boards and Chairing a number of Finance Audit and Risk Management Committees and Investment Committees.	4	4	$9,260

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 2025–26, comprising five ordinary meetings and no extraordinary meetings were held during the reporting period:

- 27 August 2025
- 13 November 2025
- 18 February 2026
- 24 April 2026
- 24 June 2026

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 the AFTRS 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.

Details of the Academic Board during the reporting period (2025-26)

Member name	Membership type and relevant term	Qualifications, knowledge, skills, or experience	Number of meetings attended	Total number of meetings held applicable to term
Prof Craig Batty	Academic Board Chair/ Independent external member of the Academic Board 20 January 2025 – 19 January 2028 (Term 1)	BA (Hons) Media with Cultural Studies, Southampton Solent University; MA Creative Writing, Bath Spa University; PhD Creative and Critical Writing (Screenwriting), Bangor University. University of South Australia, Executive Dean (UniSA Creative); Adelaide University, Pro Vice Chancellor (College of Creative Arts, Design and Humanities); Australian Council of Deans and Directors of Creative Arts, President; International Council of Arts Deans, Board Member.	5	5
Ms Rachael Weiss	Academic Board Deputy Chair/ Independent external member of the Academic Board. 9 July 2024 – 8 July 2027 (Term 3)	BA (Hons) University of Sydney. Regulatory Affairs Consultant.	4	5
Dr. Katrina Sandbach	Independent external member of the Academic Board. 20 January 2025 – 19 January 2028 (Term 1	BA (Design – Visual Communication); PhD Western Sydney University. Western Sydney University, School of Arts, Deputy Dean; Life Education Australia, Innovation Lead.	4	5

Mr Tony Krawitz	Independent external member of the Academic Board. 20 January 2025 – 19 January 2028 (Term 1)	Grad. Dip. Directing, AFTRS; BA Communications with Honours, University of Technology Sydney; Bachelor of Commerce UNSW.	5	5
Dr Jason De Santolo	Independent external member of the Academic Board. 17 February 2025 – 16 February 2028 (Term 1)	Bachelor of Laws, University of Auckland; Masters of Research (Social Sciences), University of Newcastle; Doctor of Creative Arts, University of Technology Sydney. University of Technology Sydney, Jumbunna Institute, Professor of First Nations Land Justice; University of Technology Sydney, Pro Vice Chancellor Indigenous Office, Associate Dean (Indigenous Research).	5	5
Dr. Nell Greenwood	Ex officio/internal member of the Academic Board. Term as AFTRS Chief Executive Officer.	Ex officio - AFTRS Chief Executive Officer	4	5
Mr Scott Stair	Ex officio/internal member of the Academic Board. Term as AFTRS Head of Governance.	Ex officio - AFTRS Head of Governance	5	5
Dr. Tara Lomax	Internal, staff-elected, teaching staff member of the Academic Board. (Outgoing) 4 March 2025 – 3 March 2026 *(Also date of cessation for the second and final permitted term)*	AFTRS teaching staff member: Discipline Lead - Screen Studies.	3	3

Ms Essi Haukkamaa-Judge	Internal, staff-elected, teaching staff member of the Academic Board. (Incoming) 4 March 2026 – 3 March 2027 (Term 1)	AFTRS teaching staff member: Discipline Lead - Producing.	1	2
Mx Lauren Hulley	Ex officio (student-elected member of Council) internal member of the Academic Board. (Outgoing). 19 April 2025 – 18 April 2026 (or until no longer AFTRS Student[2]) (Term1[1])	Enrolled third-year Bachelor of Arts Screen: Production (2025).	3	3
Ms Zali Hamilton	Ex officio (student-elected member of Council) internal member of the Academic Board. (Incoming). 19 April 2026 – 18 April 2027 (or until no longer AFTRS Student[2]) (Term1[1])	Enrolled third-year Bachelor of Arts Screen: Production (2026).	2	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 AFTRS Act 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 2026, 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, Mr Peter Noble
- Director of Teaching & Learning, Ms Maia Horniak
- Director of Production & Facilities, Mr Darren Chau
- Director of Partnerships & Development, Mr Mathieu Ravier

Annual Performance Statements (APS) 2025–26

Statement of Preparation

The AFTRS Council, as the accountable authority of the Australian Film, Television and Radio School (AFTRS), presents the 2025–26 Annual Performance Statement of AFTRS, as required under paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013 (PGPA Act)* . This Annual Performance Statement, based on properly maintained records, accurately reflects the entity's performance, and complies with subsection 39(2) of the PGPA Act.



Ms Rachel Perkins
Council Chair
Australian Film, Television and Radio School

Introductory Statement

The Annual Performance Statement meets the requirements of paragraph 39 (1) (a) of the PGPA Act for the 2025–26 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) 2025–26

Outcome 1

Support the development of a professional screen arts and broadcast culture in Australia, including through the provision of specialist industry-focused education, training, and research.

Program 1.1

Delivery of specialist education to meet the diverse creative needs of students and the skill requirements of industry by means of award courses, training programs and events.

Analysis of Performance Against Purpose

This year's reporting is based on the performance goals established in the AFTRS 2025–26 PBS and Corporate Plan. These goals have guided activity across the School and supported delivery against AFTRS' strategic pillars of national reach, excellence and sustainability while advancing the School's purpose of supporting the development of Australia's screen and broadcast sectors. Importantly, 2025–26 marks the final year of AFTRS' corporate strategy, *Creating the Future* , bringing to conclusion a period of significant transformation that expanded the School's national reach, strengthened industry engagement, enhanced inclusion and diversity initiatives, and improved organisational resilience. The results achieved during the year provide an opportunity to reflect on the progress made over the life of the strategy, while also establishing a strong foundation for the School's next strategic phase. As AFTRS transitions to its new strategy, *Regenerate* in 2026–27, these outcomes position the School to build on its achievements, respond to screen and audio sectors in ongoing flux, and pursue new opportunities for impact, innovation and growth.

AFTRS achieved 23 of its 29 performance targets in 2025–26. These results demonstrate strong performance and continued progress towards delivering the School's strategic objectives.

While six targets were not met, five of these constitute either a strategic re-evaluation of how the School could best meet the measure or a result that fell just short of the target. The development of a new strategy led to the re-assessment of the delivery of two strategic plans. Significant progress was made in developing the Technology Strategic Plan (TSP) through consultation and planning across the School; however, to ensure alignment with the new strategy, finalisation was deferred and remains a priority for 2026–27. Delivery of a stand-alone remote learning strategy was reconsidered, and the School's continuing work supporting remote students, informed by the delivery of two remote and blended courses (the *Graduate Diploma in Radio and Podcasting* and *Master of Arts Screen: Business*), will be folded into the new Student Equity and Success Framework, the Technology Strategic Plan and the award course redevelopment.

39.25% of course enrolments were from outside of NSW, just below the 40% target. This result was up from 37% in 2024–25 and reflects focused efforts on national reach, including interstate training partnerships and events, online delivery and First Nations programming, which had 72% of enrolments outside of NSW. While disability representation increased from 9% to 10%, AFTRS delivered results marginally under targets for its two other workforce diversity measures. At the time of reporting, the School reached 50% female or non-binary representation at a leadership level, not meeting the target of 51% but a slight increase from the 49% reported in 2024–25.

Similarly, while 4% of AFTRS staff identified as First Nations did not meet the stretch target of 5%, the School increased from the 3% reported in 2024–25.

The Graduate employment target measuring skills professionally applied reduced from 79% to 64%, meaning this target was not met. This warrants attention but should be considered within the context of broader sector challenges and the limitations of the target itself. AFTRS nevertheless continued to exceed a number of associated targets and maintained strong levels of industry engagement and graduate support.

Compared with 2024–25, AFTRS recorded notable improvements across several strategic areas. First Nations-led partnerships increased from two to five, support for First Nations media and education conferences increased from three to five, partnered industry events outside NSW increased from 11 to 12, and industry research dissemination increased from three projects to five. Own-source revenue increased from $10.431 million to $10.553 million, further strengthening the School's financial sustainability. These improvements demonstrate the strong progress made in the School's commitment to national engagement, inclusion and organisational resilience.

Several measures remained comparatively stable year-on-year. Award Course enrolments increased marginally from 392 to 394 students; interstate training partnerships remained at five partnerships; industry-partnered research projects remained at two projects; community activities promoting belonging and inclusion remained at seven activities; and Culturally and Racially Marginalised (CARM) community-led projects remained at eight projects. These consistent results indicate that AFTRS has maintained its performance across a number of core strategic activities while continuing to build capability in emerging areas.

National Reach

Performance under the National Reach pillar demonstrated continued growth and maturity in 2025–26. First Nations engagement strengthened significantly, with First Nations-led partnerships increasing from two to five and supported First Nations media and education conferences increasing from three to five. These outcomes reflect the continued expansion of the *On Country Pathways Program* and deeper engagement with First Nations communities, practitioners and organisations across Australia.

AFTRS also strengthened its national industry presence. Partnered industry events delivered outside NSW increased from 11 to 12 events while maintaining coverage across every state and territory outside New South Wales. This represents a further improvement on the strong performance reported in 2024–25 and demonstrates AFTRS' ongoing commitment to geographic accessibility and national engagement.

CARM community-led projects remained stable at eight, maintaining the previous year's result and achieving the target for the year. The result reflects the School's continued focus on sustained and meaningful engagement with underrepresented communities.

Interstate delivery partnerships also remained strong at five partnerships, exceeding the target for a second consecutive year.

The Remote Learning Strategy target was not achieved during the reporting period. However, the decision to delay this work and incorporate it into the broader Student Equity and Success Framework reflects a strategic repositioning rather than inactivity. This approach is expected to better integrate future remote learning initiatives with broader equity, participation and student success objectives.

Excellence

Performance against the Excellence pillar remained robust, with strong outcomes across education, training, industry engagement and research. Award course enrolments increased slightly from 392 to 394 students and remained well above target, demonstrating sustained demand for AFTRS programs despite ongoing pressures across the higher education sector.

While the target was achieved, graduate numbers declined slightly from 163 to 151. However, graduate outcomes continue to reflect normal fluctuations associated with cohort size, program progression and conferral timing. The conferral of alternative exit awards further demonstrates AFTRS' commitment to supporting diverse educational pathways and recognising student achievement.

Graduate employability showed the most significant movement within this pillar, decreasing from 79% to 64%. A factor when considering this result is the general industry downturn in domestic production. Survey participation was also relatively low compared with AFTRS' past survey engagement, decreasing from 46% in the previous year to 36% of the cohort. However, survey engagement was in the same range as the Quality Indicators for Learning and Teaching (QILT) Graduate Outcome Survey response rate. AFTRS continued to invest in work-integrated learning and practitioner engagement, while growing the number of student placement and graduate internship opportunities to support graduate employment outcomes.

Research performance strengthened considerably. Disseminated industry research projects increased from three to five, exceeding target and demonstrating growth in research activity, knowledge sharing and industry engagement. Industry-partnered research projects remained stable at two projects, continuing AFTRS' contribution to future-focused industry research and innovation.

Sustainability

Performance under Sustainability demonstrated continued organisational resilience and capability growth. Own-source revenue increased from $10.431 million in 2024–25 to $10.553 million in 2025–26, exceeding the target and reinforcing the School's strong financial position. This result reflects a concerted focus on maintaining AFTRS' own-

source revenue during a period of sector volatility, building on the financial gains identified in the previous reporting period.

Workforce diversity outcomes generally improved compared with the previous year. First Nations representation increased from 3% to 4%, disability representation increased from 9% to 10%, and female/non-binary leadership representation increased from 49% to 50%. While the First Nations and leadership representation targets were not fully achieved, the overall trend remains positive and shows continued progress towards a more representative workforce.

Community activities supporting belonging and inclusion remained stable at seven activities, maintaining the strong performance achieved in 2024–25. The continuing implementation of the Belonging & Inclusion Strategic Plan has helped embed inclusion across the School and supported a culture focused on accessibility, participation and community connection.

Like the prior reporting period, the strategic planning target to review the Technology Strategic Plan was not completed. In 2024–25, the Technology Strategic Plan review was deferred pending the commencement of the new Chief Information Officer. In 2025–26, substantial progress was made on the development of the Plan through extensive consultation with subject matter experts across the School; however, finalisation was deferred to enable alignment with the development of AFTRS' new corporate strategy. This reflects a continued focus on ensuring strategic and organisational alignment rather than a failure of delivery.

Overall, the 2025–26 results demonstrate continued strong progress against AFTRS' strategic objectives. Compared with 2024–25, the School achieved particularly heartening growth in First Nations engagement, national industry outreach, workforce diversity and research dissemination, while maintaining solid performance across core education, inclusion and financial sustainability measures. Although some indicators declined, these were generally influenced by broader sector conditions or normal annual fluctuations, and do not detract from the overall positive performance trajectory across the reporting period.

Results Against Our Performance Information in the 2025–26 Corporate Plan and 2025–26 PBS

Each performance criterion target result includes an outcome status. Outcome status categories comprise:

Status category	Details	2025–2026 category summary
Target met	Recorded in cases where the target has been achieved or exceeded.	23 of the 29 target results
Target partially met	Recorded in cases where a qualitative target has been 50% or more completed but not achieved in full.	Nil of the 29 target results
Target not met	Recorded in cases where a quantitative target has not been met or where a qualitative target has had less than 50% completion.	6 of the 29 target results

PILLAR 1. NATIONAL REACH

Giving all Australians access to our world-class learning.

Criterion Source: 2025–2026 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.

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.

Key activity	Activity analysis
Grow First Nations Community Stakeholders & Projects	The First Nations & Outreach division continues to deepen its engagement with First Nations communities through targeted partnerships, programs and sector collaborations. As the *On Country Pathways Program* has matured and expanded nationally, it has created new opportunities to build meaningful community connections, strengthen industry pathways, and advance AFTRS' strategic focus on national reach and impact.

Associated 2025–26 Corporate Plan Performance Target	**Result against target**		**Analysis**
2 MOUs in place with First Nations Community-Controlled organisations per year	**Target met**	**3 Memorandums of Understanding (MOUs) in place with First Nations Community Controlled organisations within the year.** (Down from 5 MOUs reported in 2024–25)	This year's result of 3 MOUs with First Nations Community Controlled Organisations 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: • ICTV & PAKAM for FRAIM Festival in relation to the delivery of the *On Country Pathways Program* . • Giiyong Festival in Eden and Studio Jaanda for delivery of the *On Country Pathways Program* . • Gujaga Foundation for a Community screening on the AFTRS campus of the documentary, *Gweagal Spears* .
Support 2 First Nations media and education conferences per year	**Target met**	**5 First Nations media and education conferences were supported in various capacities** . (Up from 3 reported in 2024–25)	Participation in First Nations media and education conferences supports the objectives of 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, building community capacity and self-representation across local, national and global fronts. Event support and attendance were provided to:

			• **Converge Conference** : Hosted by First Nations Media Australia, the peak body that represents a raft of First Nations regional and remote broadcasters, many of which have been identified for participation in the *On Country Pathways Program* . • **Imparja Television Workshop** : Imparja was established in 1987 after the Central Australian Aboriginal Media Association applied for and won the Remote Commercial Television Service license for Central Australia. First Nations-owned and run, this workshop was focused on the revivication of the brand and future training and employment opportunities for First Nations practitioners in the Central Desert. • **KARI Aboriginal Education and Employment Expo** : this expo brings together education, training and employment pathways in one supportive, community-led space. • **Uluru First Nations Screen Strategy Workshops** : Hosted by Screen Australia First Nations and attended by ABC, NITV, the state and national screen agencies, along with educators, the National Institute of Dramatic Art and AFTRS. This conference focused on sustained support and future opportunities for First Nations practitioners,

			administrators and executives, including the possible implementation of a First Nations Screen Alliance. • **WINDA Film Festival** : Established in 2016, Winda Film Festival celebrates emerging and established Indigenous filmmakers from across Australia and around the world. This year, AFTRS First Nations & Outreach division hosted a screening and a panel for the film, *Sweet Summer Powwow* .

Relevant 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 2025–26 PBS and Corporate Plan Performance Target	**Result against target**		**Analysis**
2 First Nations-led partnerships per year	**Target met**	**5 First Nations-led partnerships are in place for the period.** (Up from 2 MOUs reported in 2024–25)	This year's result, up from last year, reflects continued focus on growing and deepening more meaningful relationships with First Nations practitioners, communities, and media organisations. Results include MOUs with: • FRAIM Festival for *On Country Pathways Program* delivery. • Giiyong Festival for *On Country Pathways Program* delivery. • Winda Film Festival, a screening and practitioner

			panel hosted on the AFTRS campus. • Goguljar Yok for Inside the D20, a First Nations-led Vivid Minds content project. • Gujaga Foundation for a Community screening on campus at AFTRS of the documentary, *Gweagal Spears* .

59. Criterion Source 2025–2026 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.

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

Key activity	**Activity analysis**	
Deliver courses accessible to learners across the country	AFTRS remains committed to delivering accessible, high-quality training and education opportunities to learners across Australia. This is achieved through a diverse portfolio of Award Courses, Short Courses and industry training programs. Flexible delivery models within the *Graduate Diploma in Radio and Podcasting* (GDRP) and *Master of Arts Screen: Business* (MASB) continue to provide students with increased choice in how and where they study, while maintaining equivalent learning outcomes and strong industry engagement. AFTRS also continues to expand access through online and blended learning opportunities, supported by ongoing review and enhancement activities that ensure delivery models remain inclusive, responsive and aligned with the needs of diverse learners. In addition, interstate education partnerships enable in-person delivery of short courses addressing critical industry skills gaps.	
Associated 2025–26 Corporate Plan Performance Target	**Result against target**	**Analysis**

40% course enrolments outside of NSW	**Target not met**	**39.25% of course enrolments were from outside of NSW.** (Up from 37% in 2024–25)	AFTRS achieved a strong result against this measure, with 39.25% of course enrolments originating from outside NSW, an increase from 37.0% in 2024–25 and just below the 40% target. The year-on-year improvement reflects the School's continued commitment to national reach and accessibility, supported by growth in interstate participation across Short Courses. Through a combination of strategic partnerships, online delivery and targeted engagement activities, AFTRS continued to provide training opportunities to screen and broadcast practitioners across Australia, with representation from every state and territory. The overall percentage comprised: • 26.95% [45 of 167] of **Award Course** commencements during the period were residing outside of NSW at the time of their course application. This result reflects a modest shift in the geographic profile of commencing students during the period. • 42.3% [494 of 1,167] of **Short Course** enrolments were from outside NSW. This is up 5% from the previous period. Of the Short Course's total enrolments outside NSW, all other states and territories were represented; this also includes 65 international enrolled students from 14 different countries. After NSW, the next largest domestic group was Victoria, with 196 students (16.8%). • 38.1% [1223 of 3210] of enrolments in **Industry-Partnered Training** courses were from outside NSW. The School's interstate partnerships with organisation

			such as Griffith Film School (Brisbane), Edith Cowan University (Perth), Royal Melbourne Institute of Technology (RMIT) University (Melbourne), Apple Box Studios (Tasmania), and Screenworks have increased our capacity to deliver in-person training outside NSW to address skills gaps. Additionally, the School's partnerships with film festivals and online courses such as *GenAI Image & Video Prompting for Screen* have driven high enrolment and registration numbers outside NSW. The *Digital Futures Summit* in June 2026 reached an audience of 1895, with 965 registered from outside of NSW. • 72.3% [47 of 65] of **First Nations Programming** workshop enrolments were from outside of NSW. • **Outreach Industry Partner** programming: The First Nations & Outreach division also supported several industry-focused training events as part of its Outreach program. Consistent participant detail was not captured for this program during the reporting period due to the nature of program delivery and therefore has not been included in the overall result.

<table>
<tr><td colspan="4">Relevant Portfolio Budget Statement Performance Measure — OUTREACH AND INCLUSION
Supporting underrepresented 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.</td></tr>
<tr><td>Associated 2025–26 PBS and Corporate Plan Performance Target</td><td colspan="2">Result against target</td><td>Analysis</td></tr>
<tr><td>3,000 participants in industry training per year</td><td>Target met</td><td>4,836 participants in industry training in the reporting period.

(Down from 5,045 participants reported in 2024–25)</td><td>AFTRS continued to exceed its annual target of 3,000 industry training participants, engaging 4,836 participants across Award Courses, Short Courses, Industry-Partnered Training, and First Nations programs during 2025–26. While participant numbers were slightly lower than the previous year, the result reflects sustained strong demand for AFTRS training and development opportunities. Throughout the year, AFTRS continued to strengthen its industry and community impact through expanded partner-delivered training, growth in short course participation, and targeted investment in initiatives that support long-term capability development across the Australian screen, broadcast and digital media sectors. Participant numbers comprised:
• 394 students were enrolled in Award Courses during the period (2025 academic year) across the following programs:
• - Bachelor of Arts Screen: Production;
• - Graduate Diploma in Radio and Podcasting;
• - Master of Arts Screen; and</td></tr>
</table>

			• - Master of Arts Screen: Business. • 1,167 students were enrolled in 94 different **Short Courses** during this period, a notable increase from the previous year. The Short Course program continued implementing the Short Course Action Plan, reviewing and updating curriculum, trainers, and strategic alignment. • 3,210 students participated in an array of **Industry-Partnered Training** (courses and industry Masterclasses) across the country, which included: *Assistant Directing Fundamental* s; *On Set Onboarding* ; *Intro to Producing & Screen Business* ; *Production Accounting Intensive* ; *Screen Business Essentials* ; *Screen Business Essentials Navigating Growth* ; *Intro to Screenwriting* ; *Locations Department Intensive* ; *GenAI Image & Video Prompting for Screen* ; and *Post-Production Onboardin* g with partners such as: ECU; Entertainment Partners; Australian Location Managers Guild; Screenworks; Apple Box; The Walt Disney Company Australia; Screen Producers Australia (SPA); RMIT; Screen NSW; and Griffith Film School. Other partnered training included: *Flickerlab: A One Day Journey from Shorts to Features* ; *Lesli Linka Glatter Masterclass* with the Australian Directors' Guild (ADG); *Kitao Sakurai Masterclass* ; International Production Design Week *Masterclass with Deb Riley* ; Australian International Documentary Conference

			(AIDC) *Leading lights* ; Bus Stop Films; SPA *Genr8* ; Revelations Film Festival *Safety Workshop* ; *International Women's Day @ AFTRS* with Women in Film and Television (WIFT) NSW; Screen Forever panel; two AACTA Festival Panels; Australian Guild of Screen Composers conference; Australian Screen Sound Guild x Sennheiser Panel; and multiple sessions delivered at the *Digital Futures Summit* . • 65 participants engaged in **First Nations program** workshops, including bespoke training delivered to First Nations peoples and communities through initiatives such as the *On Country Pathways Program* . While participant numbers were lower than the previous year, this reflected a strategic focus on piloting the *On Country Pathways Program* and investing in developing a sustainable, high-quality model for future delivery. During the reporting period, emphasis was placed on building strong program foundations, strengthening community engagement, and exploring approaches to support the program's long-term impact and scalability. See also Appendix 7: First Nations & Outreach. • The First Nations & Outreach division also supported several industry-focused training events, festivals, and in-kind support through its **Outreach program** . Participant numbers were not captured for this program during the reporting period due to the nature of program delivery, however

			activities included: The international First Nations WINDA Film Festival where the AFTRS First Nations & Outreach division hosted a screening discussion panel for the Indigenous Canadian Romcom, *Sweet Summer Powwow* ; sponsorship of the gender diverse TILDE Film Festival; Sponsorship and AFTRS panel participants for the Africa Film Festival; Gujaga Foundation for two Community screenings, on the AFTRS campus, of the documentary *Gweagal Spears* . Outreach resources throughout 2025–26 were redirected toward growing the *On Country Pathways Program* and the commencement of the AFTRS Community Pathways Framework. The Framework articulates AFTRS's long-term commitment to outreach and engagement, including plans to strengthen participation opportunities for underrepresented communities. See also Appendix 7: First Nations & Outreach.
1 partnered industry event per State and Territory outside NSW per year	**Target met**	**12 partnered Industry events were held across all 7 States and Territories outside NSW.** (Up from 11 events across 7 states and territories in 2024–25)	The School has seen a year-on-year improvement in achieving the target in this reporting period. Partnered industry events held outside of NSW included: • Graduate Showcase & Networking Breakfast for *Master of Arts Screen Business* students and Alumni, hosted by AFTRS, at the Screen Forever conference on the Gold Coast (QLD). • *Producer Skillset 2030* panel presented at the Screen Forever conference on the Gold Coast (QLD)

			• *Student Recruitment* panel on industry career pathways and Tomorrow's Screen Workforce panel with Netflix, BBC, SBS and Spectrum VFX at the AACTA Screen Careers Expo (QLD). • Panel on *Micro Budget, Major Festival* features at MIFF Accelerator Lab (VIC). • Hosted *Leading Lights* program at Australian International Documentary Conference in Melbourne (VIC). • Adelaide International Film Festival (SA) featured a panel on *Pathways into the Screen Industry for AFF Youth* featuring filmmakers Dario Russo, Chloe Gardner and Anthony Frith. • Adelaide International Film Festival (SA) featured an awards night for AFF Youth; AFTRS was an award partner & presenter. • AFTRS and the Very Short Film Festival hosted a *Workshop with Producer Michelle Hardy* (TAS). • Northern Territory Screen Summit (NT) networking drinks and panel participation. • Capital Film Festival panel on *DIY Filmmaking* (ACT). • *Revelations Film Festival Production Safety Workshop* with ECU and networking event (WA). • Adelaide International Film Festival (SA) featured an AFTRS networking event for industry and alumni.

Key activity	**Activity analysis**
Partner with community organisations and high schools to build bridges from under-represented	This year, the First Nations & Outreach division focused on deepening relationships with cohorts from training programs and community arts organisations who represent underrepresented voices in the screen and audio industry, such as the Kari Foundation and the Converge Conference hosted by First Nations Media Australia. There was a particular emphasis

communities into AFTRS	on projects aimed at assisting diverse communities to gain access to the screen and audio industry, supported by AFTRS resources and training pathways such as TILDE Film Festival and Winda Film Festival. The *On Country Pathways Program* saw the division partner with the Community of Bidgydanga and the Yuin Nation in Eden. Finally, as part of the *On Country Pathways Program* hosted on Gadigal Country at AFTRS, the division hosted a First Nations industry networking event attended by First Nations departments of organisations including ABC, NITV, Screen Australia and the NFSA.	
Associated 2025–26 Corporate Plan Performance Target	**Result against target**	**Analysis**

8 Culturally and Racially Marginalised (CARM) community-led projects across Australia	**Target met**	**8 CARM community-led projects were undertaken across Australia** . (Stable in comparison to 8 CARM community-led programs reported in 2024–25)	Support for CARM communities remained a priority throughout 2025–26, despite personnel changes within the division and resources directed to delivering the *On Country Pathways Program* . During the year, the First Nations & Outreach team continued its community engagement activities to help ensure AFTRS policies, protocols and processes reflect the knowledge, perspectives and terminology of diverse communities. Key CARM initiatives delivered in 2025–26 included: • Delivery of the *On Country Pathways Program* in partnership with ICTV and PAKAM Media at Bidgydanga, WA for FRAIM Festival. • Delivery of the *On Country Pathways Program* in partnership with Giiyong Festival and Studio Jaanda in Eden, NSW. • Gadigal *On Country Pathways Program* where the AFTRS First Nations & Outreach division and program participants engaged with the La Perouse Community and hosted special guests from the Eora Nation including local Elder Aunty Rhonda Dixon- Grovenor. • The international First Nations WINDA Film Festival, where the AFTRS First Nations & Outreach division hosted a screening discussion panel for the Indigenous Canadian romcom, *Sweet Summer Powwow* . • Sponsorship of the gender diverse TILDE Film Festival. • Sponsorship and AFTRS panel participation for the Africa Film Festival.

			• Gujaga Foundation for 2 Community screenings, on the AFTRS campus, of the documentary *Gweagal Spears* . • Uluru First Nations Screen Strategy workshops. Hosted by Screen Australia First Nations and attended by First Nations employees of ABC, NITV, state and national screen agencies along with educators from National Institute of Dramatic Art and AFTRS. This conference focused on sustained support and future opportunities for First Nations practitioners, administrators, and executives, including the possible implementation of a First Nations Screen Alliance.

Corporate Performance Measure
All Australians can access our world-class learning.

Key activity	**Activity analysis**
Create a remote learning strategy that capitalises on AFTRS' strength in delivering hands-on practical learning across the country.	During 2025–26, AFTRS continued to strengthen its capability to deliver high-quality learning beyond its Sydney campus through the ongoing development of flexible and remote learning models. The *Master of Arts Screen Business* (MASB) and *Graduate Diploma in Radio and Podcastin* g (GDRP) continued to offer blended and remote study pathways that enable students from across Australia to access learning while remaining connected to their local communities and workplaces. These courses have demonstrated that industry-relevant learning can be delivered through a combination of online engagement, intensive workshops, industry projects and workplace-based learning opportunities while maintaining equivalent learning outcomes. Insights gained from the ongoing delivery, student feedback and course review processes associated with the MASB and GDRP, most notably the comprehensive review (2025) of the GDRP, have provided a strong evidence base for future remote learning

	initiatives. As the scope of the Remote Learning Strategy has evolved, several priority focus areas have emerged, including technology and infrastructure requirements, pedagogical approaches for practical remote learning, staff capability and professional development for remote delivery, and equitable access to production equipment, learning resources and regional production hubs. As a result, a strategic decision was made to incorporate development of the Remote Learning Strategy within the broader Student Equity and Success Framework, ensuring that future remote learning design is grounded in principles of student equity, inclusion and measurable learning outcomes, rather than delivery logistics alone. This integrated approach will support a more coordinated, evidence-informed and nationally responsive model of practical learning that expands access and participation while maintaining the distinctive AFTRS learning experience.	
Associated 2025–26 Corporate Plan Performance Target	**Result against target**	**Analysis**

Develop the Remote Learning Strategy	**Target not met**	**Development of the Remote Learning Strategy, originally scheduled for FY 2025–26, was strategically delayed to be developed as part of a student equity and success framework.** (Results below expected progress from 2024–25)	Following consultation and strategic alignment, AFTRS determined that remote learning should be considered within the broader context of award course development, student access, participation and equity outcomes. Consequently, AFTRS incorporated the work into the development of the Student Equity and Success Framework. The strategy's scope has continued to mature through evidence gathered from the ongoing delivery and review of remote and blended award courses, particularly the GDRP. In addition, the development of the new postgraduate award courses has created an opportunity to embed remote and blended delivery principles from the outset of curriculum design, ensuring that considerations of accessibility, participation and practical learning are integrated into course architecture rather than applied retrospectively. While the original target was not achieved within the reporting period, these activities have established a stronger evidence base and more sustainable foundation for a coordinated institutional approach to remote learning.
4 interstate delivery partnerships per year across industry training and award courses	**Target met**	**5 interstate training partnerships were conducted across industry training**	The School exceeded the target this year, maintaining the number of interstate training partnerships from the previous period, which comprised:

		and award courses . (Stable in comparison to 5 partnerships reported in 2024–25)	• RMIT University – *Intro to Screen Business & Producing* (VIC); ECU – *Writers Room Intensive* (WA); • Screenworks – *On Set Onboarding* (QLD) and *Post-Production Onboarding* (TAS); • Griffith Film School – *Assistant Directing Fundamentals* , *Writers Room Intensive, Intro to Producing & Screen Business* , *Production Accounting Intensive* , *Locations Department Intensive* (QLD); and • Apple Box Studios – *Intro to Screenwriting* , *Intro to Producing & Screen Business* (TAS). These training partnerships supported the School to deliver 10 industry skills gap training courses in person outside NSW.
Award 36 scholarships to students across Australia per calendar year	**Target met**	**40 scholarships to students across Australia within the calendar year.** (Down from 49 scholarships)	AFTRS' scholarships are awarded for a specific duration and are awarded based on creative excellence and/or equity. Despite a reduction in the number of scholarships awarded during the year, AFTRS remained committed to maintaining its scholarship program and ensuring students from a diverse range of backgrounds could access opportunities to study and succeed. Continued investment from supporters reflects a shared commitment to greater diversity and representation at AFTRS and across the screen and audio

			industries, helping strengthen pathways for the next generation of creative talent. Also see Appendix 2. Scholarships.
Continue to implement recommendations from the Disability Action Plan	**Target met**	**During this period, AFTRS continued to implement its Disability Action Plan.** (Results in line with expected progress from 2024–25)	During this period, AFTRS continued implementation of its three-year Disability Action Plan. Key implementation activities delivered in the reporting period included maintaining Disability Confident Recruiter status, updating the Reasonable Adjustments Policy and Procedure to reflect best practice, participating in industry workshops and forums, and delivering targeted training in inclusive production practices.

PILLAR 2. EXCELLENCE

Industry-aligned and forward-facing.

Criterion Source: Corporate Plan 2025–26, Strategic Focus: 2.1 TALENT DEVELOPMENT

Empowering student learning through a model of teaching excellence and an experiential curriculum that is inclusive, flexible, and national in its reach.

Corporate Performance Measure
Educate and train new talent to help grow and support the industry.

Key activity	**Activity analysis**
Deliver accredited courses.	During 2025–26, AFTRS maintained a strong focus on delivering high-quality accredited courses that support student success and prepare graduates for sustainable careers in the screen and audio industries. Ongoing course enhancement activities, informed by student feedback, industry engagement, course review processes and quality assurance mechanisms, ensured that curriculum and learning experiences remained relevant, contemporary and responsive to industry needs. Throughout the period, AFTRS continued to

	strengthen the foundations that underpin educational excellence, including curriculum design, course quality processes and student success initiatives. This work not only supported the continued delivery of high-performing award courses but also contributed to the future-proofing of the accredited course portfolio, ensuring AFTRS is well positioned to respond to emerging industry opportunities, evolving modes of delivery and changing learner expectations.

Relevant 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 2025–26 PBS and Corporate Plan Performance Target	**Result against target**		**Analysis**
300 award course enrolments per calendar year	**Target met**	**394 award course enrolments within the calendar year.** (Up from 392 award course enrolments reported in 2024–25)	Enrolment outcomes remained consistent for the full 2025 academic year, despite an adjustment to the reporting-period methodology, which now includes new student course commencements from semester 2 in the academic year. The overall result continued to meet expectations and demonstrates AFTRS' ability to maintain strong demand across its award courses, despite ongoing challenges within the tertiary education sector. Also see Appendix 1: Award Course Enrolments.
100 award course graduates per calendar year	**Target met**	**151 award course graduates within the calendar year.** (Down from 163 award course graduates reported in 2024–25)	Award Course graduates (December 2025 and May 2026 conferrals) comprised: • 132 Award Course; and • 19 alternative exit awards. While this represents a decrease from the 163 graduates reported in 2024–25, graduate numbers may vary between reporting periods due to cohort size and the diverse ways students progress

			through their studies, including part-time enrolment, approved leave and the timing of course completions and award conferrals. The conferral of 19 alternative exit awards further reflects the School's commitment to recognising learning achieved and supporting diverse educational and career pathways. Also see Appendix 4: 2025 AFTRS Graduates.

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

Key activity	**Activity analysis**
Build and implement a learning & teaching plan through the Student Success Pathways Framework to deliver AFTRS' unique approach to creative pedagogy.	AFTRS evolved the Student Success Pathways Framework into a Student Equity and Success Framework, recognising that student success is intrinsically linked to equity, access, participation, belonging and inclusion. The Framework has become a key mechanism for embedding a whole-of-school approach to supporting learners throughout the student lifecycle, from admissions through to progression, completion and graduate outcomes. Significant progress was achieved by implementing recommendations from an Admissions Review, including introducing First Nations assessors within admissions processes and strengthening equity considerations across student recruitment. The work has also informed a comprehensive review of academic progression requirements, student support approaches and institutional practices that contribute to student success. Throughout the year, AFTRS continued to examine its approach to equity and access across all areas of the School, ensuring alignment with the Belonging & Inclusion Strategic Plan and other institutional equity initiatives. The Student Equity and Success Framework remains a strategic priority within the Teaching & Learning Divisional Plan and will be implemented through a staged program of work designed to strengthen student experience, belonging, participation and achievement

	while supporting AFTRS' unique approach to creative pedagogy.		
Associated 2025–26 Corporate Plan Performance Target	**Result against target**		**Analysis**
Implement the Student Success Pathways Framework.	**Target met**	**Implementation commenced through a staged program of work focused on equity, admissions, progression and student support.** (Result is in line with expected progress from 2024–25)	During 2025–26, implementation of the Student Success Pathways Framework expanded into a broader Student Equity and Success Framework, reflecting a more holistic approach to student outcomes. This evolution was informed by findings from an Admissions Review and a growing focus on equity, access, belonging and participation across the student lifecycle. Compared with 2024–25, which focused on framework development, this reporting period centred on implementation through progression policy review, enhanced student support, and the integration of equity initiatives across key student-facing processes. Related activities, including the Student Equity project and Belonging & Inclusion Strategic Plan, strengthened the evidence base and scope of the framework. The result is a more coordinated, institution-wide approach to improving student success, retention, and participation, with further implementation planned through a staged program of work.

Key activity	**Activity analysis**	
Create a Belonging & Inclusion Strategic Plan that commits AFTRS to ensuring equitable access to its world-leading training and education and fostering an inclusive community where everyone can thrive and contribute uniquely.	During 2025–26, AFTRS progressed implementation of the Belonging & Inclusion Strategic Plan to strengthen equitable access to, and meaningful participation in training, education and industry pathways. In this first phase of implementation, the focus was on building the foundations needed to support sustained delivery of the Plan over future years, including strengthening pathways, governance, support structures and workforce capability. This work continues to strengthen AFTRS' capacity to expand participation, support diverse creative voices and contribute to more representative future screen and audio industries.	
Associated 2025–26 Corporate Plan Performance Target	**Result against target**	**Analysis**

Implement the Belonging & Inclusion Strategic Plan	**Target met**	**Implementation progressed throughout the period.** (result is in line with expected progress from 2024–25)	During this period, AFTRS continued implementing its Belonging & Inclusion Strategic Plan, with each area of the School contributing to delivery through relevant projects, policy reviews, capability-building activities and student success initiatives. Key implementation actions included: • Progressing the Student Equity and Success Framework, Admissions Review and Community Pathways Framework to support the Plan's access, participation and success objectives. • Delivering *Respect Matters* training and modules to support safe, respectful and inclusive learning and working environments. • Delivering capability-building initiatives, including equity workshops with senior leaders, all-staff training on neuroinclusive practices, and inclusive production training. • Continuing implementation of the Disability Action Plan. • Commencing development of the Anti-Racism Action Plan. • Reviewing policies and procedures, including the Student Grievances and Complaints Policy and Procedure, Reasonable Adjustments Policy and Procedure and Family and Domestic Violence Policy, through an accessibility, cultural

			safety and trauma-informed lens. • Continuing scholarship and accommodation support to reduce financial and practical barriers to participation. • Continuing enhancements to the Student Centre dashboard to support analysis of student engagement and support activity alongside demographic indicators.

Criterion Source: Corporate Plan 2025–26, Strategic Focus: 2.2 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 broadcast industries.

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

Key activity	**Activity analysis**
Deliver industry-aligned training.	During 2025–26, AFTRS continued to deliver industry-aligned training through strong engagement with industry practitioners, employers and creative leaders across its award courses. Industry professionals remained central to course delivery, ensuring students benefited from current professional practice, industry networks and contemporary sector knowledge. The introduction of the Adjunct Professor Program further strengthened these connections to contribute to teaching, mentoring and curriculum development. Students also benefited from an extensive program of guest lectures, masterclasses and industry engagement activities across all award courses, providing exposure to diverse career pathways and emerging industry trends. A particular area of success was the continued expansion of industry placement opportunities, especially within the *Bachelor of Arts*

	Screen: Production (BASP), where students gained practical experience in professional production environments and strengthened their work readiness. Targeted industry-partnered training delivered impactful results, focusing on enduring skills gaps and national reach through short courses compatible with industry schedules, in Sydney, online, and interstate through education partnerships. Together, these initiatives ensured AFTRS training remained responsive to industry needs while preparing graduates with the skills, experience and professional connections required for sustainable careers in the screen and audio industries.

Relevant 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 2025–26 PBS and Corporate Plan Performance Target	**Result against target**		**Analysis**
75% of recent graduates are applying the skills they learnt in their AFTRS course professionally	**Target not met**	**64% of recent graduates are applying the skills they learned in their AFTRS course professionally.** (Down from 79% reported in 2024–25)	AFTRS undertakes the Graduate Outcomes Survey annually, surveying graduates six months after they have completed their studies, around the time of their graduation ceremony. This year, 36% of the cohort completed the survey, down from 46% in the previous year. The School is currently considering ways to increase this response rate, which presents challenges due to the survey's voluntary participation model. One major factor behind this result (64%) is the general industry downturn. 24% of respondents reported they are not currently working in the industry, so it can be inferred they are unable to apply their skills

			professionally at the time of response. During the period, the School maintained its extensive work-readiness training through its placement opportunities, built into the GDRP, BASP, and MAS programs.
Annual consultation with industry stakeholders, including Industry Advisory Panels and triennial skills survey	**Target met**	**AFTRS undertook annual consultation with industry stakeholders.** [Triennial skills survey not due until 2027–28] (Down from 15 panels held in 2024–25)	Throughout 2024–25, many small Industry Advisory Panels across disciplines supported the early development of a new course. During 2025–26, this development continued with one targeted panel on the discipline of directing and a more substantive panel on the overall aims of the course. Over the period, the Advisory Panel meetings convened comprised: • MA Course Development Industry Advisory Panel (1). • GDS Course Development Industry Advisory Panel (1). • Alumni Advisory Group (4).

Key activity	**Activity analysis**
Partner with screen & broadcast stakeholders to provide targeted training.	Using its Industry Skills Framework to prioritise education that meets industry needs across all states and territories, AFTRS leveraged its partnerships with education providers nationally and its relationships with screen agencies and industry partners to deliver job-ready training, with a particular focus on skills gaps and below-the-line upskilling needs. This included course delivery in Queensland at Griffith University, in Victoria at RMIT, in Western Australia with ECU and in Tasmania, with delivery of a new *Post-production Onboarding* course. In NSW, AFTRS partnered with Screen NSW on its Crew Development Program, providing *On Set Onboarding* training as well as *Locations Departmen* t and *Production Accounting* intensives, alongside TAFE NSW and NIDA. Partnering with SPA, the School continued to deliver screen business courses online nationally. Industry-partnered initiatives such as *Accessible Filmmaking* (with Bus Stop Films) and *Leading Lights* (with Australian

	International Documentary Conference) also supported inclusion and representation among new entrants in the sector.

Relevant 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 2025–26 PBS and Corporate Plan Performance Target	**Result against target**	**Analysis**

10 industry training partnerships	**Target met**	**14 industry training partnerships were in place .** (Down from 17 industry training partnerships reported in 2024–25)	Partnerships and course offerings comprised: • Australian International Documentary Conference – Delivery of the *Leading Lights* program at the 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 – *Accessible Filmmaking* training delivered at and with AFTRS. • Flickerfest – *FlickerLab workshop* sponsored by and delivered with AFTRS. • Screenworks – As part of the Regional Crew Development Pathways program with Netflix, delivery of 2 courses: *On Set Onboarding* in regional Queensland (Sunshine Coast) and *Post Production Onboarding* in Hobart. • 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 BASP. *Certificate IV in Screen & Media* students can apply to enter the AFTRS BASP in the second year of the course with recognised prior learning. • CIT – Through recognition of prior learning, graduates of the *Diploma in Screen and Media* program at CIT may be considered for admission into the second year of the AFTRS BASP. *Certificate IV in Screen & Media* students can apply to enter the AFTRS BASP in the

			second year of the course with recognised prior learning. • Netflix – Development of a *Leadership Skills* course for Head of Department in creating physically and psychosocially safe working environments. • ADG – *Masterclass with American Director Lesli Linka Glatter*. • Screen NSW – AFTRS delivered 6 courses (4x *On Set On Boarding* for all program participants, 1x *Locations Department Intensive* and 1x *Production Accounting Intensive*) with an additional 2 courses to be delivered in July 2026. • SBS – Western Sydney Production Hub, Work-Integrated Learning Placements of AFTRS BASP students • Australian Guild of Screen Composers – AFTRS partnered with the AGSC to present the Scoring Summit, hosted at AFTRS. • Screen Territory – Panel contribution at NT Screen Summit and Cinematography Mentors for the SPARK program. • The Mercury Adelaide – Venue partner for Skills Gap Training and support of Launch Lab.

63. Criterion Source: Corporate Plan 2025–26, Strategic Focus: 2.3 RESEARCH & INNOVATION

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

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

Key activity	**Activity analysis**	
Develop a faculty-driven research project that bridges industry knowledge and academic expertise.	AFTRS continued to strengthen its research culture during 2025–26, using research to drive the currency and strength of student learning, inform industry practice, and contribute to the long-term sustainability of the screen and audio sectors. The *Digital Futures Summit* continued to establish AFTRS as a leading contributor to thought leadership, knowledge exchange and cross-sector collaboration. Bringing together industry leaders and innovators and AFTRS educators, the theme of this year's summit, *Regenerate: To Restore, To Renew, To Reimagine* , invited participants to consider how innovation, creativity and collaboration can support a more sustainable, inclusive and resilient future. Over the period, initiatives including the *Lunchtime Research Seminar Series* , the *Visiting Scholars Program* and the *Ways of Knowing* research showcase encouraged the sharing of knowledge, creative practice and diverse perspectives, strengthening AFTRS' culture of creative enquiry and collaboration.	
Associated 2025–26 Corporate Plan Performance Target	**Result against target**	**Analysis**

1 First Nations-led research partnership per year	**Target met**	**1 First Nations-led research partnership was commenced and delivered in the year.** (Stable in comparison to 2024–25)	Led by the First Nations & Outreach team and in partnership with AFTRS Research, the *Creative Learning on Country: Exploring the impact and opportunities of the On Country Pathways Program* project translated participant experiences into visual form through two artworks by artist Alan Chen. The artworks were developed from interviews conducted with participants of the *On Country Pathways Program* , offering a creative interpretation of their stories and experiences. The artwork is designed to communicate participant stories and perspectives to audiences who engage most strongly with visual forms of storytelling, while highlighting AFTRS' delivery of screen and audio training in remote and regional communities.

Relevant 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 AFTRS' research programs.			
Associated 2025–26 PBS and Corporate Plan Performance Target	**Result against target**		**Analysis**
2 industry research projects are disseminated per year	**Target met**	**5 industry research projects were disseminated during the year.** (Up from 3 industry	Disseminating initiatives such as the *Digital Futures Summit* and the *Future Producer Skillset* project not only informed curriculum development and enhanced student learning experiences but also provided important forums for thought leadership, collaboration, and evidence-based discussion across the

		research projects disseminated in 2024–25)	sector, supporting its resilience and capacity for innovation. The increase in disseminated projects reflects faculty's growing research capacity, which has led to more resources allocated to support staff presenting their research at relevant conferences. The disseminated industry research projects comprised: • The sixth *Digital Futures Summit 2026, Regenerate: To Restore, To Renew, To Reimagine* , was delivered on Thursday, 25 June 2026. This edition of the *Digital Futures Summit* had 1895 total registrations and 929 total views (including individuals who attended multiple sessions) and 579 unique viewers, a 26.7% increase from last year (457) across the three sessions. [For details on *Digital Futures Summit 2026* , refer also to the analysis for 2025–26 Corporate Plan Performance Target: '2 industry-partnered research projects per year'] • In April 2026, Donna Andrews, Producer and Chief Executive Officer of Sticky Pictures, delivered emerging themes of the AFTRS-commissioned white paper to identify the skill set requirements for future producers at Screen Forever 2026, Gold Coast, as part of the session *Producer Skillset 2030: Building a Strategic, Scalable, and Sustainable Screen Business* and during Session 3, Screen Producers' *Next Era of Creative Possibility and Renewal* of the *Digital Futures Summit 2026* . • In November 2025, AFTRS presented 2 papers by graduates, Ella Drinkwater and Genevieve Patrick, at the

			Australian Screen Production Education & Research Association conference. Additionally, AFTRS presented 6 papers by staff members from across the Award Courses: • Natalie Beak, Discipline Lead MA (Production Design) and Virginia Mesiti, Lecturer MA (Production Design); • Dr Pieter Aquilia, Discipline Lead MASB (Creative Projects) and Peter Herbert, Convenor (MASB); • Dr Duncan McLean, Discipline Lead BA (Screen Studies; Peter Herbert, Convenor (MASB); • Essi Haukkamaa-Judge, Discipline Lead BA (Producing); and • Dr Tara Lomax, Discipline Lead MA (Screen Studies). • In October 2025, 4 Research Posters at the Production Design Research & Education Network (PD-REN) international conference, *Scene & Unseen: The Invisible Art of Production Design* , at the University of Westminster, London. • Nathan Evans (MAS Grad 2024); • Jordan Taylor (MAS Grad 2024; • Ella Drinkwater (MAS Grad 2024); and • Natalie Beak, Discipline Lead MA (Production Design). • AFTRS Research contributed to the presentation of MASB 2024–25 Graduates' Research Posters at the MASB breakfast at Screen

			Forever, 2026. See also Appendix 9: Public Programs, Industry, and Research Engagement.

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

Key activity	**Activity analysis**	
Partner on values-driven, future-focused industry research projects	The success of two ongoing initiatives, the *Digital Futures Summit* and the *Future Producer Skillset* project, demonstrates the value of AFTRS' industry-partnered research to bridge academic expertise and industry knowledge. Examining the evolving capabilities required of contemporary producers, the *Future Producer Skillset* research generated insights into current industry practice, emerging skills needs and workforce development priorities that will inform discussion across the sector and ensure AFTRS curriculum and course offerings remain responsive to a rapidly changing industry environment. The *Digital Futures Summit* continued to establish AFTRS as a leading contributor to thought leadership, knowledge exchange and cross-sector collaboration.	
Associated 2025–26 Corporate Plan Performance Target	**Result against target**	**Analysis**

2 industry-partnered research projects per year	**Target met**	**2 industry-partnered research projects were undertaken during the reporting period.**
		
		(Stable in comparison to 2 industry research projects reported in 2024–25)
			Over the period, AFTRS actively engaged industry and relevant stakeholders to conceptualise, facilitate, and conduct research aligned with the School's strategic objectives and, during a time of ongoing sector disruption, met identified industry needs. Research collaborations comprised:
			• Producer Donna Andrews, Sticky Pictures CEO, completed the draft of the commissioned white paper to identify the skill set requirements for future producers.
			• AFTRS *Digital Futures Summit 2026* brought together a wide range of industry and creative education stakeholders for thought leadership conversations.
			  • *Session 1* built on research undertaken by AFTRS MAS faculty into worldbuilding as a creative and industrial practice. It explored how worldbuilding can support the regeneration of storytelling ecosystems by creating more expansive, interconnected and sustainable narrative experiences while generating new opportunities for audience engagement, intellectual property development and cross-platform creative practice.
			  • *Session 2* advanced understanding of First Nations knowledges and creative futures by examining how artificial intelligence could be approached not simply as a technological disruption, but as a tool for amplified imagination. Placing AI in dialogue with ancestral

			intelligence and embodied, community-held and resilient ways of knowing, the session explored how First Nations perspectives could inform more ethical, inclusive and culturally grounded approaches to innovation, storytelling and future-making. • *Session 3 – Screen Producers' Next Era of Creative Possibility and Renewal* extended AFTRS research into the *Future Producer Skillset* . It examined how producers could strengthen their position in a rapidly changing screen landscape by moving beyond survival towards renewal. It offered ideas on enterprise restructuring, revenue diversification, new approaches to audience engagement, and integrating market intelligence into strategic decision-making to build more adaptable, resilient, and sustainable creative businesses. AFTRS Research contributed to the conceptualisation and co-design of the First Nations & Outreach division's research output based on the *On Country Pathways Program* . This three-part output was intended for diverse audiences, including communities, creatives, educators, academia, and government. Also see Appendix 9: Public Programs, Industry, and Research Engagement > Research Collaborations.

PILLAR 3. SUSTAINABILITY

Adaptive, resilient and fit-for-purpose.

Criterion Source: Corporate Plan 2025–26, 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.

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.

Key activity	Activity analysis
Growing a culture that celebrates and embraces belonging and inclusion with shared accountability for addressing patterns of systemic marginalisation.	In 2025–26, AFTRS deepened its commitment to an inclusive culture through the implementation of the Belonging and & Inclusion Strategic Plan. Following the Plan's launch in the previous reporting period, the School embedded delivery responsibilities across the organisation, with each area owning relevant actions and contributing to a shared approach to systemic change. Throughout the reporting period, AFTRS progressed a range of initiatives and projects aligned with the Plan's objectives, including the *Respect Matters* program; continued implementation of the Disability Action Plan; commencement of the Anti-Racism Action Plan development; the integration of belonging and inclusion principles into policies, procedures and guidelines; the continued promotion of flexible work practices; continued refinement of inclusive recruitment practices, including maintenance of Disability Confident Recruiter Status; the commencement of the Student Equity and Success Framework and Equitable Admissions projects; and the development of a Community Pathways Framework to support meaningful and sustainable outreach activity and partnerships with diverse communities. Together, these initiatives advanced a whole-of-organisation approach to equity, accessibility, cultural safety and belonging, strengthening the School's capacity to address systemic barriers, improve access and participation for

	underrepresented communities, and support positive outcomes for students and staff.		
Associated 2025–26 Corporate Plan Performance Target	**Result against target**		**Analysis**
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.			
• Average total remuneration gender pay gap of less than 5% across the organisation	**Target met**	**- 0.9% average total remuneration pay gap across the organisation.** (New measure target and not comparable to previous reporting period)	AFTRS recorded an average total remuneration gender pay gap of - 0.9%, indicating broadly balanced remuneration outcomes across the organisation. This measure was introduced in 2025–26 to provide an additional lens through which AFTRS monitors pay equity, alongside other

			indicators reported through Workplace Gender Equality Agency (WGEA).
• 51% Female or non-binary representation and at a leadership level	**Target not met**	**50% female or non-binary representation and at a leadership level.** (Up in comparison to 49% reported in 2024–25)	At the time of reporting, AFTRS had 50% female or non-binary representation at a leadership level. This is a slight increase from the 49% reported in 2024–25. The School continues to prioritise gender equality in leadership, actively seeking women or non-binary-identifying individuals for roles and ensuring all recruitment panels are gender-balanced. AFTRS also monitors a broader set of gender equality indicators, including through WGEA reporting and results, to inform ongoing planning and improvement.
• 9% People living with disability*	**Target met**	**10% of AFTRS staff have identified as living with a disability and/or being neurodivergent.** (Up from 9% reported in 2024–25)	At the time of reporting, 10% of AFTRS staff have identified as living with a disability and/or being neurodivergent. This is an increase from the 9% reported in 2024–25, maintaining a strong representation in line with the School's commitment to

			accessibility and inclusion. 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.
• 5% First Nations	**Target not met**	**4% of AFTRS staff have identified as First Nations.** (Up from 3% of staff reported in 2023–24)	At the time of reporting, 4% of AFTRS staff have identified as First Nations. While AFTRS was unable to achieve the stretch target of 5%, it increased from 3% in 2024–25, reflecting meaningful progress. It is also important to note the significant representation of First Nations people in leadership roles (5%).
5 focused School community activities that promote belonging and inclusion	**Target met**	**7 community activities were supported by the School to promote belonging and inclusion during the period.** (Stable in comparison to 2024–25)	AFTRS maintained the number of dedicated community activities that promote belonging and inclusion during the period, which included: • Focused Pre-Orientation Programs for new First Nations students, students with disabilities, and international students, supporting a positive transition into study and School life;

			• *International Women's Day @ AFTRS* panel discussion collaboration between WIFT NSW and AFTRS; • Wear it Purple Day activation and afternoon tea; • *First Nations Graduation Event* ; • NAIDOC Week *Weaving and Yarning Session* ; • World Mental Health Day activation; and • Reconciliation Week staff and student screening. These community events played an important role in fostering connection and visibility at the School, complementing the broader strategic and systemic initiatives progressed during the reporting period through the Belonging & Inclusion Strategic Plan

*Based on the Australian Institute of Health and Wellbeing (2024) People with disability in Australia report, in 2018, 18% of 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.

Key activity	**Activity analysis**
Develop and implement a staged Environmental Plan	The Environmental Sustainability Strategic Plan (ESSP) covers all facets of the School's activities, including infrastructure and operations, curriculum, sustainable productions, and research. Action tracking is centralised and ongoing to ensure AFTRS

	meets its sustainability ambitions and Australian Public Service (APS) obligations.		
Associated 2025–26 Corporate Plan Performance Target	**Result against target**		**Analysis**
Ongoing implementation and review of the Environmental Sustainability Strategic Plan	**Target met**	**The ESSP continued to be implemented and was consistently reviewed throughout the period to ensure the plan's progress and responsiveness.** (Result is in line with expected progress from 2024–25)	The ESSP outlines AFTRS' sustainability principles and goals, providing a focused action plan to meet APS Net Zero 2030 commitments. It takes a whole-of-school approach, integrating environmental sustainability across operations, curriculum, training, and productions. Key ESSP initiatives are underway, embedded, and ongoing, with progress against targets tracked. Sustainability measures have been, and continue to be, built into day-to-day practices across the School's operations, curriculum, training, and productions.

Key activity	**Activity analysis**
Ensure the organisation is financially sustainable and scalable	AFTRS total revenue increased in 2025–26, mainly due to increased AFTRS appropriations and grants. People costs increased through the AFTRS Enterprise Agreement, and other costs continued to rise due to inflationary pressures. AFTRS also invested in key projects during the year, such as the Customer Relationship Management system migration, to facilitate ongoing process improvement and scalability. As such, AFTRS reported a deficit for the financial year, funded from reserves, but remains financially sustainable.

Associated 2025–26 Corporate Plan 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 $10.553m has been maintained and exceeded the own-source funding target.** (Result is in line with expected progress from 2024–25)	AFTRS' own-source revenue comprises sources such as Award Course revenue, Short Course revenue, other course revenue, interest, and grants.

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

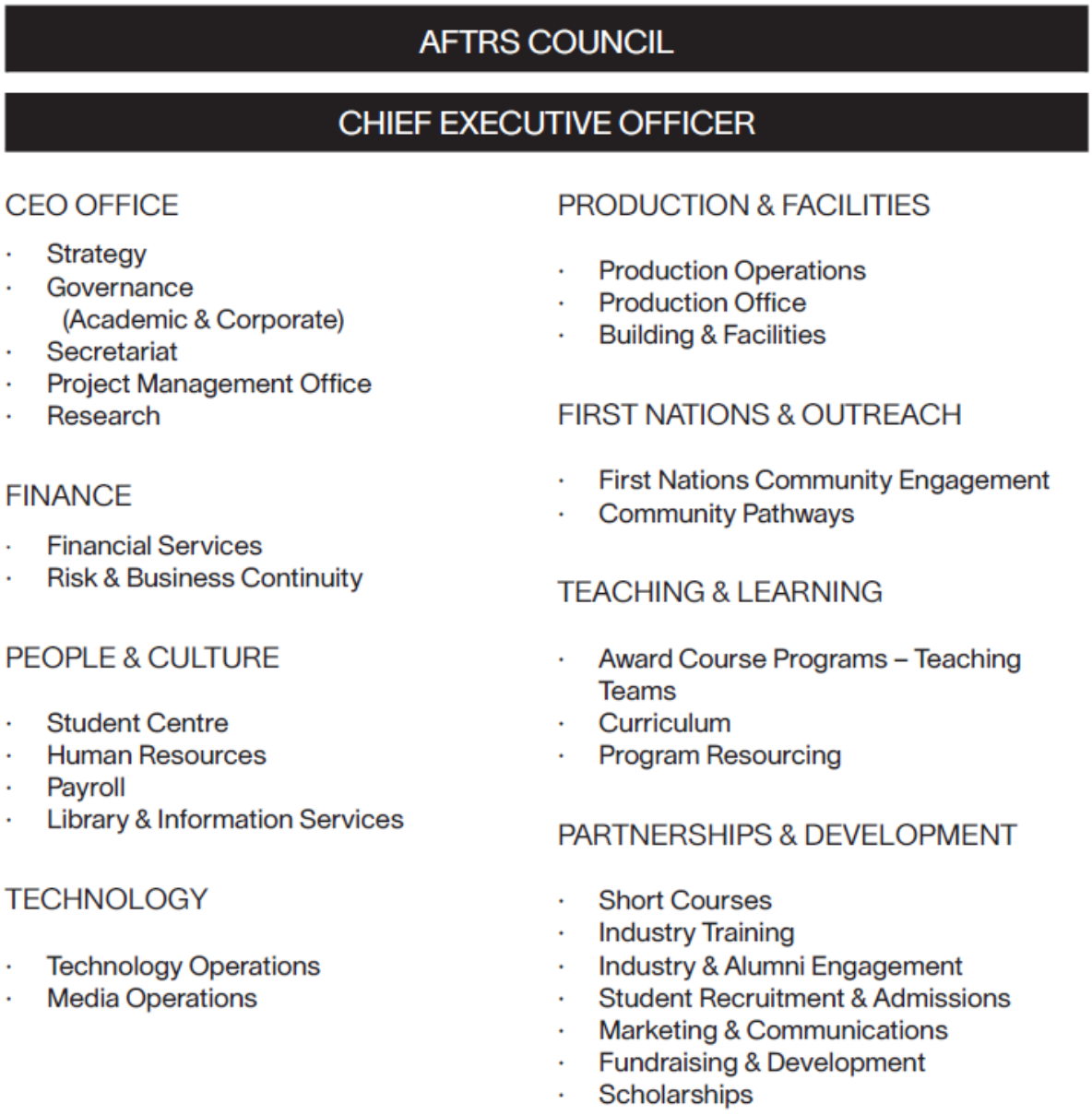
Key activity	**Activity analysis**	
Infrastructure Audit	To support the delivery of *Creating the Future* , AFTRS undertook an infrastructure audit in 2021–22. The findings informed the approach to develop a more comprehensive Technology Strategic Plan (TSP) aligned with the School's broader strategic framework. The development of this plan is still ongoing and will align with AFTRS' new corporate strategy, *Regenerate* .	
Associated 2025–26 Corporate Plan Performance Target	**Result against target**	**Analysis**

Annual review of the Technology Strategic Plan against the priorities of the corporate strategy	**Target not met**	**The review of the TSP was not completed during the 2025–26 reporting period.** (Result did not meet expected progress from 2024–25)	The School made significant progress in developing the TSP during the reporting period, with extensive consultation and planning by the Chief Information Officer and subject matter experts across the School. While the plan was not finalised, its development coincided with the preparation of the School's new corporate strategy – *Regenerate* . To ensure strong alignment between technology priorities and organisational objectives, the School deferred finalising the TSP until the corporate strategy was complete. This integrated approach positions the TSP as a key enabling document for delivering the School's strategic goals. Finalising the TSP remains a priority for 2026–27.

Statutory Reporting

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Organisational Chart



Workplace Culture, Participation and Integrity

During 2025–26, AFTRS strengthened the organisational capabilities required to deliver its strategic priorities by investing in leadership, inclusion, employee participation and contemporary people practices. Building on previous investments in inclusive recruitment, the School continued to embed initiatives that enhance organisational performance, foster a respectful and psychologically safe workplace, and strengthen its capacity to respond to change, encourage innovation and deliver excellence in creative education.

Throughout the year, AFTRS maintained its Disability Confident Recruiter status through the Australian Disability Network, reinforcing its commitment to equitable employment opportunities and accessible recruitment practices. Inclusive recruitment approaches, including balanced selection panels and practices designed to minimise unconscious bias, continued to support fair, transparent and inclusive recruitment outcomes. The School also strengthened its focus on accessibility and inclusion through the Accessibility Working Group, supporting continuous improvement in inclusive practices for employees and students. Additional initiatives introduced during the year included a dedicated breastfeeding room, a Keeping in Touch Program and a Parents Network to support employees transitioning to and from parental leave, strengthening workforce participation and contributing to a more inclusive employee experience.

AFTRS continued to strengthen its commitment to a respectful, safe and inclusive workplace by launching the Respect Matters program, aligned with the National Higher Education Code to Prevent and Respond to Gender-based Violence. Implementation included establishing a cross-functional working group, delivering staff education sessions, and rolling out mandatory e-learning, strengthening organisational capability and reinforcing respectful workplace behaviours. These initiatives complemented the School’s broader efforts to foster a culture of inclusion, belonging and psychological safety for both employees and students.

AFTRS invested in leadership capability and organisational performance through the introduction of a leadership development framework incorporating 360-degree feedback and evidence-based leadership assessments. These initiatives give leaders meaningful insights into their leadership impact, supporting self-awareness, targeted development, and a culture of continuous improvement aligned with AFTRS values. The School also redesigned its Performance and Planning Framework to strengthen alignment between individual, divisional and organisational priorities while supporting greater agility, accountability and responsiveness to emerging priorities.

Supporting employee wellbeing and psychological safety remained a priority throughout the year. AFTRS continued to build capability to identify and manage psychosocial

hazards through organisation-wide development initiatives that increased awareness of psychosocial risks and strengthened leadership capability. The School also refreshed its Change Management Framework grounded in AFTRS' and First Nations values, promoting early engagement, meaningful consultation and collaborative decision-making. By placing people at the centre of organisational change, the framework supports employee wellbeing, strengthens engagement and builds organisational resilience. These principles were further embedded through initiatives such as establishing a Change Collective in the Teaching & Learning division. The collective provides a forum for staff to contribute professional expertise, industry insights and lived experience to strategic and operational initiatives, supporting continuous improvement and fostering a culture of collaboration and shared ownership.

Alongside these strategic initiatives, AFTRS continued to invest in the people practices that support employee engagement, learning, wellbeing and organisational performance. the School progressed actions under its Staff Engagement Action Plan and maintained a range of consultation mechanisms, including engagement, onboarding and exit surveys, the Staff Consultative Committee, the Work Health and Safety Committee and the First Aid Committee, ensuring employee perspectives continue to inform organisational decision-making. The School also continued to embed flexible work practices that support employee wellbeing while enabling collaboration, connection and effective service delivery, while progressing implementation of its Disability Action Plan to strengthen accessibility and inclusion across both the employee and student experience.

Employee wellbeing and connection were further supported through the Employee Assistance Program, employee service recognition initiatives and the staff-led Reward and Recognition Program, which celebrates individuals who exemplify AFTRS' values and contribute to excellence in teaching, service and support. The School also continued to enhance the employee onboarding experience, supporting successful transition, connection and early engagement. Regular communication and engagement opportunities, including monthly all-staff Town Halls, divisional meetings and weekly Executive team updates, provided employees with opportunities to stay informed, ask questions and contribute to organisational conversations.

AFTRS maintained appropriate governance and integrity mechanisms throughout the reporting period, including the individual email addresses for Authorised Officers, who may receive disclosures under the Public Interest Disclosure Act 2013, publicised on the School's website and promoted on the staff intranet. AFTRS received no Public Interest Disclosure (whistleblower reports) during the period.

Collectively, these initiatives strengthened AFTRS' organisational capability by

embedding leadership practices, fostering a respectful and inclusive culture, enhancing employee participation and supporting psychologically safe ways of working. Together, they have positioned the School to deliver its strategic priorities while continuing to attract, develop and retain talented people who contribute to excellence in creative education.

Staffing, Establishment and Appointments

As at 30 June 2026, AFTRS had 185 staff, including 58 part-time employees (163 full-time equivalent). Of those, individuals from non-English-speaking backgrounds held 57 positions, an increase of three from the previous year, and seven staff members identified as Aboriginal and/or Torres Strait Islander, reflecting a year-on-year increase in First Nations representation.

While overall representation of women at AFTRS increased slightly from 58% to 60%, women's representation in leadership positions remained unchanged at 49%. The proportion of women or individuals identifying as non-binary in lecturer roles rose from 62% to 65%, and 62% of Discipline Lead roles were held by women or non-binary staff, up from 2% in the previous period. The percentage of leadership positions held by women or non-binary individuals remained consistent at 49% and remains a key area of focus.

AFTRS remains committed to merit-based recruitment, ensuring candidates are assessed fairly, transparently, and on the basis of their skills, potential, and alignment with AFTRS' values. Of the 52 appointments made during the reporting period, 9 were new appointments, 6 were promotions, and 31 were temporary appointments of less than one year. Of those appointments:

- 38 were women or individuals identifying as non-binary.
- 19 were from non-English-speaking backgrounds.
- 6 identified as Aboriginal and/or Torres Strait Islander peoples.
- 0 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. The School 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 Employees in the Current Reporting Period 2025-26

	Man/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	56	12	68	55	35	90	0	0	0	0	0	0	0	0	0	**158**
Total	**56**	**12**	**68**	55	35	90	0	0	0	0	0	0	0	0	0	**158**

All Ongoing Employees in the Previous Reporting Period 2024-25

	Man/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	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 Non-Ongoing Employees in the Current Reporting Period 2025-26

	Man/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	5	2	7	11	9	20	0	0	0	0	0	0	0	0	0	**27**
Total	5	2	7	11	9	20	0	0	0	0	0	0	0	0	0	**27**

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

	Man/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	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**

Staffing Information 2025-26

As at 30 June 2026	**Man/ 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**	4
Management/Heads of Department	12	10	0	0	0	**22**	6
Teaching	22	39	0	0	0	**61**	22
Teaching/Training Support	2	6	0	0	0	**8**	2
Administration	13	37	0	0	0	**50**	11
Technical	10	2	0	0	0	**12**	5
Production	9	9	0	0	0	**18**	5
Support	3	0	0	0	0	**3**	1
Education	0	3	0	0	0	**3**	1
Total	**75**	**110**	**0**	**0**	**0**	**185**	**57**

1. Includes one Principal Executive Officer (PEO)

Staffing Information 2024-25

As at 30 June 2025	**Man/ 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 PEO

Staff are employed at AFTRS under the AFTRS Act. The AFTRS Enterprise Agreement covers most staff. The AFTRS Enterprise Agreement 2024–2027 came into effect in April 2024.

No staff members were on Individual Flexibility Arrangements or Individual Variable Remuneration.

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

Certain workforce diversity information previously reported by salary band is no longer disclosed, as the size of the workforce may allow individual employees to be identified.

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

		Short-term benefits			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
Name	**Position title**	**Base salary** [1]	**Bonuses**	**Other benefits and allowances**	**Superannuation contributions**	**Long service leave**	**Other long-term benefits**		
Nell Greenwood	Chief Executive Officer	$316,514	$53,363	$0	$30,216	$12,149	$0	$0	**$412,242**
Joanne Herron	Chief Financial Officer	$261,477	$0	$0	$29,839	$8,832	$0	$0	**$300,149**
Rachel Perkins	Council Chair	$59,718	$0	$0	$7,165	$0	$0	$0	**$66,883**
Debra Richards	Council member/ Council Deputy Chair	$29,869	$0	$0	$3,584	$0	$0	$0	**$33,453**
Gregory Woods	Council member/ ~~and~~ FARM Committee Chair	$48,242	$0	$0	$5,789	$0	$0	$0	**$54,032**
Fiona Donovan	Council Member	$29,869	$0	$0	$4,614	$0	$0	$0	**$34,483**
Zareh Nalbandian	Council Member	$29,869	$0	$0	$3,584	$0	$0	$0	**$33,453**
Jane Halton	Council Member	$29,869	$0	$0	$3,584	$0	$0	$0	**$33,453**

Lauren Hulley	Council Member	$23,918	$0	$0	$2,870	$0	$0	$0	**$26,788**
Krista Jordan	Council Member	$9,384	$0	$0	$1,574	$0	$0	$0	**$10,958**
Zali Hamilton	Council Member	$5,951	$0	$0	$714	$0	$0	$0	**$6,665**
Julia Avenell	Council Member	$0	$0	$0	$0	$0	$0	$0	**$0** [2]

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

2. A Staff Council Member, who is a full-time employee, does not receive remuneration for being a member of the AFTRS Council.

Remuneration for Senior Executives

		Short-term benefits			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
Total remuneration bands	**Number of senior executives**	**Average base salary** [1]	**Average bonuses**	**Average other benefits and allowances**	**Average superannuation contributions**	**Average long service leave**	**Average other long-term benefits**	**Average termination benefits**	**Average total remuneration**
$0- $220,000	4	$122,020	$0	$0	$15,414	$2,566	$0	$0	**$140,001**
$220,001- $245,000	0	$0	$0	$0	$0	$0	$0	$0	**$0**
$245,001- $270,000	4	$220,261	$0	$0	$26,137	$8,052	$0	$0	**$254,450**
$270,001- $295,000	0	$0	$0	$0	$0	$0	$0	$0	**$0**
$295,001- $320,000	0	$0	$0	$0	$0	$0	$0	$0	**$0**
$320,001- $345,000	0	$0	$0	$0	$0	$0	$0	$0	**$0**
$345,001- $370,000	0	$0	$0	$0	$0	$0	$0	$0	**$0**
$370,001- $395,000	0	$0	$0	$0	$0	$0	$0	$0	**$0**
$395,001- $420,000	0	$0	$0	$0	$0	$0	$0	$0	**$0**
$420,001- $445,000	0	$0	$0	$0	$0	$0	$0	$0	**$0**
$445,001- $470,000	0	$0	$0	$0	$0	$0	$0	$0	**$0**
$470,001- $495,000	0	$0	$0	$0	$0	$0	$0	$0	**$0**
$495,001-	0	$0	$0	$0	$0	$0	$0	$0	**$0**

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.

The Remuneration Tribunal also sets remuneration for the Principal Executive Officer, as outlined in the *Principal Executive Offices—Classification Structure and Terms and Conditions Determination* , which may change 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 internally delivered training.
The School invested $104,276 in professional development, including internally and externally facilitated workshops, conferences, professional development, and study leave.

A combined total of 29.36 days of Professional Development Leave and Study Leave, an entitlement under the Enterprise Agreement, were approved for eight members of staff: two staff members attending professional development training, and three staff studying, one on their PhD submission, one on a master’s degree and the third on a specialist Marketing and Distributing Independent Film course.

AFTRS continued to invest in professional learning and capability development to strengthen leadership effectiveness, psychological safety, inclusion and organisational performance across the School.
During the year, employees participated in a broad range of learning initiatives aligned to AFTRS' strategic priorities, including:

- Leadership and workplace effectiveness through programs focused on constructive conversations, difficult conversations, conflict resolution, vision planning and goal setting.
- Respectful and inclusive workplaces through the *Respect Matters* program, covering consent, respectful boundaries, gender-based violence, bystander intervention, reporting pathways and responding to microaggressions, together with inclusive production practices.
- Psychological health, safety and wellbeing through *Mental Health First Aid* , recognising and responding to psychosocial hazards, creating psychologically safe workplaces and supporting neuro-inclusive ways of working through *Psychological Safety for All* .

- Work health and safety capability through Health and Safety Representative training, rehabilitation and injury management fundamentals, manual handling and psychosocial risk management.
- Professional and sector capability through participation in external learning opportunities, including the Women in Media National Conference, supporting knowledge sharing, leadership development and professional networks.

Collectively, these initiatives strengthened organisational capability by equipping leaders and employees with the knowledge and skills to foster a respectful, inclusive and psychologically safe workplace.
As part of AFTRS' commitment to a safe, respectful, and inclusive workplace, employees are required to complete mandatory online learning modules on key topics including:

- *Bribery, Corruption and Fraud* .
- *Cyber Security* .
- *Sexual Harassment* .
- *Respect Matters: Addressing Consent and Gender-Based Violence* .
- *Core Cultural Learning* : Aboriginal and Torres Strait Islander Australia.
- *Psychological Health and Safety for Managers* .
- *Appropriate use of AI in the Workplace* .

Industrial Relations

AFTRS continued to refine and improve how it involves 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, including union representatives.

Staff representatives contribute through various committees, including the Work, Health and Safety Committee, First Aid Committee, the Staff Consultative Committee, Respect Matters Working Group, and Accessibility Working Group. Staff also provide input through regular departmental and monthly divisional meetings. And, when the School seeks input about change, extensive and detailed consultation takes place in line with AFTRS' Enterprise Agreement and Change Management Procedure. 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

The Australian Government Industry Award 2016 establishes minimum staff terms and conditions of employment; it took effect in August 2016, replaced the AFTRS Award 2000, and includes 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 Senior Executive Service staff.

Work, Health and Safety

AFTRS 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.

During 2025–26, AFTRS continued to strengthen its approach to manual handling safety by implementing targeted control measures across production areas to reduce the risk of workplace injury. Key improvements included redesigning shot bag storage containers with false bottoms to reduce lifting strain, introducing a roller storage system for flats to minimise handling risks, and reviewing Tech Store's storage configurations to ensure heavier items were stored closer to ground level. Together with targeted manual handling training, these initiatives enhanced workplace safety, reduced exposure to manual handling hazards, and supported a safer working environment for employees and students.

In October 2025, AFTRS participated in a proactive inspection as part of Comcare's 2025–26 Regional Engagement Program, which focused on risk management. The School was found to have an appropriate risk management framework, policies, procedures, and operational practices in place to support effective consultation with Health and Safety Representatives, workers, and contractors, with no additional recommendations made.

WHS Consultation

The AFTRS Work Health and Safety Committee serves as the School's primary consultative body for WHS matters. It continued 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.

During 2025–26, AFTRS continued to embed a comprehensive Work Health and Safety Policy and Procedure across the organisation. Developed through consultation with the Work Health and Safety Committee, Staff Consultative Committee and the Executive, the policy reinforced a whole-of-school approach to safety and wellbeing, improving clarity of responsibilities, strengthening risk management practices, and supporting a positive culture of health, safety and psychological wellbeing for staff and students.

The Work Health and Safety Committee convened regularly throughout the reporting period. Each School division 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. The Work Health and Safety Committee receives outcomes from these meetings, ensuring a coordinated and responsive approach to workplace health and safety. The First Aid Committee has commenced running simulated scenario-based training sessions for First Aid Officers each quarter. Providing an immersive, realistic training environment adds significant value by reinforcing procedures, building confidence, and identifying opportunities for shared learning. The training also highlights the importance of assessing hazards, communicating clearly and working collaboratively during incidents.

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 2026. 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
- 12 Senior First Aid Officers plus Contract Security Officers
- 12 Mental Health First Aid Officers
- 11 Safe Conversation Officers
- 15 Emergency Wardens
- 2 Rehabilitation Case Managers

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

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

Incident Reports

AFTRS remains committed to fostering a safe, healthy and inclusive environment for staff, students and visitors.

During the 2025-26 reporting period, AFTRS recorded 49 workplace incidents, representing a slight increase on the 32 incidents reported in 2024-25.

While incident numbers have risen modestly, this increase is viewed as a positive indicator of the School's continued efforts to strengthen work health and safety awareness, encourage early reporting, and foster a supportive speak-up culture. Through the promotion of a 'just culture' approach, staff and students are encouraged to raise hazards, near misses and incidents without fear of blame or reprisal, enabling potential risks to be identified and addressed before escalation.

The Work Health and Safety Committee, in collaboration with operational areas across the School, continues to play an important role in reinforcing safe work practices and supporting proactive risk management. Increased confidence in reporting provides valuable insights into the work environment and supports continuous improvement in health and safety outcomes.

A key focus during 2025–26 was strengthening psychosocial risk management arrangements. The School introduced a dedicated Psychosocial Risk Register to

systematically identify, assess, monitor and address psychosocial hazards and risks affecting workers. The register provides a central mechanism for tracking psychosocial concerns, implementing control measures and monitoring progress, supporting AFTRS in meeting its obligations under work health and safety legislation to manage both physical and psychological risks in the workplace.

During the reporting period, the register recorded 15 psychosocial risk matters. Of these, six were resolved and closed, while nine remain active and are being managed through ongoing workplace interventions. The register has enhanced organisational visibility of psychosocial risks and supports a proactive approach to preventing harm by ensuring concerns are identified early, appropriately assessed and actively managed. Importantly, the register provides a robust evidence base for trend analysis, allowing the School to monitor emerging risks, identify common psychosocial risk factors, and respond proactively through targeted prevention, mitigation and wellbeing initiatives.

Psychological health and wellbeing remain a strategic priority for the School. In addition to implementing the Psychosocial Risk Register, AFTRS delivered targeted Mental Health First Aid training and wellbeing initiatives throughout the year to strengthen capability across the organisation, support early intervention, and contribute to a psychologically safe workplace.

	2024-25	2025-26
Total workplace incidents reported	**32**	**49**
Injury-based incidents	22	25
Non-injury incidents	10	9
Psychosocial risk matters recorded	N/A*	15

*The Psychosocial Risk Register was established during 2025–26 and therefore comparative data is not available.

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 showing what information it publishes under 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. The School refers these requests to its FOI Officer. This financial year, the School received four FOI requests; two were withdrawn, and two were processed through FOI to decision. 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* (Privacy Act) 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 nor had any notifiable data breaches during the reporting period.

AFTRS conducts Privacy Impact Assessments (PIAs) for all high privacy risk projects/activities after conducting PIA threshold assessments. The School has embedded this into its business case templates. No PIAs were added to its log during the period.

Ministerial Directions and Government Policies

Ministerial directions may be issued to AFTRS under specific provisions of the School's enabling Act, other Commonwealth legislation, or instruments.

During the reporting period, the Minister for the Arts, the Hon Tony Burke MP, issued the AFTRS Council with a Statement of Expectations for the period.

The Chair of the AFTRS Council, on behalf of the accountable authority, responded to the Minister with a Statement of Intent. The School publishes these statements on its website at https://www.aftrs.edu.au/governance/corporate-documents/.

No other ministerial directions under enabling or other Commonwealth legislation applied to the School.
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

No judicial decisions or decisions by administrative tribunals 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 continued to maintain and implement its Fraud and Corruption Control Framework during 2025–26, including its Fraud and Corruption Control Policy, Fraud and Corruption Control Plan, and Fraud and Corruption Risk Register.

As part of its scheduled review cycle, the FARM Committee reviewed the Fraud and Corruption Control Policy during the reporting period and recommended no substantive changes. The FARM Committee endorsed the reviewed Policy at its February 2026 meeting, and the AFTRS Council approved it in March 2026.

The FARM Committee also reviewed AFTRS' Fraud and Corruption Control Plan and approved an updated two-year plan at its February 2026 meeting. The Policy and Plan continue to align with the Commonwealth Fraud and Corruption Control Framework and support AFTRS'approach to preventing, detecting, investigating, reporting, and managing fraud and corruption risks.

AFTRS’ management is satisfied that the School maintains appropriate fraud and corruption control arrangements that are proportionate to its operations and risk profile, and that reasonable measures are in place to minimise the risk of fraud and corruption.

AFTRS continues to monitor fraud and corruption risks through its Fraud and Corruption Risk Register and regular oversight by the FARM Committee. The School identified no significant deficiencies in its fraud and corruption control arrangements during the reporting period.

Indemnities and Insurance Premiums for Officers

Professional Indemnity Insurance and Directors and Officers Liability insurance for the year ending 30 June 2026 was provided by Comcover.

The liability insurance premium was $13,185.

Environmental Management

AFTRS is committed to the Government's aim to reduce greenhouse gas emissions across operations to net zero. AFTRS supports and promotes environmental sustainability across its operations, teaching and production activities. Environmental sustainability is considered and actioned through AFTRS' Environmental Sustainability Strategic Plan.

During the reporting period, AFTRS continued to focus on responsible resource use and practical sustainability initiatives, including energy-efficiency opportunities, recycling and waste reduction, water efficiency, environmentally responsible disposal of obsolete computer and production equipment, staff and student awareness, sustainable production practices, and consideration of environmental factors in procurement and contracting decisions.

AFTRS will continue to identify opportunities to improve environmental performance and embed sustainability in how the School plans, teaches, produces, and operates.

Greenhouse Gas Emissions Inventory

APS Net Zero 2030 is the Australian Government strategy [3] for the Australian Public Service to reduce greenhouse gas emissions to net zero by 2030 and transparently report on emissions.

As part of the Government's APS Net Zero 2030 policy and related annual reporting requirements, AFTRS reports on greenhouse gas emissions from its operations.

The Greenhouse Gas Emissions Inventory presents AFTRS' emissions for the 2025–26 reporting period. Results are presented as Carbon Dioxide Equivalent (CO2-e) and calculated in line with the APS Net Zero Emissions Reporting Framework. [4]

AFTRS expects data quality and completeness to improve over time as emissions reporting processes mature. Where relevant, limitations or exclusions in the 2025–26 data set are disclosed in the notes to the emissions tables.

2025-26 Greenhouse Gas Emissions Inventory – Location Based Method

Emission Source	Scope 1 t CO_2-e [1]	Scope 2 t CO_2-e [1]	Scope 3 t CO_2-e [1]	Total t CO_2-e [1]
Electricity (Location-Based Approach) [2]	n/a	1,140.59	53.47	1,194.06
Natural Gas	48.93	n/a	12.44	61.37
Solid Waste	0.00	n/a	0.00	0.00
Refrigerants	60.06	n/a	n/a	60.06
Fleet and Other Vehicles	1.79	n/a	0.45	2.24
Domestic Commercial Flights	n/a	n/a	40.02	40.02
Domestic Hire Car	n/a	n/a	1.2	1.2
Domestic Travel Accommodation	n/a	n/a	26.94	26.94
Other Energy	0	n/a	0.00	0.00
Total t CO_2-e	110.78	1,140.59	134.52	1,385.89

1. Scope 1, 2, 3 and Total emissions are presented as tonnes of carbon dioxide equivalent (t CO2-e).
2. Electricity emissions are calculated using the location-based method.
Note: Solid waste data cannot be obtained from AFTRS' landlord.

2025-26 Electricity Greenhouse Gas Emissions

Emission Source	Scope 2 t CO_2-e [2]	Scope 3 t CO_2-e [2]	Total t CO_2-e [2]	Electricity kWh [2]
Electricity (Location Based Approach)	1140.59	53.47	1,194.06	1,782,165.00
Market-based electricity emissions	1,193.97	162.15	1,356.11	1,474,028.68
Total renewable electricity consumed [3]	n/a	n/a	n/a	308,136.33
Renewable Power Percentage [4]	n/a	n/a	n/a	308,136.33
Jurisdictional Renewable Power Percentage [5]	n/a	n/a	n/a	0.00
GreenPower	n/a	n/a	n/a	0.00
Large-scale generation certificates	n/a	n/a	n/a	0.00
Behind the meter solar	n/a	n/a	n/a	0.00
Total renewable electricity produced [3]	n/a	n/a	n/a	0.00
Large-scale generation certificates	n/a	n/a	n/a	0.00
Behind the meter solar	n/a	n/a	n/a	0.00

1. The table above presents emissions related to electricity usage using both the location-based and the market-based accounting methods.
2. Scope 2, 3 and Total emissions are presented as tonnes of carbon dioxide equivalent (t CO2-e).
Electricity data is reported in kilowatt-hours (kWh).

3. Total renewable electricity excludes behind-the-meter solar other than generation used to create large-scale generation certificates (LGCs).
4. The renewable power percentage (PPP) accounts for the portion of electricity used from the grid that falls within the Renewable Energy Target (RET).
5. Jurisdictional Renewable Power refers to the Jurisdictional Renewable Power Percentage (JRPP). Currently, the Australian Capital Territory is the only jurisdiction with a JRPP.

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Certification - Independent Auditor's Report

Australian National Audit Office

INDEPENDENT AUDITOR'S REPORT

To the Minister of 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 2026:

(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 2026 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 2026 and for the year then ended:

- Statement by the Accountable Authority 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

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to going concern and using the going concern basis of accounting, unless the assessment indicates that it is not appropriate.

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



Waqas Durrani

Senior Director

Delegate of the Auditor-General

Canberra

14 September 2026

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 2026 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	**Dr Nell Greenwood**	**Joanne Herron**
Chair	Chief Executive Officer	Chief Financial Officer
11 September 2026	11 September 2026	11 September 2026

Statement of Comprehensive Income

For the year ended 30 June 2026

	Notes	**2026** **$000**	2025 $000	Original Budget $000
NET COST OF SERVICES				
Expenses				
Employee benefits	1A	**24,592**	22,914	24,493
Suppliers	1B	**8,852**	8,295	7,180
Depreciation and amortisation	4A	**6,268**	6,142	6,451
Finance costs	1C	**391**	429	388
Write-down and impairment of other assets	1D	**12**	13	-
Total expenses		**40,115**	37,793	38,512
Own-source income				
Own-source revenue				
Revenue from contracts with customers	2A	**9,414**	9,332	9,203
Interest	2B	**648**	910	600
Other revenue		**491**	189	309
Total own-source revenue		**10,553**	10,431	10,112
Total own-source income		**10,553**	10,431	10,112
Net cost of services		**29,562**	27,362	28,400
Revenue from Government	2C	**28,310**	27,944	28,322
Surplus/(Deficit) on continuing operations		**(1,252)**	582	(78)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserve		**730**	-	-
Total other comprehensive income		**730**	-	-
Total comprehensive income/(loss)		**(522)**	582	(78)

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:

Suppliers: were higher than budget by $1,672k (4.3% of Total expenses) due to spending on one-off projects, particularly a new CRM, and engaging more contractors and fewer casual employees than expected.

Depreciation and amortisation: was lower than budget by $183k (0.5% of Total expenses) due to a reduction in capital expenditure.

Revenue from contracts with customers: were higher than budget by $211k (2.1% of Total own-source income) due to increased growth in Non-Award courses.

Other revenue: was higher than budget by $182k (1.8% of Total own-source income) due to the timing of grant and donation income.

Net cost of services: were higher than budget by $1,162k due to the factors above.

Changes in asset revaluation reserve: was higher than budget by $730k (0.0% of Total other comprehensive income) due to the revaluation of fixed assets.

Statement of Financial Position

As at 30 June 2026

	Notes	**2026** **$000**	2025 $000	Original Budget $000
ASSETS				
Financial assets				
Cash and cash equivalents	3A	**9,430**	9,915	7,931
Trade and other receivables	3B	**1,199**	3,101	3,261
Total financial assets		**10,629**	13,016	11,192
Non-financial assets [1]				
Buildings	4A	**28,874**	32,010	27,986
Plant and equipment	4A	**6,771**	7,389	6,695
Intangibles	4A	**14**	45	59
Other non-financial assets	4B	**867**	978	1,124
Total non-financial assets		**36,526**	40,422	35,864
Total assets		**47,155**	53,438	47,056
LIABILITIES				
Payables				
Suppliers	5A	**875**	1,419	964
Other payables	5B	**2,542**	5,175	4,121

Total payables		**3,417**	6,594	5,085
Interest bearing liabilities				
Leases	6A	**29,454**	32,482	28,523
Total interest bearing liabilities		**29,454**	32,482	28,523
Provisions				
Employee provisions	7A	**4,823**	4,379	4,294
Total provisions		**4,823**	4,379	4,294
Total liabilities		**37,694**	43,455	37,902
Net assets		**9,461**	9,983	9,154
EQUITY				
Reserves		**3,482**	2,835	2,857
Retained surplus		**5,979**	7,148	6,297
Total equity		**9,461**	9,983	9,154

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 $1,499k (3.2% of Total assets) due to the reduction in capital expenditure and the timing of debtor receipts.

Trade and other receivables: were lower than budget by $2,062k (4.4% of Total assets) due to a smaller than expected proportion of 2nd semester 2026 enrolments occurring in June 2026, with the remainder occurring in July and the timing of debtor receipts.

Buildings: were higher than budget by $888k (1.9% of Total assets) due to the CPI increase on the AFTRS building lease being higher than the budgeted CPI increase.

Other non-financial assets: were lower than budget by $257k (0.5% of Total assets) due to a reduction in IT related licences that require prepayment.

Other payables: were lower than budget by $1,579k (4.2% of Total liabilities) due to a smaller than expected proportion of 2nd semester 2026 enrolments occurring in June 2026, with the remainder occurring in July.

Leases: were higher than budget by $931k (2.5% of Total liabilities) due to the CPI increase on the AFTRS building lease being higher than the budgeted CPI increase.

Employee provisions: were higher than budget by $529k (1.4% of Total liabilities) due to the continued impacts of a change in employment type of some employees from fixed term to ongoing.

Reserves: were higher than budget by $625k (6.8% of Total equity) due to the revaluation of fixed assets.

Retained surplus: was lower than budget by $318k (3.5% of Total equity) due to the deficit on continuing operations in FY2026 partly offset by the surplus in FY2025.

Statement of Changes in Equity

For the year ended 30 June 2026

	Retained earnings		Asset revaluation reserve		TOTAL EQUITY		
	2026	2025	**2026**	2025	**2026**	2025	Original Budget
	$000	$000	**$000**	$000	**$000**	$000	$000
Opening balance as at 1 July	**7,148**	6,544	**2,835**	2,857	**9,983**	9,401	9,232
Comprehensive income							
Surplus/(Deficit) for the period	**(1,252)**	582	**-**	-	**(1,252)**	582	(78)
Other comprehensive income	**-**	-	**730**	-	**730**	-	-
Transfers between equity components	**83**	22	**(83)**	(22)	**-**	-	-
Total comprehensive income	**(1,169)**	604	**647**	(22)	**(522)**	582	(78)
Closing balance as at 30 June	**5,979**	7,148	**3,482**	2,835	**9,461**	9,983	9,154

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 higher than budget by $1,174k (1505.1% of Total comprehensive income) due to the factors noted on the Income Statement.

Other comprehensive income: was higher than budget by $730k (935.9% of Total comprehensive income) due to the revaluation of fixed assets.

Total comprehensive income: was lower than budget by $444k (569.2% of Total comprehensive income) due to the factors noted on the Income Statement.

Cash Flow Statement

For the year ended 30 June 2026

	Notes	2026 $000	2025 $000	Original Budget $000
OPERATING ACTIVITIES				
Cash received				
Receipts from Government	2C	**28,310**	27,944	28,322
Sale of goods and rendering of services		**8,685**	10,184	9,137
Interest		**644**	977	693
Net GST received		**1,121**	1,068	1,100
Other		**476**	143	309
Total cash received		**39,236**	40,316	39,561
Cash used				
Employees		**24,153**	22,333	24,532
Suppliers		**10,317**	8,590	8,280
Interest payments on lease liabilities		**391**	429	388
Total cash used		**34,861**	31,352	33,200
Net cash from operating activities		**4,375**	8,964	6,361
INVESTING ACTIVITIES				
Cash received				
Proceeds from sale of property, plant and equipment		**11**	-	-
Total cash received		**11**	-	-
Cash used				
Purchase of property, plant & equipment		**680**	1,195	1,500
Total cash used		**680**	1,195	1,500
Net cash used by investing activities		**(669)**	(1,195)	(1,500)
FINANCING ACTIVITIES				
Cash used				
Principal payments of lease liabilities		**4,191**	4,009	4,181
Total cash used		**4,191**	4,009	4,181
Net cash used by financing activities		**(4,191)**	(4,009)	(4,181)
Net increase / (decrease) in cash held		**(485)**	3,760	680

Cash and cash equivalents at the beginning of the reporting period		**9,915**	6,155	7,251
Cash and cash equivalents at the end of the reporting period	3A	**9,430**	9,915	7,931

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

Budget Variances Commentary

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

Sale of goods and rendering of services: cash received was lower than budget by $452k (1.1% of Total cash received from operating activities) due to the timing of debtor receipts.

Other: cash received was higher than budget by $167k (0.4% of Total cash received from operating activities) due to the timing of grant and donation income.

Employees: cash used was lower than budget by $379k (1.1% of Total cash used by operating activities) due to engaging more contractors and fewer casual employees than expected.

Suppliers: cash used was higher than budget by $2,037k (6.1% of Total cash used by operating activities) due to spending on one-off projects, particularly a new CRM, and engaging more contractors and fewer casual employees than expected.

Purchase of property, plant & equipment: cash used was lower than budget by $820k (54.7% 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 2026

1. EXPENSES

	2026	2025
	$000	$000
1A. Employee benefits		
Wages and salaries	**18,272**	17,116
Superannuation		
Defined contribution plans	**3,088**	2,791
Defined benefit plans	**145**	175
Leave and other entitlements	**2,924**	2,811
Separation and redundancies	**163**	21
Total employee benefits	**24,592**	22,914

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

	2026	2025
	$000	$000
1B. Suppliers		
Goods and services supplied or rendered		
Consultants and professional fees	**1,020**	429
Contractors	**1,765**	1,796
IT related expenses	**1,977**	1,904
Repairs and maintenance	**534**	647
Building services	**623**	640
Utilities	**444**	433
Marketing	**831**	848
Travel	**324**	255
External audit	**45**	45
Internal audit	**83**	66
Other	**1,140**	1,170
Total goods and services supplied or rendered	**8,786**	8,233
Goods and services are made up of:		
Goods supplied	**369**	356
Services rendered	**8,417**	7,877
Total goods and services supplied or rendered	**8,786**	8,233
Other suppliers		
Workers compensation expenses	**66**	62
Total other suppliers	**66**	62
Total suppliers	**8,852**	8,295

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.

	2026	2025
	$000	$000
1C. Finance costs		
Interest on lease liabilities	**391**	429
Total finance costs	**391**	429

Accounting Policy
All borrowing costs are expensed as incurred.

	2026	2025
	$000	$000
1D. Write-down and impairment of other assets		
Proceeds from sale	**(10)**	-
Impairment of property, plant and equipment	**21**	13
Impairment of intangible assets other than goodwill	**1**	-
Total write-down and impairment of other assets	**12**	13

2. OWN-SOURCE REVENUE AND GAINS

	2026	2025
	$000	$000
2A. Revenue from contracts with customers		
Sale of goods	**12**	3
Rendering of services	**9,402**	9,329
Total revenue from contracts with customers	**9,414**	9,332
Disaggregation of revenue from contracts with customers		
Major product / service line:		
Award courses	**7,416**	7,582

Non-Award courses	**1,819**	1,642
Other	**179**	108
	9,414	9,332
Type of customers:		
Individuals	**8,820**	8,573
Businesses	**594**	759
	9,414	9,332
Timing of transfer of goods and services:		
Over time	**9,235**	9,224
Point in time	**179**	108
	9,414	9,332

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.

	2026	2025
	$000	$000
2B. Interest		
Interest on deposits	**648**	910
Total interest	**648**	910

Accounting Policy
Interest revenue is recognised using the effective interest method.

	2026	2025
	$000	$000
2C. Revenue from Government		
Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts		
Corporate Commonwealth entity payment item	**28,310**	27,944
Total revenue from Government	**28,310**	27,944

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

	2026	2025
	$000	$000
3A. Cash and cash equivalents		
Cash at bank	**9,430**	9,915
Total cash and cash equivalents	**9,430**	9,915

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 2026 and 30 June 2025.

	2026	2025
	$000	$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 (2025: $110,000) with the Commonwealth Bank of Australia, with the balance cleared monthly.

	2026	2025
	$000	$000
3B. Trade and other receivables		
Goods and services receivables		
Goods and services	**884**	2,806
Total goods and services receivables	**884**	2,806
Other receivables		
Interest receivable	**211**	206
GST receivable	**103**	88
Other sundry receivables	**1**	1
Total other receivables	**315**	295
Total trade and other receivables (gross)	**1,199**	3,101
Less: Expected credit loss allowance	**-**	-
Total trade and other receivables (net)	**1,199**	3,101

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

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

4. NON-FINANCIAL ASSETS

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

	Buildings	Leasehold improvements	Plant and equipment	Motor vehicles	Computer software	Course development costs	TOTAL
	$000	$000	$000	$000	$000	$000	$000
As at 1 July 2025							
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)
Total as at 1 July 2025	32,010	3,573	3,613	203	45	-	39,444
Additions							
Purchase or internally developed	**-**	**12**	**597**	**2**	**-**	**-**	**611**
Right-of-use assets	**1,152**	**-**	**-**	**12**	**-**	**-**	**1,164**
Revaluations recognised in other comprehensive income	**-**	**466**	**264**	**-**	**-**	**-**	**730**
Depreciation / amortisation expense	**-**	**(467)**	**(1,440)**	**(15)**	**(30)**	**-**	**(1,952)**
Depreciation on right-of-use assets	**(4,288)**	**-**	**(13)**	**(15)**	**-**	**-**	**(4,316)**
Disposals	**-**	**-**	**(11)**	**(10)**	**(1)**	**-**	**(22)**
Net book value 30 June 2026	**28,874**	**3,584**	**3,010**	**177**	**14**	**-**	**35,659**
Net book value as of 30 June 2026 represented by							
Gross book value	59,317	3,584	3,135	298	1,276	957	68,567
Accumulated depreciation / amortisation	(30,443)	-	(125)	(121)	(1,262)	(957)	(32,908)

Net book value 30 June 2026	**28,874**	**3,584**	**3,010**	**177**	**14**	**-**	**35,659**
Carrying amount of right-of-use assets	28,874	-	45	7	-	-	**28,926**

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

The Australian Film Television and Radio School expects to sell or dispose of some minor technology assets within the next 12 months as they get replaced by new assets or due to obsolescence.

Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated in Note 11 .

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

No significant contractual commitments for the acquisition of leasehold improvements, plant and equipment or intangibles existed at 30 June 2026.

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:

	2026	2025
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.

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 2026. 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 2026.

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 (2025: 4 to 7 years).

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

	2026	2025
	$000	$000
4B. Other non-financial assets		
Prepayments	**867**	978
Total other non-financial assets	**867**	978

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

5. PAYABLES

	2026	2025
	$000	$000
5A. Suppliers		
Trade creditors and accruals	**875**	1,419
Total suppliers	**875**	1,419

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.

	2026	2025
	$000	$000
5B. Other payables		
Salaries, wages and superannuation	**908**	795
Deferred income	**1,634**	4,380
Total other payables	**2,542**	5,175

All other payables are current.

6. INTEREST BEARING LIABILITIES

	2026	2025
	$000	$000
6A. Leases		
Lease Liabilities	**29,454**	32,482
Total leases	**29,454**	32,482
Maturity analysis - contractual undiscounted cash flows		
Within 1 year	**4,674**	4,504
Between 1 to 5 years	**18,648**	17,970
More than 5 years	**7,367**	11,576
Total leases	**30,689**	34,050

Total cash outflow for leases for the year ended 30 June 2026 was $4,582,000.

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

	2026	2025
	$000	$000
7A. Employee provisions		
Annual leave	**1,824**	1,616
Long service leave	**2,999**	2,763
Total employee provisions	**4,823**	4,379

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 2026. 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.

	2026	2025
	$000	$000
Short-term employee benefits		
Salary	**845**	797
Performance Bonus	**53**	52
Total short-term employee benefits	**898**	849
Post-employment benefits		
Superannuation	**94**	87
Total post-employment benefits	**94**	87
Other long-term employee benefits		
Long-service leave	**21**	19
Total other long-term employee benefits	**21**	19
Total key management personnel remuneration expenses [1]	**1,013**	955

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 11 individuals (2025: 12 individuals). During 2025, one position was occupied by two individuals across the reporting period, resulting in 12 individuals being disclosed.

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 $97,800. The Kenneth Myer Fellowship Trust reimbursed the Australian Film Television and Radio School $97,800 (2025: $126,125).

The Charlie Perkins Trust for Children & Students agreed to donate $200,000 to AFTRS for a student accommodation project. Rachel Perkins, the Chair of AFTRS Council, is also the Chair of the Charlie Perkins Trust for Children & Students. The Charlie Perkins Trust for Children & Students has been invoiced but as at 30 June 2026 the invoice is not due for payment and has not been paid.

In October 2025 Rachel Perkins, the Chair of AFTRS Council, donated camera lenses valued at $3,898 to AFTRS.

In June 2026 Fiona Donovan, a member of AFTRS Council, was a guest speaker at an award course class for a fee of $280. The invoice was paid in July 2026.

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	
	2026	2025
	$000	$000
Non-financial assets		
Leasehold improvements	**3,584**	3,573
Plant and equipment	**2,965**	3,555
Motor vehicles	**170**	193
Total non-financial assets subject to regular fair value assessment	**6,719**	7,321

12. FINANCIAL INSTRUMENTS

	2026	2025
	$000	$000
12A. Categories of Financial Instruments		
Financial assets at amortised cost		
Cash at bank	**9,430**	9,915
Receivables for goods and services	**884**	2,806
Other receivables - interest	**211**	206
Total financial assets at amortised cost	**10,525**	12,927
Total financial assets	**10,525**	12,927
Financial Liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	**875**	1,419
Other payables - salaries, wages and superannuation	**908**	795
Total financial liabilities measured at amortised cost	**1,783**	2,214
Total financial liabilities	**1,783**	2,214

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).

	2026	2025
	$000	$000
12B. Net gains or losses on financial assets		
Financial assets at amortised cost		
Interest income from bank deposits	**648**	910
Net gains on financial assets at amortised cost	**648**	910

Notes to the financial statements - Other Information

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

	2026	2025
	$000	$000
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	**9,430**	9,915
Trade and other receivables	**1,199**	3,101
Other non-financial assets	**627**	848
Total no more than 12 months	**11,256**	13,864
More than 12 months		
Buildings	**28,874**	32,010
Plant and equipment	**6,771**	7,389
Intangibles	**14**	45
Other non-financial assets	**240**	130
Total more than 12 months	**35,899**	39,574
Total assets	**47,155**	53,438
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	**875**	1,419
Other payables	**2,542**	4,940
Leases	**4,329**	4,119
Employee provisions	**2,030**	1,792
Total no more than 12 months	**9,776**	12,270
More than 12 months		
Other payables	**-**	235
Leases	**25,125**	28,363
Employee provisions	**2,793**	2,587
Total more than 12 months	**27,918**	31,185
Total liabilities	**37,694**	43,455

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.

	2026	2025
	$000	$000

Trust funds		
Fund opening balance	**1,550**	1,554
Increase / (decrease) in value of investment	**74**	151
Management fees paid	**(23)**	(23)
Audit fees	**(6)**	(6)
Scholarships paid	**(98)**	(126)
Fund closing balance	**1,497**	1,550
Represented by :		
Australian Communities Foundation	**1,497**	1,550
Total funds	**1,497**	1,550

END OF AUDITED FINANCIAL STATEMENTS

Appendices

Appendix 1: Award Course Enrolments

The allocation of places in the Award Course 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 Academic year (ending 2025) were at three levels, across four courses:

- Bachelor of Arts Screen: Production
- Graduate Diploma in Radio and Podcasting
- Master of Arts Screen: Business
- Master of Arts Screen

Enrolments by Course Level

Course Type	Enrolments [1]
Bachelor of Arts Screen: Production	239
Graduate Diploma in Radio and Podcasting	37
Master of Arts Screen: Business	41
Master of Arts Screen	77
Total	**394**

1. The methodology for reporting student enrolment totals has changed from 2025-26; the period now reflects validated data from the most recently completed full academic year (in this case, the 2025 academic year).

Source: Department of Education enrolment data (Tertiary Collection of Student Information: Enrolment Live Data report.

Appendix 2. Scholarships

Scholarships Program Overview

Scholarships play a vital role in ensuring that talented storytellers from across Australia can access AFTRS' world-class screen and audio education, regardless of their circumstances. The School offers both merit scholarships, which recognise outstanding creative potential, and equity scholarships, which support students experiencing barriers to accessing higher education.

Supporting access is a strategic priority for AFTRS. In FY 2025–26, AFTRS exceeded the Corporate Performance Measure and target to award 36 scholarships to students across Australia. Most scholarships contribute to the costs of study, accommodation, or living expenses. Some scholarships cover part or all tuition fees, reducing financial barriers and enabling recipients to focus on developing their creative practice and make the most of their time at the School.

The continued investment of the School's supporters reflects a shared commitment to greater diversity and representation at AFTRS and in the screen and audio industries. AFTRS is deeply grateful to the donors and sponsors whose generosity is helping shape the next generation of creative talent.

Awarded Scholarships

Scholarship title	Basis of Award	Details	Value	Volume
Bachelor of Arts Screen: Production and *Graduate Diploma in Radio and Podcasting* Equity Scholarships	Awarded based on Equity	Supported by the Kenneth Myer Fellowship Trust and the AFTRS Executive Hardship Fund, these scholarships assist *Bachelor of Arts Screen: Production* and *Graduate Diploma in Radio and Podcasting* students from low socio-economic backgrounds and other groups under-represented in higher education. Established in 2015, the scholarships assist students to meet the costs associated with tertiary study and are offered twice each year.	Valued up to $3,000 for one semester. The value of the scholarships depends on the students' personal circumstances.	The School awarded 10 B*achelor of Arts Screen: Production* and *Graduate Diploma in Radio and Podcasting* Equity Scholarships across the two rounds of applications.
First Nations Scholarships	Awarded based on Equity or Merit	Supported by AFTRS and the Kenneth Myer Fellowship Trust, these scholarships assist Aboriginal and Torres Strait Islander undergraduate and postgraduate students who may otherwise be under-represented in higher	Valued between $10,500 and $20,000. The value of the scholarships varies depending on the course and the students' circumstances.	The School awarded nine First Nations Scholarships.

		education. The scholarships assist students to meet study-related expenses, including learning resources and relocation costs and are offered annually.		
Master of Arts Screen Equity Scholarships	Awarded based on Equity	Supported by the Kenneth Myer Fellowship Trust, these scholarships assist *Master of Arts Screen* students from low socio-economic backgrounds and other groups under-represented in higher education. The scholarships assist students to meet the costs associated with tertiary study and are offered twice a year.	Valued up to $6,000 for one semester. The value of the scholarships depends on the student's personal circumstances.	The School awarded eight *Master of Arts Screen* Equity scholarships to six students across the two rounds of applications.
The HOYTS Group First Nations Scholarship	Awarded based on Merit	Supported by The HOYTS Group, this scholarship recognises an outstanding First Nations student enrolled in the *Bachelor of Arts Screen: Production* . In 2026, an additional element was awarded to the 2025 recipient to assist with living expenses during their final year of study.	Valued at $7,500.	The School awarded one Scholarship to a *Bachelor of Arts Screen: Production* student.
Australia for UNHCR Beddie Scholarship	Awarded based on Equity	Supported by AFTRS, Australia for UNHCR and Francesca Beddie, this scholarship assists a student of refugee background to develop their storytelling talent and gain a qualification in film, television or online media. The scholarship provides full tuition support and a contribution towards living expenses throughout the *Bachelor of Arts Screen: Production* .	Valued at $82,128.	The School awarded one Scholarship to a *Bachelor of Arts Screen: Production* student.
Onbass Giant Steps Scholarship	Awarded based on Equity and Merit	Supported by the Gentle Giant Media Group and the Onbass Foundation, this scholarship assists a talented storyteller who may not otherwise be able to afford study at AFTRS. The scholarship provides a contribution towards living expenses throughout the course.	Valued at $30,000.	The School awarded one Scholarship to a *Bachelor of Arts Screen: Production* student.
Women in Cinematography Scholarship sponsored by Sony	Awarded based on Merit	Supported by Sony, this scholarship is awarded to women and gender-diverse students enrolled in the Cinematography elective in the final year of the *Bachelor of Arts Screen: Production* . The scholarship encourages greater female representation in cinematography.	Valued at up to $3,000 for one semester.	The School awarded two Scholarships to two *Bachelor of Arts Screen: Production* students.

Glenn Daniel Smooth FM Scholarship	Awarded based on Merit	Supported by NOVA Entertainment, this scholarship honours renowned radio journalist and podcast professional Glenn Daniel. It supports emerging Australian radio, news and podcasting talent by contributing to living expenses, relocation costs, study resources and other educational expenses.	Valued at $10,000.	The school awarded one Scholarship to a *Graduate Diploma Radio and Podcasting* student.
Craft Excellence Scholarship	Awarded based on Merit	Supported by AFTRS, this scholarship encourages greater female representation in the disciplines of cinematography, sound, documentary and editing. It provides a contribution towards living expenses for a commencing female-identifying student in the *Master of Arts Screen* program.	Valued at $25,000.	The School awarded one Scholarship to a *Master of Arts Screen* student.
Alumni & Industry Scholarship	Awarded based on Equity and Merit	Supported by donations to the Alumni and Industry Fund, this scholarship assists and develops the career of a talented storyteller who may not otherwise be able to afford to study in Sydney by contributing to living expenses throughout the course. The scholarship has a particular focus on individuals from under-represented groups in the Australian screen industry, including people from refugee backgrounds, culturally and racially marginalised communities, gender-diverse people, people living with disability and people from low socio-economic backgrounds.	Valued at $25,000.	The School awarded one Scholarship to a *Master of Arts Screen* student.
ARN Radio and Podcasting Scholarship	Awarded based on Merit	Supported by the Australian Radio Network (ARN), this scholarship assists and develops the career of an individual from a culturally and/or linguistically diverse or otherwise under-represented background in the Australian radio and podcasting industries by contributing to living expenses. This may include considerations such as age, cultural or religious diversity, disability, LGBTIQ+ identity and other intersecting experiences of under-representation. The scholarship is also open to First Nations applicants.	Valued at $15,000.	The school awarded one Scholarship to a *Graduate Diploma in Radio and Podcasting* student.

CRA Regional Radio Scholarship	Awarded based on Merit	Supported by Commercial Radio & Audio (CRA), this scholarship assists students living in regional Australia who are committed to building a career in regional radio. The scholarship contributes toward living expenses and study costs.	Valued at $10,000.	The school awarded one Scholarship to a *Graduate Diploma in Radio and Podcasting* student.
Glenn Wheatley EON Innovation Scholarship	Awarded based on Merit	Supported by Oceania Capital Partners and Great Southern Land Media, this scholarship honours radio trailblazer Glenn Wheatley. It supports emerging talent aspiring to a career in the radio or podcasting industries. The scholarship contributes to living expenses and study costs.	Valued at $10,000.	The school awarded one Scholarship to a *Graduate Diploma in Radio and Podcasting* student.
Constellation Creatives Scholarship	Awarded based on Merit	Supported by Constellation Creatives, this scholarship is awarded to applicants who identify as Asian Australian or Asian New Zealander. It seeks to expand and enrich the AFTRS student community by recognising the skills, knowledge, perspectives and potential that under-represented individuals bring to storytelling. The scholarship contributes towards living expenses and study costs.	Valued at $15,000.	The School awarded one Scholarship to a *Bachelor of Arts Screen: Production* student.
Anita Jacoby Trailblazer Scholarship	Awarded based on Merit	Supported by AFTRS alum Anita Jacoby AM, this scholarship recognises an outstanding female-identifying or gender-diverse student who demonstrates leadership potential and entrepreneurial spirit. The scholarship provides support towards living expenses, educational resources and other study-related costs.	Valued at $7,480.	The School awarded one Scholarship to a *Master of Arts Screen: Business* student.

Recognition of Supporters

AFTRS wishes to thank the individuals and organisations who have anonymously donated to the Alumni and Industry Fund.

AFTRS also extends a special recognition to these donors:

- $1000 and above – Unjoo Moon and Dion Beebe.
- $100 and above – Emma Bortignon, Dan Davidson (The Walt Disney Studios), Fiona Donovan, Dean Hood, Josephine Kiss, Patrick May, Nodira Noor, and Pearl Tan.

Appendix 3. Bridge to Industry

Over the past year, AFTRS has continued to strengthen the connection between learning and industry through a whole-of-school approach that embeds industry engagement across curriculum design, teaching, learning activities and student experiences. Industry is not only engaged at the point of graduation or placement, but throughout the student journey, helping to ensure that courses remain relevant, current and responsive to the rapidly evolving screen and audio sectors. This approach is supported by ongoing consultation with industry representatives, employers, alumni, guilds, professional associations and practitioners who contribute to course design, curriculum review and continuous improvement processes.

Across the School's programs, students benefit from a high volume of guest lectures, masterclasses, industry panels and networking opportunities, while many AFTRS staff maintain active professional practice and membership of industry bodies and guilds. These connections bring current industry knowledge, emerging practices and professional standards directly into the classroom, ensuring that teaching remains contemporary and aligned with workforce needs.

This broader ecosystem of industry engagement is complemented by structured placements, internships, volunteering opportunities and employment pathways, creating multiple opportunities for students to build professional networks, gain authentic workplace experience and develop the capabilities required for successful careers in the creative industries.

AFTRS has done this by developing and managing partnerships with a range of organisations, including the screen guilds, ABC, SBS, community broadcasting, and commercial radio and podcast partners, to offer a range of opportunities from internships, placements, volunteering opportunities, to the annual Graduate Showcases.
The Industry Managers (Students) team, within the Industry & Alumni Engagement unit in the Partnerships & Development division, works closely with AFTRS teaching staff to align opportunities with student learning activities, as well as leveraging the School’s vast network of alumni and industry contacts and those of our staff who are active industry practitioners. This team facilitate internships and curriculum-related placements and match student skillsets with industry opportunities, ensuring that all placements and internships AFTRS offers to students comply with the *Fair Work Act 2009* and are consistent with the Fair Work Ombudsman Fact Sheets and AFTRS Student Placement and Internships Policy. With the exception of festival & conference volunteering which provides valuable networking opportunities, AFTRS only shares fully paid employment opportunities with students and alumni.

Carefully vetted volunteering opportunities across the year include the AACTA Awards, Sydney Film Festival and Flickerfest, to allow students to test their skills and make valuable industry contacts. Students also received free and discounted tickets to industry conferences and festivals, as well as free or discounted memberships to selected industry guilds. AFTRS also collates a range of opportunities, including competitions and employment, for current students and recent alumni and shares them via alumni and student newsletters, social media posts to closed alumni groups, and direct email to relevant cohort group.

Internships, Placements and Attachments

Industry engagement is a core feature of AFTRS learning and provides students with opportunities to apply their skills in professional environments, build industry networks, and gain experience across screen, broadcast, audio and emerging media sectors. Across the *Master of Arts Screen* , and *Graduate Diploma in Radio and Podcasting* , students participate in a wide range of industry placements, professional attachments, internships and work-integrated learning experiences with leading organisations across Australia.

AFTRS facilitates work placements as well as paid and unpaid internships with production companies, TV networks, radio stations, podcast networks, studios and organisations in various roles that could lead to employment. Internships, placements, traineeships and attachments offer AFTRS students and graduates invaluable on-the-job experience, insights, and networking.

Bachelor of Arts Screen: Production students undertake industry placements in their final third year, gaining experience across production, development, post-production, animation, sound, editing and costume departments. Students are able to select Industry Placement as an elective in their final semester and applicants are carefully matched with host companies through an application & shortlisting process with the Industry Managers who then set up interviews with the host companies. In FY 2025-26 there were 20 participating companies including ABC with 24 participating students. Placement opportunities have been offered with organisations including ABC, Arc Edit, Blue Post, Cheeky Little, Easy Tiger Productions, Endemol Shine Australia, Flying Bark, Grouse House, Jungle Entertainment, Knuckles Animation, Lingo Pictures, Media Stockade, Mighty Sound, Network Seven (Home and Away), Paramount+, Post Lounge, See-Saw Films, Solid State, Soundfirm and Studio Gilay.

AFTRS also has a Graduate Program for *Bachelor of Arts Screen: Production* students which offers paid internships on a competitive basis to graduating Year 3 students. The 2026 AFTRS Graduate Program awarded 10 graduating *Bachelor of Arts Screen: Production* Year 3 students paid 13-week internships across the ABC, BBC Studios,

Endemol Shine Australia, Eureka Australia, SBS and WildBear Entertainment (Canberra). To prepare for the highly competitive program, that includes pitching and submitting supporting documents, students received mentoring on crafting responses to expected industry standards, plus guidance on CV, showreel, and interviewing skills at each stage.

Master of Arts Screen students undertake professional placements and industry attachments that are tailored to their area of specialisation, including directing, screenwriting, producing, editing and cinematography. Recent opportunities have included attachments and placements with ABC, Aspect Entertainment, Caravan Pictures, Curio Pictures, Easy Tiger Productions, Icon Film Distribution, Lingo Pictures, Panavision, Photoplay, Recapture Productions, Staple Fiction and Warner Bros. International Television Production Australia. *Master of Arts Screen* students have also secured internship opportunities with organisations such as Aus Asia Films, Curio Pictures, Goalpost Pictures, Photoplay and Lingo Pictures, providing direct experience on current productions, writers' rooms and development projects.

Graduate Diploma in Radio and Podcasting students participate in professional work placements across public, commercial and community broadcasting sectors. Opportunities have included producer, content, current affairs and podcasting roles with ABC, ABC Radio Sydney, ABC Radio Melbourne, ABC Radio Perth, ARN, ARIA, Ethical Broadcasting Association of Queensland, Nine Radio and 9Podcasts, Nova 96.9, PBS FM, SBS, Southern Cross Austereo (SCA), Triple J and the University of Technology Sydney (UTS). Students have also benefited from scholarship-supported regional placements through the Commercial Radio & Audio (CRA) Regional Radio Scholarship Program with broadcasters including SCA Bunbury, SEN Bunbury and Wave FM, as well as industry scholarship opportunities with Talent Studios. Recent *Graduate Diploma in Radio and Podcasting* graduates have secured employment including: Journalist, ZOO FM; Mornings Announcer, Triple M; Presenter, 2SM; Studio Producer, News Corp; Podcast Producer, Mamamia; Independent Podcast Producer; Manager, All The Best Radio; Producer, ABC Local Radio; and Producer, Triple J.

Collectively, these placements, internships and professional attachments provide students across AFTRS award programs with direct engagement with industry partners, exposure to contemporary professional practice, and pathways into employment across film, television, radio, podcasting and digital media sectors. The breadth of organisations involved demonstrates the strength of AFTRS' industry partnerships and the School's commitment to ensuring graduates are workforce-ready and connected to the industries they aspire to enter.

Industry, Professional, and Work Placements

Name of Organisation	Production Name or Scheme	Position Offered	Applicable Cohort
ABC	BA Industry Placement	Post Production Placements (2)	BA Y3 (2025) Cohort
ABC	BA Industry Placement	OB/Studio - Placements (2)	BA Y3 (2025) Cohort
ABC	BA Industry Placement	Radio and Audio - Placements (2)	BA Y3 (2025) Cohort
ABC	GDRP Work Placement	Science Producer	GDRP (2025) Cohort
ABC	GDRP Work Placement	Emergency Broadcast Producer	GDRP (2025) Cohort
ABC	GDRP Work Placement	Producer	GDRP (2025) Cohort
ABC	*Dr Karl's How Things Work* /MA Professional Placement	Placements (3)	MA Y2 (2026) Cohort
ABC 774 Radio Melbourne	GDRP Work Placement	Producer	GDRP (2025) Cohort
ABC Radio Sydney	GDRP Work Placement	Producer	GDRP (2025) Cohort
ABC Radio Perth	GDRP Work Placement	Producer	GDRP (2025) Cohort
Arc Edit	BA Industry Placement	Post Production Placement	BA Y3 (2025) Cohort
Aspect Entertainment	MA Professional Placement	Director Attachment Placements (3)	MA Y2 (2025) Cohort
ARN	GDRP Work Placement	Breakfast Producer	GDRP (2025) Cohort
ARN	GDRP Work Placement	Breakfast Producer	GDRP (2025) Cohort
Australian Recording Industry Association	GDRP Work Placement	Content Producer	GDRP (2025) Cohort
Blue Post	BA Industry Placement	Post Production Placement	BA Y3 (2025) Cohort
Caravan Pictures	MA Professional Placement	Director Attachment Placement	MA Y2 (2025) Cohort
Cheeky Little	BA Industry Placement	Animation Production Placement	BA Y3 (2025) Cohort
Easy Tiger Productions	BA Industry Placement	Development Placement	BA Y3 (2025) Cohort
Easy Tiger Productions	*Scrublands: Trust* /MA Professional Placement	Producer Attachment Placement	MA Y2 (2026) Cohort
Easy Tiger Productions	*The Carer* /MA Professional Placement	Producer Attachment Placement	MA Y2 (2025) Cohort
Endemol Shine Australia	BA Industry Placement	Production Placement	BA Y3 (2025) Cohort
Ethic Broadcasting Association of Queensland	GDRP Work Placement	Current Affairs Producer	GDRP (2025) Cohort
Flying Bark	BA Industry Placement	Animation Production Placement	BA Y3 (2025) Cohort
Grouse House	BA Industry Placement	Production Placement	BA Y3 (2025) Cohort
Icon Film Distribution	MA Professional Placement	Placements (2)	MA Y1 (2025) Cohort, MA Y2 (2025) Cohort)
Jungle Entertainment	BA Industry Placement	Development Placement	BA Y3 (2025) Cohort
Knuckles Animation	BA Industry Placement	Animation Production Placement	BA Y3 (2025) Cohort
Lingo Pictures	BA Industry Placement	Development Placement	BA Y3 (2025) Cohort
Lingo Pictures	MA Professional Placement	Screenwriting Placement	MA Y2 (2026) Cohort

Media Stockaide	BA Industry Placement	Production Placement	BA Y3 (2025) Cohort
Mighty Sound	BA Industry Placement	Sound Production Placement	BA Y3 (2025) Cohort
Network Seven (Home and Away)	BA Industry Placement	Costume Placement	BA Y3 (2025) Cohort
Nine Radio / 9Podcasts	GDRP Work Placement	Podcast Producer	GDRP (2025) Cohort
Nova 96.9	GDRP Work Placement	Producer	GDRP (2025) Cohort
Panavision	MA Professional Placement	Placement	MA Y2 (2026) Cohort
Paramount +	BA Industry Placement	Production Placement	BA Y3 (2025) Cohort
PBS 106.7FM	GDRP Work Placement	Station Operations/Producer	GDRP (2025) Cohort
Photoplay	*Long form department, scripted arm* /MA Professional Placement	Script Coverage Placements (3)	MA Y2 (2025) Cohort
Photoplay	MA Professional Placement	Screenwriting Attachment Placement	MA Y2 (2026) Cohort
Post Lounge	BA Industry Placement	Post Production Placement	BA Y3 (2025) Cohort
Recapture Productions	MA Professional Placement	Documentary Editing Placement	MA Y2 (2026) Cohort
SBS	GDRP Work Placement	Producer	GDRP (2025) Cohort
SCA	GDRP Work Placement	Producer	GDRP (2025) Cohort
See-Saw Film	BA Industry Placement	Development Placement	BA Y3 (2025) Cohort
Solid State	BA Industry Placement	Editing Placement	BA Y3 (2025) Cohort
SoundFirm	BA Industry Placement	Sound Production Placement	BA Y3 (2025) Cohort
Staple Fiction	MA Professional Placement	Producing Placement	MA Y2 (2026) Cohort
Studio Gilay	BA Industry Placement	Production Placement	BA Y3 (2025) Cohort
Triple J	GDRP Work Placement	Producer and Content Assistant	GDRP (2025) Cohort
UTS	GDRP Work Placement	Field and Studio Producer	GDRP (2025) Cohort
Warner Bros. International Television Production Australia	*The GC* /MA Professional Placement	Screenwriting Placement	MA Y2 (2026) Cohort

Paid Internships and Trainee Opportunities Made Available

Name of Organisation	**Production Name or Scheme**	**Position Offered**	**Applicable Cohort**
ABC	AFTRS Graduate Program	Development Intern - Children and Family Internship	BA Y3 (2025) Cohort
ABC	AFTRS Graduate Program	Junior Researcher/Production Intern - Documentary and Specialist Internship	BA Y3 (2025) Cohort
Aus Asia Films	AIGC Creator	Internship	MA Y2 (2024) Cohort
Aus Asia Films	Cinematography	Internships (2)	MA Y2 (2024) Cohort, BA Y3 (2024) Cohort
BBC Studios	AFTRS Graduate Program	Scripted Production Internship	BA Y3 (2025) Cohort
BBC Studios	AFTRS Graduate Program	Unscripted Production Internship	BA Y3 (2025) Cohort

Curio Pictures, Sony Pictures Television (SPT)	Curio Pathways Internship	Internship	MA Y2 (2025) Cohort
Endemol Shine Australia	AFTRS Graduate Program	Production Internship	BA Y3 (2025) Cohort
Eureka Productions	AFTRS Graduate Program	Production Internship	BA Y3 (2025) Cohort
Lingo Pictures	ABC drama series	Directing Attachment	MA Y2 (2025) Cohort
NBC/ Universal	NBCUniversal Internship Program	TV Programming Internship	BA Y3 (2025) Cohort
SBS	AFTRS Graduate Program	Unscripted Production Internship	BA Y3 (2025) Cohort
Wildbear Entertainment	AFTRS Graduate Program	Production Management Internship	BA Y3 (2025) Cohort
Wildbear Entertainment	AFTRS Graduate Program	Post Production Management Internship	BA Y3 (2025) Cohort

Unpaid Internships

Name of Organisation	Production Name or Scheme	Position Offered	Applicable Cohort
Curio Pictures	High Country S2	Editing Internship	MA Y2 (2026) Cohort
Easy Tiger	Scrublands: Trust	Cinematography Internship	MA Y2 (2026) Cohort
Goalpost Pictures	Various	Writer's Room Internship	MA Y2 (2025) Cohort
Photoplay	Various	Screenwriting Internship	MA Y2 (2025) Cohort
SCA Bunbury	CRA Regional Radio Scholarship	Internships (2)	GDRP (2026) Cohort
SEN Bunbury	CRA Regional Radio Scholarship	Internships (2)	GDRP (2025) Cohort, GDRP (2026) Cohort
Talent Studios	Pariya Taherzadeh Radio & Podcasting Scholarship	Internship	GDRP (2026) Cohort
WaveFM	CRA Regional Radio Scholarship	Internship	BA Y3 (2025) Cohort

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:

Screen Industry Showcase

Tuesday, 24 March 2026

AFTRS' Screen Industry Night is an annual event that showcases new AFTRS work to Industry and provides a valuable networking opportunity for the School's emerging graduates.

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, representing the scale of creative ambition and skill of AFTRS students. The event drew 192 graduating students, industry members, and staff.

The screening was introduced by Maia Horniak, Director of Teaching & Learning; Zareh Nalbandian, AFTRS Council member; and Lauren Hulley, student member of the Council and graduating student, and was followed by drinks, canapés, and networking in the foyer.

Links to all graduand work were made available to industry for 30 days following the event.

The event was preceded by an online networking primer facilitated by Robbie Miles, Head of Industry & Alumni Engagement, and Christine Kirkwood, Alumni Program Manager, for tips and tricks to make the most of the night.

GDRP Showcase Night

Thursday, 28 April 2026

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

Hosted onsite at AFTRS, 85 attendees, including Industry, alumni and current *Graduate Diploma in Radio and Podcasting* students, were welcomed by *Graduate Diploma in Radio and Podcasting* Convenor Natalie Pozdeev and student Lee Chan to learn more about the course and network.

They were joined by an additional 75 radio and podcasting professionals onsite, as AFTRS hosted the judging for the Mumbrella Awards, creating more opportunities for graduates to connect with hirers.

MASB Networking Breakfast

Thursday, 30 April 202

The AFTRS Showcase hosted the third Master of Arts Screen: Business networking and recruitment event as part of the Screen Forever conference on the Gold Coast.

58 guests attended, including industry, alumni, and current students. Several potential students also attended, and the event is now a focal point for recruitment and marketing. Guests were welcomed by Head of Research Dr Alejandra Canales; Deputy Chair of Council Debra Richards; and recent graduates. Attendees included international conference guests and representatives from Screen Australia, Screen Queensland, the ABC, and a variety of production companies, including LUDO and Netflix.

Krista Jordan, Discipline Lead Innovation & Technology, Master of Arts Screen: Business program, in collaboration with the AFTRS Research unit, produced a range of research posters to showcase the students' research projects and provide in-depth visibility into the graduate capabilities. These research papers are used to promote AFTRS' research output.

Appendix 4: 2025 AFTRS Graduates

Graduation Ceremony

On Friday, 29 May 2026, AFTRS held its annual graduation ceremony for 151 eligible students, celebrating their graduation with family, friends, and educators. Graduates included seven First Nations students, and AFTRS conferred 19 alternative exit qualifications: *Advanced Diploma in Arts Screen: Production* ; *Diploma in Arts Screen: Production* ; *Graduate Diploma in Arts Screen* ; *Graduate Certificate in Arts Screen* ; *Graduate Certificate Screen: Business* ; and *Graduate Certificate in Radio and Podcasting* .

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 Rachel Perkins, AFTRS Council Chair; keynote address by Special Envoy for the Arts: Susan Templeman MP; graduand address by Sarah Whyte; conferral delivered by Craig Batty, Academic Board Chair; and closing address by Dr Nell Greenwood, AFTRS Chief Executive Officer.

During the event, the Women in Cinematography Prize, sponsored by Sony and presented by Alyssa Young, was awarded to Sarah Whyte (*Master of Arts Screen*) for her work in the film The Performance. The award recognises excellence in cinematography by a graduating female-identifying cinematographer from either the *Bachelor of Arts Screen: Production* or the *Master of Arts Screen* . The event was attended by 396 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 fifth annual First Nations Graduation Event, now known as the First Nations Celebration - honouring the School's graduating First Nations students— Paige Webster, *Master of Arts Screen* (Screenwriting); Nazareth Alfred, *Master of Arts Screen: Business* ; Samantha Laughton, *Master of Arts Screen: Business* ; Charles Perkins, *Bachelor of Arts Screen: Production* ; Jermal Ibraahim Hass, *Diploma of Arts Screen: Production* ; Marlene Cummins, *Graduate Diploma in Arts Screen* (Documentary); Leroy Jones, *Graduate Diploma in Radio and Podcasting* — 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 division. This year, the event had a slight format change and included an intimate presentation of stoles, where guests heard reflections on each graduand's journey from their teachers. It was a significant occasion to acknowledge the accomplishments of the School's First Nations graduates and affirm support for the continued growth and success of the First Nations screen and audio industries.

The event commenced with an Acknowledgement of Country by the Director of First Nations & Outreach and event emcee, Peter Noble. Intimate reflections by teaching staff followed this, and the presentation of possum skin cloaks to graduands, who were 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.

Graduates

Bachelor of Arts Screen: Production

Odeesh Al-Zebaree	Yuecong Huang	Lara O'Connor
Kristin Beukes	Lauren Hulley	Kyan Paltoft
Faith Birkett	Pascal Hutchinson	Daniel Paramor
Sophie Blanch	Aliyah Issa	Tyler Pease
Chanel Bocman	Hugo Johannsen	Charles Perkins
Christina Booth	Emma Jonas Moralee	Harry Peters
Joseph Brocklehurst	James Jordan	Paris Piccolo
Ruby Brookes	Tyler Kang	Taku Rogers
Alejandro Burns	Gilda Khoshkhoo	Tegan Geelie Rose
Alec Carter	Beatrice Lane-Smailes	Chloe Russell-Alexander
Elle-Jae Charalambu	Keona Lau	Una Sawers
Louis Cheval	Bailey Lock	Sebastian Smith
Xavier Cutts	Jaxx Koda Loui	Jemma Tainsh
Kurt Davis	Meisha Lowe	Alec Tanner
Christopher Deigan	Byron Luckey	Amelie Twyford
Spencer Dejanovic	Tuan Linh Mai	Imogen Tyler
Gustav Devylder	Zabi Malik	Louis Vahl

Carl Edillo	Alexander Maxwell	Vincent Vangi
Saskia Faniis	Madison McCreath	Charles Varcoe
Emma Fletcher	Emmanuel Menon	Zachary Viney
Jordan Fox	Chiara Metters	Emily Weeks
Jake Frazer	Akaysha Morgan	Annika Willcocks
Alexander Gascoigne	Haylee Muir	Luca Yi
Kavyaaba Gohil	Finbar Murphy	Finley York
Poppy Grant	Skye Netting	Petra Young
Chiara Hochstadt	Jonathon Nilsson	

Advanced Diploma in Arts Screen: Production

[Alternative exit qualification]

Mitchell Nielsen
Timothy Sanford

Diploma in Arts Screen: Production

[Alternative exit qualification]

Harvey Abrahams	Jermal Ibrahaim Hass	Simona Tizzone
Alexander Burke	Nicholas Moroney	
James Doust	Alexander Newson	

Graduate Diploma in Radio and Podcasting

Lachlan A'Court	Lee-Ying Chan	Marni Newman
Kyle Bachner	Catarina Fraga Matos	Nathan Roach
Aspen Beilharz-Smythe	Rebecca Graham	Dianne Spillane
Rachael Bourke	Lindsey Gray	Karl Svikis
Molly Brookman	Leroy Jones	Sunshine Wood
Alana Calvert	Annabelle Moore	

Graduate Certificate in Radio and Podcasting

[Alternative exit qualification]

Katherine Lawrence
Constantina Michaelides

Master of Arts Screen

Sophie Aitken	Waseem Iqbal	Luis Rumbolo
Lauren Berry	Yuqing Jiang	Nicola Sercombe
Eduardo Castro	Lucien Jones	Laura Turner
Sarah Jane Chahine	Charlotte Layfield	Nicholas Warburton
Rikkili Clark	Zac Loy	Paige Webster
Liam Coleman	Daniel McGarry Gallagher	Sarah Whyte
Genevieve Douthwaite	Chhayly Moek	Gabriel Wright
Nikita Dunovits-Ferrier	David Priestly	Jordan Yankov
Alexandra Farr	James Pucci	
Luke Horsley	Jeremiah Puni	

Graduate Diploma in Arts Screen

[Alternative exit qualification]

Georgia Connick	Ashlee Robertson
Marlene Cummins	Jenny Sun
Anneke de Bruin	

Graduate Certificate in Arts Screen

[Alternative exit qualification]

Karly Marks

Master of Arts Screen: Business

Nazareth Alfred	Natalia Hughes	Bardia Moradbakhsh Kermani
Wayne Camilleri	Samantha Laughton	Gilda Rosskamp
Sebastian Chan	Maria Francisca Luis Braithwaite	
Sarah Goodes	Natalie Lynch	

Graduate Certificate Screen: Business

[Alternative exit qualification]

Sean Croyston
Georgia Mappin

Appendix 5. Student Achievements

Radio and Podcasting

AFTRS' Radio and Podcasting community continues to achieve industry recognition at the highest levels. A particular highlight this year was the success of current students Cheralyn Darcey and Mark Darin, who won Best Newcomer On Air and Best Breakfast Show respectively at the inaugural Australian Audio Awards. They were among a distinguished group of AFTRS alumni recognised across radio, podcasting, journalism and production:

Best Breakfast Show - Medium
Mark Darin, Mark & AB for Breakfast – GSL Media for 92.7 Mix FM.

Best Local Show - Large
Clinton Maynard, Sydney Now with Clinton Maynard, 2GB.

Best Newcomer On Air - Medium
Cheralyn Darcey, 2HD Newcastle, The Super Radio Network for The Nightline with Cheralyn Darcey.

Best Newcomer On Air - Large
Keegan Brown, Triple M Adelaide.

Best Audio Producer - Medium
Dan King, K rock 85.5 & bay 93.9.

Best New Podcast - Major
Alex Lollback as part of Gardening Australia Junior, ABC Kids Listen.

Best Children's Entertainment Podcast - Major
Alex Lollback as part of Bluey Listen Along, ABC Kids Listen.

Best Investigative Journalism Podcast - Independent
Kate Lawrence, Democracy After Disaster, Story Ground.

Best Investigative Journalism Podcast - Major
Miles Martignoni as part of Gina: Power, privilege and influence, Guardian Australia.

Best Society & Culture Podcast - Independent
Carly Wallace, Them Yarns, Carly Wallace, Aaron Nagas and Courage Kahanui.

Film

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

This year, 60 films were selected for 74 festivals, a total of 131 selections. Across both festivals and award competitions, there were 26 wins and 53 nominations.

Highlights this year include Masters film *Set Menu* winning the AACTA award for Best Student Short Film; *Bringing His Spirit Home* was awarded the Standing Committee on Equity, Diversity and Inclusion (SCEDI) award at CILECT - the International Association of Film and Television Schools. The film also screened at the Australian Embassy in Paris as part of ANZAC Day Commemorations and was picked up by ABC for development for their Compass program. *Tuesday Tuesday* won the Rebel8 Award for Outstanding Emerging Female Director (Lianne Mackessy) at Flickerfest International Film Festival in Sydney, and *Ring Around* was nominated as one of only 16 finalists at Tropfest, also in Sydney. At the St Kilda Film Festival in Melbourne, 14 student shorts were selected to screen in competition.

Student work was available to view via online content partnerships, including ABC iview, which launched a new summer program; SBS presented a new slate of documentaries via On Demand and also picked up student work as part of International Day of People with Disability. Student shorts were also programmed for Doc Play, the FanForce NAIDOC program, Short Frame on YouTube, Pacific Islands in Communication (also on YouTube), and Brillia Shorts in Japan.

The School partnered once again with Westpac OpenAir Cinema in Sydney to present student shorts curated to new release features, screening to sell-out audiences throughout the 2026 season. Other public programs screening included the newly launched Sydney Cinémathèque at the Art Gallery of NSW for an Asian-Australian Cinema program, Sydney Opera House as a part of SongRites First Nations program, Museum of Contemporary Art, Sydney, for NAIDOC Week, Museum of Histories NSW as a part of their Fire-Stick First Nations program, and a collaboration with the National Film and Sound Archive to present restored work from Jane Campion at the Melbourne International Film Festival.

Film Festival Selections and Film Awards

A Little Bag For Me (Flore Vallery-Radot, Master of Arts Screen, 2023) was selected for the Melbourne Documentary Film Festival.

Acts of Protest (Zebedee Parkes, Master of Arts Screen, 2024) premiered at the Antenna Documentary Film Festival in Sydney and was selected for the St Kilda Film Festival in Melbourne.

Ally (Robin Kalus, Master of Arts Screen, 2024) was selected for Berlin Sci-Fi FilmFest in Germany.

Ayana (Elle Charalambu, Bachelor of Arts Screen: Production, 2025) was selected for the St Kilda Film Festival, Melbourne, and won Bronze at the Australian Cinematographers Society Awards. (Gus DeVylder).

Boldy Go (Christopher Cosgrove, Graduate Certificate Screen, 2017) was selected for the Filmable Short Film Festival in Sydney.

Bőr (Dylan Ferenc Nyerges, Master of Arts Screen, 2023) had its international premiere at Festival des Antipodes, Saint-Tropez, France and won Best Short Film at Byron Bay International Film Festival.

Boy Mode (Olivia Aleksoski, Master of Arts Screen, 2024) was selected for Mardi Gras Film Festival, Sydney.

Bringing His Spirit Home (Dylan Nicholls, Master of Screen Arts, 2024) was selected for Flickerfest International Film Festival in Sydney, where it received Honourable Mention from the Jury; it also screened in both the Documentary Competition program and the First Nations Spotlight program. It won Best Short Film at the Red Poppy Film Festival (Veterans Film Foundation) in Sydney. It won Best Achievement in Indigenous Filmmaking at St Kilda Film Festival. It was also nominated for Best Documentary and was awarded the SCEDI award at CILECT - the International Association of Film and Television Schools. It was selected to screen in New Zealand at Show Me Shorts Film Festival, Māoriland Film Festival, Ōtaki and Wairoa Māori Film Festival. The film was also nominated for the Screen Diversity and Inclusion Award at the Screen Producers Australia Awards, and received Bronze at the Australia Cinematography Society Awards (Tim Oxford).

Call It Anything (Melvin Kwong, Master of Arts Screen, 2022) was selected for London Australian Film Festival in the UK.

Chinatown's Last Emperor (Tyler Kang, Bachelor of Arts Screen: Production, 2024) was selected for the Sony Catchlight Film Festival in Sydney and screened at Cannes International Film Week, France.

Collect Call (Daniel Forbes, Mike Luo, Master of Arts Screen, 2024) was selected for Flickerfest International Short Film Festival, Sydney, and for Forbidden Worlds Film Festival in the UK, where it won Best Sci-Fi Fantasy Short.

Domme (Lindsay McDonald, Master of Arts Screen, 2022) was selected for Sydney Underground Film Festival.

Durga (Abhishek Parasher, Marco Alexiadis, Master of Arts Screen, 2022) was nominated for Best School Film at ImagineIndia International Film Festival, Madrid, Spain.

Echoes of Dissent (Dylan Nicholls, Master of Arts Screen, 2024) was selected for CinefestOz Film Festival in Western Australia.

Ferryman (Daniel Duque, Master of Arts Screen, 2024) was selected for Revelation Perth International Film Festival.

Finding Jia (Alice Yang, AFTRS Talent Camp, 2023) was selected for the Immigration Film Festival, Washington, D.C USA.

First Contact (Maya Carmen, Bachelor of Arts Screen: Production, 2025) was selected for the Antenna Documentary Film Festival, Sydney.

Flowers for Hamish (Laura Turner, Master of Arts Screen: Directing, 2024) was selected for St Kilda Film Festival in Melbourne.

Fracture (Robin Kalus, Master of Arts Screen, 2024) had its world premiere at CinefestOz Western Australia, and its international premiere at Aesthetica Short Film Festival, York, UK. It won Best Original Score at the St Kilda Film Festival in Melbourne and was also nominated for Best Short Film, Best Achievement in Cinematography, and Best Achievement in Sound Post-Production, and won Gold in the Short Film category at the Australian Cinematography Society Awards (Tim Oxford).

Get On With It! (Grace Rodgers, Bachelor of Arts Screen: Production, 2023) had its world premiere at Flickers' Rhode Island International Film Festival, USA and screened at Festival des Antipodes, Saint-Tropez, France, Boston Kids International Film Festival USA and Aussie & Kiwi Film Festival in Prague.

Goodbye, Fishies (Jonathan Zhang, Bachelor of Arts Screen: Production, 2024) had its world premiere at the Vancouver International Film Festival, Canada, followed by its European premiere at PÖFF Shorts in Estonia; it was also selected for the St Kilda Film Festival in Melbourne.

Gorgo (Veniamin Gialouris, Master of Arts Screen, 2021) was selected for the Down Under Berlin Film Festival, Germany, and the ImagineIndia International Film Festival in Madrid, Spain.

Heel Turn (Isabella Poynter-Symonds, Master of Arts Screen, 2025) was selected for Sydney's Mardi Gras Film Festival.

Hydraulic (Nicole Hutton-Lewis, Bachelor of Arts Screen: Production, 2023) was selected for the London Australian Film Festival, UK; the Montreal Black Film Festival, Canada; Festival des Antipodes, Saint-Tropez, France; and the Asinabka Film & Media Arts Festival, Canada.

In The Cold Of The Sun (Cleo Baldwin, Bachelor of Arts Screen: Production, 2022) had its world premiere at Byron Bay International Film Festival, Australia, where it was nominated for Young Australian Filmmaker of the Year.

Interlude (Catherine Van Der Rijt, Master of Arts Screen, 2024) had its international premiere at Venezia Shorts in Verona, Italy.

Interview With A Hero (Celeste Diep, Master of Arts Screen, 2024) had its Victorian premiere at Melbourne International Film Festival where it was accepted into the Accelerator Program, it was selected for Adelaide Film Festival, CinefestOz Film Festival in Western Australia, Cambodia International Film Festival, Phnom Penh, Atlanta Film Festival, USA and SXSW in London and won Best Director at the St Kilda Film Festival where is was also nominated for Best Achievement in Cinematography and Best Achievement in Production Design. At the Australian Cinematography Society Awards it won the Silver award in the Short Film category (Devamanikandan Kannaya Somu) and won the Emerging Designer Award at the Australian Production Design Guild Awards (Nathan Andrew Evans) and was nominated for The ASE Award for Best Editing in a Short Drama at the Australian Editor's Screen Guild Awards (Jack Charter).

Joan The Kid (Kat Silverosa and Grace Hackney, Bachelor of Arts Screen: Production, 2022) was awarded Best Student Film at Central Coast Film Festival NSW and was selected for Paris International Lesbian & Feminist Film Festival in France, and Immaginaria International Film Festival in Italy.

Listen Carefully (Miki Clarke, Master of Arts Screen: Directing, 2024) was selected for St Kilda Film Festival, Melbourne.

Little Light (Lionel Seah, Master of Arts Screen, 2024) was selected for Heart of Gold International Short Film Festival, Gympie.

Not a Documentary About Jorts (Beatrice Lane-Smailes, Bachelor of Arts Screen: Production, 2024) was selected for SXSW in Sydney, Melbourne Documentary Film Festival, CinefestOZ Film Festival, Western Australia and JD In Motion Film Fest, Sydney. It Won the Librarians Choice Award at the Inner West Young Creatives Awards (19-24yr old) in Sydney, and was awarded Gold at the Telly Awards in New York. It won Silver Student Cinematography award at the Australian Cinematographers Society NSW & ACT Awards (Jake Frazer) and screened as a part of Westpac OpenAir Cinema program.

Not Yet (Holly Fraser, Master of Arts Screen, 2022) was selected for Byron Bay International Film Festival and Heart of Gold International Film Festival, Gympie.

Nothing And The Sun (Layla Philippou, Ruby Reardon, Bachelor of Arts Screen: Production, 2024) had its Victorian premiere at St Kilda Film Festival, Melbourne and was selected for Flickerfest International Short Film Festival, in Sydney. It was also selected to screen at Westpac OpenAir Cinema in Sydney.

Ouch (Lara Brighton, Bachelor of Arts Screen: Production, 2024) was selected for Melbourne Documentary Film Festival.

Quiet Night Thought (Yuxin Cao, Master of Arts Screen, 2022) had its European premiere at Aussie & Kiwi Film Festival in Prague.

Ring Around (Cameron Manion, Master of Arts Screen, 2025) was selected for Sydney's TropFest, where it was one of 16 finalists.

River Town People (Michelle Kaldy, Master of Arts Screen, 2023) had its world premiere at Festival des Antipodes, Saint-Tropez, France, and it won the Outstanding Female Filmmaker award. It was nominated for Best Student Film, Best Director, Best Editor, Best Original Music, and Best Soundtrack at Made In The West Film Festival in western Sydney, and for Best Documentary at St Kilda Film Festival in Melbourne.

See-Saw, (Nazareth Alfred, Master of Arts Screen, 2024) had its world premiere at SXSW in Sydney and was selected for Wairoa Māori Film Festival, New Zealand. It was nominated for Best Achievement in Indigenous Filmmaking at its Victorian Premiere in Melbourne at the St Kilda Film Festival, and at the Santa Barbara Short Film Festival it won Best Student Film (Certificate).

Set Menu (Neisha Dallamora, Lindsay McDonald, Master of Arts Screen, 2023) won the Best Student Film at the 2026 AACTA Awards on the Gold Coast, and won Best Comedy at Canberra Short Film Festival. It was selected for the Byron Bay International Film Festival and screened in the USA at the Newport Beach Film Festival and Flickers' Rhode Island International Film Festival; in Europe, it screened at the Aussie & Kiwi Film Festival in Prague and Festival des Antipodes, Saint-Tropez, France.

Shadow of Hope (Mitchell Nielsen, Advanced Diploma in Arts Screen: Production, 2025) was selected at Rochester International Film Festival, USA and at Lighthouse International Film Festival, Long Beach Island USA.

Solo Un Poco Aquí (Diego Saram, Master of Arts Screen, 2024) had its world premiere at Austin Film Festival, USA and was selected for Flickerfest International Film Festival, Sydney.

Stuck In A Memory (Maxwell Stanwell, Bachelor of Arts Screen: Production, 2024) won Best Editing at Australian Youth Film Festival, Melbourne.

Talent Over Tourettes (Suzanna Steele, Bachelor of Arts Screen: Production, 2022) was selected for Filmable Short Film Festival in Sydney.

The Bad Room (Nicola Sercombe, Master of Arts Screen, 2025) was selected for St Kilda Film Festival in Melbourne and Fantastic Film Festival Australia, Sydney.

The Colour of Black(Casey McCosh, Bachelor of Arts Screen: Production, 2024) won Best Student Film at Made in The West Film Festival, Western Sydney and was also nominated for Best Director, Cinematographer, Screenplay, Lead Actor, Supporting Actor and Original Music Score, and was selected for Melbourne Women In Film Festival.

The Cop From Wagga (Lina Talib, Master of Arts Screen, 2023) was nominated for Best Documentary, Best Female Director and Best Emerging Director at Heart of Gold International Film Festival, Gympie, Queensland.

The Door (Josephine Keys, Bachelor of Arts Screen: Production, 1991) was selected for London Australian Film Festival, UK.

The Gathering Light (Xaiver Masson-Leach, Master of Arts Screen, 2024) was selected for Flickerfest International Film Festival in Sydney.

The Lounge (Nicola Sercombe, Master of Arts Screen, 2025) had its world premiere at Sydney Film Festival, Freak Me Out program.

The Mark (Inez Playford, Master of Arts Screen, 2022) won Best Director in a Student Drama at Jane Austin International Film Festival, Bath, UK and won Best Student Film at the Liverpool Film Festival in the UK. At the Canberra Short Film Festival it won Best Production Design and was selected to screen at International Cineverse Film Festival in Melbourne.

Then The Wind Stops (Wentian Jin, Bachelor of Arts Screen: Production, 2024) had its world premiere at Beijing International Short Film Festival, China.

They Skate (Jacqui Sharah, Bachelor of Arts Screen: Production, 2022) was selected for Filmable Short Film Festival in Sydney. They Skate (Jacqui Sharah, Bachelor of Arts Screen: Production, 2022) was selected for Filmable Short Film Festival in Sydney.

To Be Silent (Tace Stevens, Bachelor of Arts Screen: Production, 2021) was selected for London Australian Film Festival, UK.

Top Dog (Karly Marks, Bachelor of Arts Screen: Production, 2025) was selected for Antenna Documentary Film Festival in Sydney.

Tough Love (Zoë Dubuc, Bachelor of Arts Screen: Production, 2023) was selected for Revelation Perth International Film Festival in Western Australia and Sydney Underground Film Festival.

Tuesday Tuesday (Lianne Mackessey, Master of Arts Screen, 2024) was selected for Flickerfest International Short Film Festival in Sydney where it won the Rebel8 Award Outstanding Emerging Female Director in an Australian Short Film In honour of Samantha Rebillet, it was selected for St Kilda Film Festival in Melbourne, London Australian Film Festival, UK and WorldFest-Houston International Film Festival, Texas, USA where it won a Remi Award (platinum). It was also nominated for an AWGIE Award at the Australian Writer's Guild (Lianne Mackessy).

Tug-O-War (Rhory Mackellar, Bachelor of Arts Screen: Production, 2023) was selected for SXSW, Sydney.

Under The Water (Isabella Andronos, Master of Arts Screen, 2022) was selected for Down Under Film Festival, Berlin, Germany, also in Berlin it was selected for the Vierte Welle Film Festival. It screened at Cinema Femme Short Film Festival in Chicago, CinefestOz Film Festival Western Australia, Lytham International Film Festival, UK, International Folklore Film Festival, India and Sydney Cineverse Short Film Biennale where it was nominated for Best Australian Short Film and Best Cinematography.

Wilfrid Gordon McDonald Partridge (Caleb Irwin, Master of Arts Screen, 2022) was selected for School Cinema International Film Festival, India, Armenian Film Festival in both Sydney and Melbourne, and for the London Australian Film Festival, UK.

Withered Blossoms (Lionel Seah, Master of Arts Screen 2023) was selected for Tirana International Film Festival, Albania and Zsigmond Vilmos International Film Festival in Hungary.

Appendix 6: Teaching and Learning

Short Courses

AFTRS' Short Courses provide training focused 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 94 Short Courses to 1,167 students, across 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 remit, criteria of industry need, market interest, and/or learning pathways. For this reporting period there were 20 different Core Short Courses, making up the vast majority of course runs and enrolments, covering cinematography, directing, editing, lighting, producing, production accounting, writing, voice-over and more.

The AFTRS Advanced suite of unique, limited-run courses offers screen and audio practitioners specialised skills, knowledge and insights to advance their careers and creative pursuits is finding its feet. Allowing a space to test new and niche areas with agility and to respond promptly to practitioner interests, the suite included a sold-out *AFTRS Advanced: Amplify Your Voice Over* , and *AFTRS Advanced: Location Sound Skills with James Nowiczewski* receiving very positive feedback from industry.

Additionally, this period included the annual Short Courses Community Networking Evening, in February. The well received 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 Australian International Documentary Conference, Screen Producers Australia, Screenworks, Screen NSW, Netflix, Bus Stop Films, Australian Location Managers Guild, SBS, Australian Directors Guild and the Australian Guild of Screen Composers.

Over the reporting period, the School delivered courses to 346 students through 23 industry training partnership courses, covering a range of subjects such as *Locations Department* , *Production Accounting* , *Producing* , *On Set Protocols* , *Production Office Skills* , *Post Production Onboarding* and *Assistant Directing* , as well as *AI Prompt Design for Screen Practitioners* . A further 2,375 received training nationally through industry-partnered conferences and masterclasses, as well as through AFTRS' 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 and with Griffith Film School in Queensland beginning in August 2025. AFTRS' *On Set Onboarding* course has continued to be very successful and was delivered to all 82 participants of the Screen NSW BTL Crew Development Program, 32 of whom also received training from AFTRS in production accounting and locations management.

Award Course Program

Across 2025 and 2026, 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.

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 19 alternative exit degrees conferred. From the *Bachelor of Arts Screen: Production* , two *Advanced Diploma in Arts Screen: Production* and seven *Diploma in Arts Screen: Production* were conferred. From the *Graduate Diploma in Radio and Podcasting* , two *Graduate Certificate in Radio and Podcasting* were conferred. From the *Master of Arts Screen* , one *Graduate Certificate in Arts Screen* and five *Graduate Diploma in Arts Screen* were conferred. From the *Master of Arts Screen: Business* , two *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.

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 FY2023–24, enhancing both course delivery and quality while supporting increased student agency.

In June 2026, the Academic Board approved the introduction of elective subjects to the second year of the three-year degree in 2027, including the restoration of Screen Studies as a discreet core subject and the introduction of new subjects to the BASP curriculum. These new subjects were recommendations of the 2024 BA Comprehensive Review of Curriculum and are designed to prepare entry level generalists across a broad range of industry disciplines which include Costume Design, Production Coordination, Screen Music Composition and VFX, Virtual Production and AI Fundamentals.

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 changing 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. 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. 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 2026, 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.

The flexible delivery structure of the program was implemented from 2023, welcoming students each year from across Australia. This has significantly and positively impacted the School's ability to broaden its national reach.

Master of Arts Screen in 9 Disciplines

The *Master of Arts Screen* (MAS) is a two-year postgraduate program offered across nine specialisations (Cinematography, Directing, Documentary, Editing, Music, Producing, Production Design, Screenwriting and Sound Design). Informed by the philosophy that excellence in screen arts depends on mastering a complex creative skill set, the program integrates intensive, practice-based craft learning with learning focused on broader collaborative, analytic and entrepreneurial skillsets.

Throughout the course, students engage in small group workshops, seminars, mentorships and collaborative exercises guided by leading industry practitioners. In the first year, students develop advanced specialist skills alongside a critical understanding of screen forms and practices; skills in ethical and respectful collaboration; and research skills grounded in an area of creative enquiry. The second-year centres on the realisation of capstone projects (short documentary and drama films, or longform screenplays) that synthesise students' learning across the program. An accompanying exegesis gives students the opportunity to critically reflect on their creative process, development and production outcomes, and their creative voice; while curriculum focused on creative business and career planning skills support students' transition to sustainable careers in the screen industry.

In 2025 MAS students had placements with a range of high-profile development, production and distribution companies including Aspect Entertainment, Bus Stop Films, Caravan Pictures, Curio Pictures, Easy Tiger, Helium Pictures, Icon Film Distribution, In Films, Lingo Pictures, Photoplay, SeeSaw and Wooden Horse.

Streaming and festival outcomes to date for student work produced as part of the MAS program in 2025 include Cover Up (DocPlay, Revelations Film Festival); First Contact (Antenna Documentary Film Festival, DocPlay); Heel Turn (DocPlay, Queerscreen's Mardi Gras Film Festival); Top Dog (Antenna Documentary Film Festival; DocPlay); and The Lounge (Sydney Film Festival).

Awards and prizes to date for the 2025 cohort include Australian Cinematographers Society Emerging Cinematography Award and AFTRS Sony Women in Cinematography Prize (Sarah Whyte); the Australian Production Design Guild Best Production Design Student Prize (Rikkili Clark); and Ausrtralian Screen Editors Best Emerging Student Editor nomination (Daniel McGarry Gallagher).

The course continues to have strong graduate outcomes, with 2025 graduates already gaining employment and internships with Easy Tiger and Curio Pictures, and work on productions including *Dalliance* , *Fangs* , *It's All Going Very Well* , *NCIS: Sydney* , *Scrublands* , *The Carer* , and *Tough Love* .

In 2026, AFTRS confirmed the suspension of new intakes to the MAS, creating the capacity needed to redevelop the School's postgraduate offering in line with the new strategy and the Award Course Plan. This decision enables academic, production and operational resources to be focused on the design of the new offerings, with initial delivery planned for 2028. The new courses are being developed to provide more sustainable, flexible and industry-aligned pathways for learners.

Master of Arts Screen: Business

The *Master of Arts Screen: Business* (MASB) enables graduates to succeed as creative and strategic screen media 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.

The course delivery comprised 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, supported the development and growth of mid-career professionals with pre-existing work commitments. Most students who entered the course continued to work full-time.

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. Each of the subjects was designed to deliver tangible, practical outcomes of value to the individual student. Among these, a project financial plan; a marketing plan; a screen media development plan; as well as a range of research endeavours engaging technology, innovation, and opportunities in the

international market.

In the final subject 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 fully developed projects and or proposals, and career plans equipped with the language and persuasive skills of ideas-based entrepreneurs. The Capstone brought together each of subject learnings from the financial, leadership, marketing, and technology strands in the course.

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 numerous Australian and international industry leaders.

Appendix 7. First Nations and Outreach

The First Nations & Outreach division continued to strengthen pathways into AFTRS and the screen and audio industries for First Nations peoples and underrepresented communities, while leading several significant strategic initiatives during FY 2025–26.

A major focus throughout the year was the delivery and expansion of the *On Country Pathways Program* . Workshops were delivered in partnership with communities and industry organisations across Australia, culminating in a campus-based intensive that brought together participants, demonstrating strong potential from earlier regional programs for advanced training in screenwriting, podcasting and filmmaking. The program significantly exceeded its original participation target, growing from 26 participants to 124, and has subsequently been extended through to November 2026. Alongside program delivery, AFTRS completed the First Nations Industry Snapshot, a key deliverable of the First Nations Bridging Program grant, providing valuable insights into workforce participation, career pathways and industry development opportunities for First Nations practitioners across the screen and audio sectors.

The division also continued to progress the development of subsidised student accommodation in partnership with the NSW Aboriginal Land Council. Significant milestones were achieved throughout the year, including the advancement of leasing discussions, planning approvals, governance structures and operational planning. The project remains a key step towards improving access to AFTRS education for First Nations students relocating from regional and remote communities. Importantly, this pilot program will also provide valuable insights into future subsidised accommodation opportunities for the broader student cohort.

During the year, the School expanded its engagement across the Pacific by developing pilot initiatives for Fiji and Vanuatu. Working with government agencies, broadcasters, cultural organisations and regional partners, the School commenced planning for a longer-term approach to strengthening story sovereignty, capability, industry development and educational pathways across the Pacific region.

Community building remained central to the division's work. Regular yarning circles, mentoring opportunities and cultural activities led by Elder-in-Residence Aunty Rhonda Dixon-Grovenor continued to strengthen connections between First Nations students, staff and allies. The division also delivered a dedicated First Nations graduation celebration, creating a meaningful opportunity for graduates, families and communities to come together and celebrate achievement.

The division represented AFTRS at major industry conferences, festivals and forums throughout the year, building partnerships, raising awareness of the School's programs and strengthening engagement with industry stakeholders across Australia, including the Converge Conference hosted by First Nations Media Australia. The team also participated in the inaugural First Nations Screen Strategy workshop hosted by Screen Australia, alongside representatives from the ABC, NITV, National Institute of Dramatic Art and state screen agencies. The Community Pathways Framework was also endorsed during the year, providing a strategic approach to engagement, participation and pathway development for underrepresented communities.

Together, these initiatives demonstrate AFTRS' ongoing commitment to expanding opportunity, strengthening representation and creating meaningful pathways into education and careers across the screen and audio industries.

On Country Pathways Program

The *On Country Pathways Program* , supported through the Australian Government's First Nations Bridging Program grant, continues to create training and industry pathways for emerging First Nations storytellers in remote, regional and urban communities. The program provides tailored skills development opportunities across screen and audio practice, while strengthening connections between participants, communities, AFTRS and industry.

During 2025-26, AFTRS focused on developing and exploring the *On Country Pathways Program* model to ensure the program responds to community needs and is positioned for sustainability. This included deepening partnerships with First Nations communities, media organisations and cultural festivals, and exploring future approaches to program delivery.

Three *On Country Pathways Program* initiatives were delivered during the year, including two outside New South Wales. In Bidyadanga, Western Australia, AFTRS partnered with ICTV, PAKAM and the FRAIM Festival to deliver Mobile Content Creation and Podcasting workshops to 20 participants. In Eden, New South Wales, 16 participants engaged in workshops delivered in partnership with the local community and representatives of the Yuin Nation. A further 29 participants attended the Sydney-based program hosted on Gadigal Country at the AFTRS campus, including 27 participants travelling from interstate.

A total of 65 First Nations participants undertook training through *On Country Pathways Program* activities during the period, with 47 participants residing outside New South Wales. As part of the Sydney program, AFTRS also hosted a First Nations industry networking event attended by representatives from organisations including ABC, NITV,

Screen Australia and the National Film and Sound Archive of Australia, creating opportunities for participants to engage directly with industry stakeholders.

Community Pathways Initiatives

AFTRS' Community Pathways framework introduces approaches that are designed to increase access to screen and audio opportunities for under-represented communities across Australia. Through partnerships, sponsorships and community engagement activities, the School supports emerging creatives to develop skills, build professional networks and explore pathways into education and/or industry.

During 2025-26, the First Nations & Outreach division supported a range of festivals, organisations and community initiatives that amplified diverse voices and strengthened engagement with the screen and audio sectors.

These included:

- Partnering with the international First Nations WINDA Film Festival to host a screening and discussion panel for the Indigenous Canadian romantic comedy *Sweet Summer Powwow* .
- Sponsoring the TILDE Film Festival, supporting opportunities for trans and gender-diverse storytellers and creatives.
- Sponsoring the Africa Film Festival and contributing AFTRS representatives to panel discussions and audience engagement activities.
- Partnering with the Gujaga Foundation to host two community screenings of the documentary *Gweagal Spears* at the AFTRS campus.

The division also maintained an active presence at key industry and community forums during the year, strengthening relationships with sector partners and identifying opportunities for future collaboration. This included participation in the Converge Conference hosted by First Nations Media Australia, Screen Queensland's In the Frame conference in Cairns, and the Screen Territory Summit.

During the year, community outreach activity was delivered within a reduced staffing resource environment. At the same time, a significant proportion of the division's capacity was directed towards the continued development of the *On Country Pathways Program* and the commencement of the AFTRS Community Pathways Framework.

The Community Pathways Framework is being developed to provide a strategic foundation for future outreach activity, outlining AFTRS' commitment to engaging with under-represented communities and strengthening pathways into education, training and the screen and audio industries. While the number of community initiatives delivered during the reporting period was lower than in previous years, AFTRS’ First

Nations & Outreach division continued to maintain and deepen relationships with community organisations, festivals and cultural partners across Australia, supporting diverse voices and creating opportunities for participation, skills development and industry engagement.

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

Short Courses

Lecturers

Kacie Anning; Pieter Aquilia; Amal Awad; Kate Ayrton; Susan Bower; Nicola Dorling; Rebecca Edwards; Melissa Femia; Lucy Gaffy; Rob Gunn; Jill Hewitt; Kristen Hodges; Alexander Hoetzer; PJ Hogan; Anna Howard; Felicity Jurd; Madeline Joannou; Krista Jordan; Simon Kennedy; Henry Koehne; Yannick Lawry; Luciano Marigo-Spitaleri; Fei Mao; Jocelyn Moorhouse; Sophia Morrison; James Nowiczewski; Jonathan Ogilvie; Amin Palangi; Jayden Rathsam Hüa; Gareth Tillson; Kate Vinen; and Thomas Wilson-White.

Assistant lecturers

Phillip Charles; Samuel Foster; Jubilee Chan; Felicity Jurd; Simon Kennedy; Yannick Lawry; Chris McKeith; Sophia Morrison; and Nathan Turnbull.

Guest lecturers/speakers

Megan Barnes; Nikki Barrett; Amanda Crittenden; Rachel Davis; Nicola Dorling; Poppy Dowle; Julie Eckersley; Jill Hewitt; Jayden Rathsam Hüa; Naomi Just; Janine Lapworth; Fei Mao; Daniel McGarry; Stuart Page; Amanda Sallybanks; Liberty Warr; and Anousha Zarkesh.

Industry Partnership Courses

Lecturers

Nicci Dillon; Rebecca Edwards; Michelle Hardy; Peter Herbert; Jill Hewitt; Justine Kerrigan; Vicki Madden; Elizabeth Sarsfield; Cameron Simpson; Kirsty Stark; Pearl Tan; and Kate Vinen.

Guest lecturers/speakers

Justine Angus; Kim Batterham; Carolyn Constantine; Nigel Christensen; Liam Egan; Abe Forsythe; Lenny Fung: Gourav Gandhi; Luke Hetherington; Deborah Huxley; Arden Kelly; Sue Kerr; Lesli Linka Glatter; Lianne Mackessy; Belinda Mravicic; Deb Riley; Kitao Sakurai; Chris Shapones; Jamieson Shaw; Laura Sivis; Bethany Stewart; Robert Sullivan; Peter Weir; and Brock Whitton.

Award Courses

Bachelor of Arts Screen: Production — Guest lecturers

Fadia Abboud; Katie Amos; Jon Barrie; Liam Beck; Walter Bienz; Jo Boag; Gabrielle Brady; Desmond Bravo; Francesco Cardinale; Lizzie Cater; Elizabeth Cater; Sebastian

Chan; Tim Chappel; Steve Chestney; Christine Cheung; Jack Clark; Bradley Crawford; Stevie Cruz-Martin; Riima Daher; Adam Daniel; Ben Davies; Melinda Doring; Emma Elias; Holly Fifer; Alison Fowler; Nicola Freedman; Dan Goldberg; Kyle Goldfinch; Hamish Gregory; Madison Heinze; Micah Hewson; Juliette Hoffman; Ellen Jurik; Sue Kerr; Tegan Kremple; Lexi Landsman; Natalie Lawley; Poh Lin Li; Angela Little; Tinzar Lwyn; Luciano Marigo-Spitaleri; Terence McCarthy; Micah Mcgown; Tamara Meek; Jocelyn Moorhouse; Robert Moxham; Daniel Pardy; Stephanie Pringle; Karen Radzyner; Weronika Razna; Taku Rogers; Kurt Royan; Abigail Sei; Kristen Setinelli; Anita Sheehan; Jake Smith; Kirsty Stark; Bethany Stewart; Claire Tonkin; Liam Uhlmann; Andrea Ulbrick; Velinda Wardell; Mia Wasikowska; Jim Weir; and Renny Wijeyamohan.

Graduate Diploma in Radio and Podcasting — Guest lecturers

Michael Andersen; Jordyn Beazley; Matilda Boseley; Craig Bruce; Jack Davidson; Peter Davidson; Miguel D'Souza; Cath Dwyer; Fiona Ellis-Jones; Joshua Fox; Emma Gillespie; Jenny Goggin; Libbi Gorr; Lindsey Green; Rhys Gunter; Ashlea Hansen; Lindsay Harapa; Megan Hui; Eduardo Jordan; Wade Kingsley; Nick Lowther; Jessica Lukjanow; Grant Maling; Erica Mallett; Christopher Marsh; Miles Martignoni; Sarah Martin; Simon Miraudo; James O'Brien; Gaye Pattison; Kate Pattison; Ryan Pemberton; Amantha Perera; Craig Quartermaine; Tony Rasmussen; Monica Reid; Tracey Robertson; Theresa Rockley-Hogan; Kyla Slaven; Pariya Taherzadeh; Dani Torresan; and Lizzie Young.

Master of Arts Screen — Guest lecturers

Ben Allan; Ana Maria Belo; Hannah Barlow; Larissa Behrendt; Bernard Bories; Mick Boraso; Jonathan Bonsai; Jessica Brentnall; Taylor Buoro-Long; Caitlin Yeo; Kevin Chan; Alan Chen; Corrie Chen; Christine Cheung; Anna Charalambous; Clara Chong; Pauline Clague; Rikkili Clark; Ian Collie; Liam Coleman; Martin Connor; Stevie Cruz-Martin; Monica Davidson; Seb Danta; Carla Dobbie; Melinda Doring; Ella Drinkwater; Damien Drew; Dimitri Ellerington; Bowen Ellames; Maria Farmer; Jennie Feyen; Angie Fielder; Eve Foreman; Lucy Gaffy; Christopher Gordon; Richard Harris; Austin Hayden; Paul Healy; Fiona Hill; Jessie Hildebrand; Jenny Hitchcock; Anthea Hodge; Rachel Hudson; Meredith Hussey; Edmund Iffland; Carl Johnson; Justine Kerrigan; Katharina Keil; Ashleigh King; Kiralee Smith; Nakul Legha; Andrew Undi Lee; Melissa Lee Speyer; Karina Libbey; Zac Loy; Luciano Marigo-Spitaleri; Robert Marchand; Maria Papoutsis; Joseph Maxwell; Lisa Matthews; Martin McGrath; Lindsay McDonald; Justin McLean; Sophie Miller; Selina Miles; Matthew Moore; Ally Morgan; Jackie Murray; Igor Nay; Jack Needle; Joseph Nizeti; Dylan Nichols; Alyssa Orvis; Emma Paine; Amin Palangi; Daniel Pardy; Genevieve Patrick; Vonne Patting; Catherine Pettman; Deb Riley; Matthew Roper; Jack Sargeant; Nicola Sercombe; Kane Senes; Paul Sarpi; Richard Teague; Gypsy Taylor; Adam Thompson; Nadia Townsend; Amelia Tovey; Luke Torrevillas; Laura Turner; Nerida Tyson-Chew; Flore Vallery-Radot; Catherine Van der Rijt; Kate Vinen; Natalie Wall; Frances Wallace; Charles Williams; Zac Hardaker; Jessica Wells; Warwick Young; Jarrod Young; Nicki Gardiner; Fiona Donovan; Liam Egan; Justine Angus; Joseph Nizeti;

Luciano Marigo-Spitaleri; Melinda Doring; Susan Stitt; Stitt Susan; Paul Struthers; Kirsten Stevens; Robert Marchand; Robert Sullivan; Richard Harris; Rhian Skirving; Rikkili Clark; Shondelle Pratt; and Brad Zimmerman.

Master of Arts Screen: Business — Guest lecturers

Nazareth Alfred; Alexia Attwood; Francisca Braithwaite; Rebecca Burton; Matthew Dabner; Nicola Dorling; Matthew Hancock; Martin Hersov; April Howard; Marian MacGowan; Toni Malone; Mitch Phillips; Dee Rennie; Jon Rex Williams; Bobby Romia; Gilda Rosskamp; Sami Swilks; Matt Taylor; Joshua Yasserie; and Bryce Youngman.

First Nations and Outreach

Tutors, Speakers, and Industry

Aaliyah-Jade Bradbury; Tyme Childs; Pauline Clague; Brooke Collard; George Coles; Maddison Coles; Isaac Conyers; Aunty Rhonda Dixon-Grovenor; Uncle Dean Kelly; Shontell Ketchell; Sara Khan; Skye Leon; Patrick McKenzie; Uncle Leslie McLeod; Dylan Nicholls; Dre Ngatokoru; Sasha Parlett; Belinda Parry; and Aunty Maxine Ryan.

Appendix 9: Public Programs, Industry, and Research Engagement

Events for Future Students

Open Day

Saturday, 9 August 2025

Open Day, AFTRS' annual flagship event for prospective students, was delivered as an in-person event and digital package for audiences beyond the Sydney region. Programming spanned information sessions covering each course, one-on-one advising, campus tours, demonstrations in key facilities and screenings. 535 prospective students and their guests attended the event in person, and over 600 people engaged with the digital package following the event.

Postgrad Info Nights

Tuesday, 2 September and Wednesday, 3 September 2025

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 September was held on campus with 97 prospective students registered to attend. The event on 3 September was held online, tailored for audiences beyond Sydney, with 123 prospective students registered.

Teachers Day

Thursday, 16 October 2025

AFTRS' inaugural Teachers Day was delivered with support from The Walt Disney Company Australia. The free professional development day welcomed 74 secondary teachers of media-related subjects and careers advisors to AFTRS to develop their skills and deepen their knowledge of career pathways in Australia's screen industry. The event was well received by attendees and helped build lasting relationships between AFTRS and secondary educators.

AACTA Screen Careers Expo

Saturday, 7 February 2026

AFTRS' outreach to prospective students includes school incursions, campus tours and presence at careers expos across the country, reaching over 65,000 potential applicants. One notable example was the School's presence at the AACTA Screen Careers Expo on the Gold Coast, including an AFTRS panel on career pathways featuring staff and alumni fresh from winning Best Student Film at the AACTA Awards.

Alumni Program

AFTRS' alumni form a vibrant and growing community of screen and audio professionals, advocates, and champions of Australian storytelling. Following the 2026 Graduation Ceremony for the Class of 2025, the alumni network now exceeds 5,600 members. These diverse creatives are making their mark across all sectors of the industry — locally, nationally, and globally.

Throughout FY 2025–26, AFTRS actively engaged with this wider industry ecosystem through a range of events and initiatives, strengthening connections and fostering collaboration across the creative landscape.

187. Alumni & Industry events

- In October 2025, AFTRS presented an alumni and industry drinks and networking event at the Adelaide International Film Festival, alongside filmmaker talks and screenings.
- In January 2026, 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 Craig Boreham, Andrew Undi Lee, Andrea Ulbrick, Marcus Gillezeau, Yingna Lu and Robbie Miles.
- January 2026 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 2026, 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 creatives, and/or live in regional or remote Australia.
- On 22 April 2026, AFTRS hosted the second annual all-alumni reunion, a welcoming event on campus to celebrate the recipient of the 2026 Alumni & Industry Scholarship, hear updates from the Alumni Advisory Group and view student and alumni work. Hosted by Alumni Advisory Group Chair Monica Davidson, the vibrant evening saw AFTRS Council Deputy Chair Debra Richards announce Liam D'Silva as the third recipient of the scholarship, entering the Masters of Arts Screen program (Editing). The evening also included an address by alum Anita Jacoby AM and a screening of the AACTA award-winning student film *Set Menu* , presented by the filmmakers, followed by refreshments and networking.
- In June 2026, AFTRS partnered with Sydney Film Festival where AFTRS Council Chair Rachel Perkins and Student Member on AFTRS Council Zali Hamilton presented Peter Weir with the inaugural AFTRS Lifetime Achievement Award as

chosen by AFTRS Council, followed by an “In Conversation” with Peter Weir and actor/writer/director Rob Carlton that served as the annual McPherson Lecture. This was followed by a well-attended VIP event for Peter, his guests and AFTRS invitees including Bryan Brown, Mark Lee, Miranda Otto and John Seale.

Year-round engagement with the alumni community

The Alumni Advisory Group provides a platform to amplify alumni voices and help improve the Alumni Program, including events, communications, and the Alumni Engagement Strategy. The group held five meetings throughout the year, with seven alumni members (rotating every 1-2 years) and key internal stakeholders attending. These meetings raise awareness of initiatives such as the Alumni and Industry Scholarship Fund and the benefits and offers of the Alumni Program, and 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, Postgrad Info Nights, and Open Days as well as through guest lectures and masterclasses. Alumni success stories are showcased across AFTRS online channels and through media interviews. Alumni events are held regularly on campus and at AFTRS-partnered events nationally.

Alumni engage with the School through a dedicated monthly newsletter (over 3000 subscribers), and active discussion groups on Facebook (over 1,100 members) and LinkedIn (over 440 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, while recouping direct operational costs such as projectionist hire.
During the 2025–26 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:

- Screen NSW Masterclass – Kitao Sakurai
- National Film and Sound Archive of Australia – Recording of oral histories
- Blue Cat Pictures – multiple screenings
- Community Broadcasting Association of Australia – All Staff Day
- Department of Education – Capture Film Festival
- Eastside Radio – Annual Presenter Conference
- RadioInfo Valerie Geller Workshop
- Gujaga Foundation Screening

- Felix Media Screening
- Screen Producers Australia Genr8 Conference
- Screen Vixens x Bus Stop Films Anniversary
- Bus Stop Films Open Day & Orientation Day
- Winda Film Festival Masterclass & Screening
- Australian Guild of Screen Composers Conference
- Australian Cinematographers Society Guild Networking Event
- Mumbrella Australia Audio Awards Judging Day

High School Engagement

AFTRS held its inaugural Teachers Day in October, in partnership with The Walt Disney Company Australia. The free event immersed teachers and careers advisors in media-related training, offered practical insights from industry experts in a screen careers panel, and empowered them with information to confidently guide the next generation of screen and audio storytellers. The initiative is a response to demand from high school teachers and careers advisors to better understand how to train for—and enter—the industry, the breadth of roles, day-to-day realities, and how to build a sustainable career. The more-than-100 attendees included those from government and non-government schools from metropolitan, regional and rural areas from Greater Sydney to as far as the Newcastle Region in the north and to the NSW South Coast.

Digital Filmmaking and *Intro to Radio & Podcasting* workshops were once again delivered in high schools across NSW—in Western Sydney, Goulburn, Tamworth and Shellharbour—in partnership with The Smith Family's SmArts program, as well as in Corryong in regional Victoria.

The School again hosted the NSW Department of Education CApture Film Festival on campus which was also livestreamed to participants and high school students across the state.

Research Activities

Artist-In-Residence

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 the School.

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 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 the School.

The Resident brings a unique set of skills to the role, supporting the School in living its values and fostering 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* . Her residency has been extended to the end of 2026. Mia holds regular mentorship sessions with students from across the Award Courses and has delivered two Masterclasses and discipline-specific sessions within the *Master of Arts Screen* and *Bachelor of Arts Screen: Production* programs. She has engaged in a collaboration with a *Master of Arts Screen* editing student to progress her creative work central to her residency at AFTRS.

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

REGENERATE: TO RESTORE, TO RENEW, TO REIMAGINE

Thursday, 25 June 2026

In June, AFTRS delivered the sixth *Digital Futures Summit* , an annual online event focused on the future of the screen and audio industry and the creative education sector. The summit brings together leaders, educators and policymakers from Australia and internationally to examine the impact, challenges and opportunities of technological change across storytelling, training and creative practice.

This year's theme, *Regenerate: To Restore, To Renew, To Reimagine* , invited participants to rethink the screen and audio industries as living ecosystems, focusing not only on sustainability but on active restoration, renewal and systemic transformation.

This edition of the *Digital Futures Summit* had 1895 total registrations and an attendance of 929 total views (including individuals who attended multiple sessions) and 579 unique viewers, a 26.7% increase on last year (457) across the three sessions.

The *Digital Futures Summit Regenerate: To Restore, To Renew, To Reimagine* steering committee included Dr Nell Greenwood, AFTRS Chief Executive Officer; Mathieu Ravier, Director, Partnerships & Development; Peter Noble Director, First Nations & Outreach; Maia Horniak Director, Teaching & Learning; and Robbie Miles Head, Industry & Alumni Engagement. The team was led by Dr Alejandra Canales, Head, Research.

Sessions included:

Session 1: *Worldbuilding: Restoring collective storytelling, imagining better futures.*

Speakers: Katerina Cizek, Research Scientist and Artistic Director, MIT Co-Creation Studio / Open Documentary Lab; Naphtali Faulkner, Director, Origame Digital and Liam Young, Director.

Moderator: Natalie Beak, Discipline Lead, Production Design, AFTRS.

This session brought together the intentional craft of worldbuilding and the expansive practice of worlding to rethink how futures are imagined and made.

Moving beyond storytelling as representation, it positions narrative as a living system: participatory, emergent, and deeply entangled with the worlds it shapes. Through speculative design, collaborative storytelling, and multidimensional research, the session explored how futures are actively constructed across social, environmental, and cultural dimensions.

Session 2: *Ancestral to Artificial Intelligence: Reclaiming human creativity*

Speakers: Jake Duczynski, Creative Director/Co-Owner, Studio Gilay; Tory Stephens, Manager, Climate Fiction & Brand Partnerships, Grist; and Lisa Russell, CEO/Founder, ArtsEnvoy.ai.

Moderator: Pauline Clague, Filmmaker.

This session invited a critical and hopeful interrogation of the stories we tell and how they are informed by the technologies we use to tell them. This panel asks how can we move beyond a framing of AI as technological disruption to a tool for amplified imagination? If we place AI in dialogue with ancestral intelligence, and embodied,

community-held and historically resilient ways of knowing that have long shaped how stories are told and futures are imagined, can we create a space where machine capability intersects with human creativity, memory and meaning-making? Through this lens, the discussion asks how human-centred creativity can remain relational, contextually situated and ethically grounded in an era of rapid technological change.

Session 3: *Screen producers' next era of creative possibility and renewal*

Speakers: Donna Andrews, CEO & Partner, Sticky Pictures; Zoe Angus, Director of Industrial, Screen Producers Australia; Vanilla Tupu, Director/Producer, It's Vanilla Productions; Chloe Rickard, Partner, Executive Producer and COO, Jungle Entertainment.

Moderator: Darren Chau, Director, Production & Facilities, AFTRS.

Drawing on ongoing AFTRS research, this session examined the skills producers can develop to strengthen their position, moving beyond survival to renewal; restructuring their enterprises, diversifying revenue streams, and embedding audience and market intelligence at the core of their strategy. In the spirit of the *Digital Futures Summit* 's call to restore, renew and reimagine industry ecosystems, this panel unpacked practical pathways for building sustainable, globally competitive slates of distinctively Australian stories.

Research Collaborations

Producer Donna Andrews, Sticky Pictures CEO, completed the draft of the commissioned white paper to identify the skill set requirements for future producers. As part of this collaboration, emerging themes were presented to introduce and provide context to the session *Producer Skillset 2030: Building a Strategic, Scalable and Sustainable Screen Business* at the Screen Forever conference, convened and managed by AFTRS' Partnership & Development team. Some of the findings and emerging themes served as the basis for the discussion in Session 3 – *Screen Producers' Next Era of Creative Possibility and Renewal* at this year's *Digital Futures Summit* .

AFTRS research contributed to the conceptualisation and co-design of the First Nations & Outreach division's research output based on the *On Country Pathway Program* . This three-part output is intended for diverse audiences, including communities, creatives, educators, academia, and government.

Visiting Scholars Program

As part of the research collaborations, this program aims to strengthen research networks and collaborations between the school and the academy, both nationally and

internationally.

AFTRS hosted award-winning director and researcher Manuel Hendry from Zurich University, who presented *Art breeds Science: A Methodology of Scientific Inquiry* . This presentation explored the meaningful and ecologically valid methodology for studying the complexities of human-computer interaction and the nuances of aesthetic and emotional engagement. It provides a bridge between scientific inquiry and artistic practice, offering insights into the psychological impact of emerging AI technologies. AFTRS also hosted the screening of *Solar Light* by G. Gordon Watts, Professor of Music and South Asian Studies at Harvard University Richard K. Wolf followed by an in-depth conversation.

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 Futures Summit* . The outputs during this period included:

- In November 2025, AFTRS presented at the Australian Screen Production Education & Research Association conference. Two papers were presented by graduates: Ella Drinkwater, *Who makes a film? Experiments with structure, process and norm from 'below-the-line'* and Genevieve Patrick, *Professionalising experimentation and creative processes: alternative approaches to screen music composition practice in a cross-departmental and storyworld-focused way* .
- AFTRS presented six papers by staff members from across the Award Courses: *Sensory Storytellers: Experimental Pedagogies in Virtual Production Education* by Natalie Beak, Discipline Lead MA (Production Design) and Virginia Mesiti, Lecturer MA (Production Design); *Alternative Assessments for DEI: Why they work for graduate screen leaders* by Dr Pieter Aquilia, Discipline Lead MASB (Creative Projects) and Peter Herbert, Convenor (MASB); *Enabling Creative Risk-taking or: How I Learned to Stop Worrying and Love Screen Studies* by Dr Duncan McLean, Discipline Lead BA (Screen Studies) and David Balfour (VCA); *Resistance and Resilience: Reframing the Screen Education through Audiences and Open Markets* by Peter Herbert, Convenor (MASB) and David Balfour (VCA); *Risky Business of Film Financing - Case Study of feature film Iron Sky and crowdfunding* by Essi Haukkamaa-Judge; and *Experiments in Storyworld Development: Mapping a World-Driven Approach to Narrative in the Australian Screen Industries* by Dr Tara Lomax Discipline Lead MA (Screen Studies).
- In October 2025, four research posters were presented as part of the first Production Design Research & Education Network (PD-REN) international conference, *Scene & Unseen: The Invisible Art of Production Design* , at the University of Westminster, London. Nathan Evans (MAS Grad 2024): *Expediting*

World Building Through Agile Innovation ; Jordan Taylor (MAS Grad 2024): *Interlude and the layers of worldbuilding* ; Ella Drinkwater (MAS Grad 2024): *Who Makes a Film?* Additionally, Natalie Beak, Discipline Lead MA (Production Design) presented the research poster *Sensory Storytellers* .

- In April 2026, during the panel session titled *Producer Skillset 2030: Building a Strategic, Scalable, and Sustainable Screen Business* at Screen Forever, Australia's premier screen industry event, Donna Andrews opened the session with a brief presentation outlining the emerging themes from an AFTRS-commissioned white paper. This paper aimed to identify the skill set requirements for future producers. Donna also shared these insights during Session 3, *Screen Producers' Next Era of Creative Possibility and Renewal* of the *Digital Futures Summit 2026* . Research contributed to the presentation of MASB Research Posters at the MASB breakfast at Screen Forever, 2026.
- In June 2026, AFTRS held the 2026 *Digital Futures Summit* . In addition to its industry engagement role, the *Digital Futures Summit serves* as a key mechanism for disseminating research, fostering knowledge exchange and encouraging informed discussion on emerging digital trends.

  See also, *Digital Futures Summit series* .

Ways of Knowing Research Showcase

In early 2026, AFTRS hosted the second edition of *Ways of Knowing* . This two-day program featured research presented by staff from across the school. "In Conversation" with Dr Nell Greenwood and Dr Mark Ward, *Creative Continuities: Bridging Future Practice and Research* ; Dr Rowena Potts, *Proposal: Teaching Creative Practice Through Shirley Clarke* ; Dr Tara Lomax, Mapping a World-Driven Approach to Narrative in the Australian Screen Industries; Natalie Beak and Virginia Mesiti, *Sensory Storytellers: Experimental Pedagogies in Virtual Production Education* ; Dr Duncan McLean, *Enabling Creative Risk-taking through Screen Studies* ; Dr Pearl Tan, *Diversity Work in the Australian Screen Industry* ; Essi Haukkamaa-Judge, *Risky Business of Film Financing* ; Dr Pieter Aquilia, *Looking Forward, Looking Back: The role of Sightlines in the Publication of Screen Production Research* .

This year the School had presenters from Austral University, Argentina; RMIT University, Melbourne; University of Southern Queensland; and Adelaide University, South Australia. These contributions explored ideas and questions around worldbuilding as a driver for participatory creativity in the classroom and the role of publications of screen production research.

In addition, the School included the following selection of presentations from the MAS and MASB program:

MAS: Genevieve Patrick, *Professionalising Creative Processes: Alternative Approaches to Screen Music Composition Practice in a Storyworld-Focused Way* ; Dylan Nicholls, *A Trauma-Informed and Culturally Sensitive Ethical Approach to Documentary Interviewing* ; Ella Drinkwater, *Who Makes a Film? Experiments in Structure, Process, and Norm From 'Below-The-Line'* . MASB: Yuting Wang, *Navigating the New Era of the Global Screen Industry: Capitalize on Emerging Markets and New Technologies* ; Bardia Mor, *Positioning Independent Film in a Platform-Driven World: Strategy, Audience and Discovery* .

This research event was open to AFTRS staff, Council, Academic Board, Research Committee and staff of the National Institute of Dramatic Art.

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, AFTRS presented Lunchtime Research Seminars on various topics, with presenters from multiple organisations and AFTRS teaching staff.

Sessions included:

- Dr Julia Scott-Stevenson is a researcher, maker and curator of interactive and immersive factual media. Her seminar explored how emerging technologies are reshaping our understanding of embodiment and reality in documentary storytelling. Julia introduced key themes from the *Embodiment, AI and the Perception of the Real* report published by MIT Open Documentary Lab in 2024.
- Sophia O'Rourke is a filmmaker and creative practice researcher. She is an AFTRS graduate, a PhD Student at the University of Technology, Sydney and the Development Executive at Bunya Productions. She presented her research project focusing on the experiences of late-diagnosed autistic women in film, particularly exploring concepts of 'Masking' and 'Unmasking' and how filmmaking can shed light on this emerging research area.
- Natasha Henry is a Sydney-based Australian-Papua New Guinean screenwriter specialising in elevated genre storytelling. She is an AFTRS graduate and a PhD candidate at Swinburne University. She presented part of her research on best practices in cultural script development. Natasha combines academic rigour with authentic storytelling, regularly delivering workshops to remote communities in Papua New Guinea.
- AFTRS featured a presentation by New Zealand director and producer Kiel McNaughton and multi-award-winning producer Kerry Warkia. The presentation centred on Māori culturally resonant storytelling.

- A panel discussion with MAS graduates Grace Tan, Gabriel Murphy, Petra Leslie and AFTRS' collection services librarian and filmmaker Frazer Bull-Clark, exploring their experiences in International Creators Film Labs with filmmakers Apichatpong Weerasethakul, Werner Herzog, Paolo Sorrentino and Pedro Costa.
- G. Gordon Watts Professor of Music and South Asian Studies at Harvard University Richard K. Wolf discussed his film *Transformation* an experimental ethnographic film that draws from Wolf's research with the Kota minority in the Nilgiri Hills of South India from 1990 to 2024.
- Dr Tara Lomax, Discipline Lead MA (Screen Studies) presented her paper, *The Hollywood Franchise Mode: A Dynamic Creative-Industrial System at the Interface of IP and Story Multiplicity* .

Appendix 10. Financial Resource Summary

Financial Performance

AFTRS generated a deficit of $1,252,000 for the 2025–26 financial year. The deficit is due to a combination of factors, with the most significant factor being expenditure for a new Customer Relationship Management system.

The total revenue received was $38,863,000, with appropriations from government accounting for $28,310,000 of this amount. Appropriations are impacted annually through application of an efficiency dividend.

The balance of $10,553,000 was generated through AFTRS' activities and mainly comprised student fees. Award Courses produced $7,416,000, with $1,819,000 generated from Short Courses to industry, corporate groups, and individuals. Other revenue sources such as interest, donations and royalties produced the remaining $1,318,000.

AFTRS' operating expenditure totalled $40,115,000. This included $24,592,000 for employee benefits, $8,852,000 for suppliers, $6,268,000 for depreciation and amortisation, $391,000 for finance costs of leases and $12,000 for write down and impairment of other assets.

AFTRS reviewed its asset fair values as at 30 June 2026. The leasehold improvements and plant and equipment asset classes were revalued upwards by $730,000 which will affect future years' depreciation.

Claims and Losses

There were no major losses during the year ending 30 June 2026.

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 AFTRS Council in July 2021 following a performance evaluation by the 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.

During the reporting period, AFTRS continued to strengthen its assurance framework through a risk-based internal audit program overseen by the FARM Committee. The

audit program provides for agile sprint reviews and targeted health checks, while retaining the flexibility to undertake more comprehensive reviews where higher-risk areas are identified. This approach supports timely, focused assurance activities that respond to the School's evolving risk profile.

Internal Audit is administratively responsible to the Chief Financial Officer and accountable to the FARM Committee. Representatives of the internal audit provider and the Australian National Audit Office regularly attend FARM Committee meetings to support the Committee's oversight responsibilities.

The internal auditors provide the FARM Committee with a rolling three-year audit plan each year. The plan is reviewed annually and is also considered at each FARM Committee meeting to ensure audit priorities remain aligned with the School's strategic objectives, operational environment and emerging risks.

During the 2025–26 period, the audits conducted were:

- August 2025 – Fundraising and Development Management
- March 2026 – Contractor Recruitment and Payments
- In progress as of June 2025 – AI in Teaching and Learning

Risk Management

AFTRS' Risk Management Framework is overseen by the FARM 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.

Throughout the reporting period, AFTRS focused on maturing its risk management approach and processes into a more proactive, responsive model, and on responding to the recommendations from the internal audit undertaken in November 2024. During the period, AFTRS reviewed its Risk Management Policy and Framework and Risk Appetite Statements, which the FARM Committee endorsed at its November 2025 meeting and the Council approved at its December 2025 meeting.

Following a comprehensive review of risk identification, assessment, and reporting, AFTRS has developed the Enterprise Risk Register which replaces the Consolidated Business Risk Register. It is a comprehensive document that supports a more consolidated approach to risk management and reporting containing risk appetites, key risk indicators, emerging risks, and treatment plans providing for more connected discussion and decision. The Enterprise Risk Register is a live iterative central document that is reviewed by the Executive monthly and is reported on formally each quarter through the Risk Management Report to the FARM Committee.

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 (EOI)phase. Purchases over $350,000 require public tender, which may also include an expression of interest.

The following factors are considered when determining the appropriate approach to the market:

- The urgency of the requirement.
- The number of known potential suppliers.
- 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 2025–26, AFTRS sought written quotes for the following services (over $100,000):

- Electrical supply – Origin Energy (contract signed in May 2026 for FY27 term - $336K).
- Building Access Control System (Gallagher access control system – installing H2 2026 - $205K).
- Security Contract (EOI published followed by RFP; submissions reviewed, with final recommendations submitted to AFTRS Council for a 3-year period beginning 1 Aug 2026. Total cost $1,172K).

- Cleaning Contract (EOI published followed by RFP, submissions reviewed with final recommendations submitted to AFTRS Council for 3-year period beginning 1 Aug 2026. Total cost $927K).

Consultancy Services

AFTRS engages consultants with specialist skills to help with defined projects. During the reporting period, the School entered into 29 specialist consultancies and ongoing consultancies providing regular services, including internal audit and eternal audit, involving an expenditure of $1,148,136.

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

Consultancies

Consultancy	Service provided	Amount
Alphasys Pty Ltd	Implementation of Salesforce Education Cloud	$712,175
Savills (NSW) Pty Ltd	Accommodation project	$68,639
Pipeline Talent Pty Ltd	Staff recruitment	$30,447
GN Growth Partners Pty Ltd	Strategy advice	$25,250
Entertainment Personnel Pty Ltd	Staff recruitment	$24,045
JHA Consulting Engineers (NSW) Pty Ltd	Audio Visual design	$20,511

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 FY2025–26 totalled $4,677,034.

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

PGPA Rule Reference	Part of Report	Description	Requirement
17BE	**Contents of annual report**		
17BE(a)	Enabling Legislation Page 13	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	Enabling Legislation Page 13	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	About Us Page 10	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	Council Page 14	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)	Ministerial Directions and Government Policies Page 99	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE(e)	Ministerial Directions and Government Policies Page 99	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: (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	If applicable, mandatory

17BE(g)	Annual Performance Statements (APS) 2025–26 Page 35	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)	Council Page 14	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	Organisational Chart Page 85	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE(ka)	Staffing, Establishment and Appointments Page 88	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)	Appendix 10. Financial Resource Summary Page 186	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE(m)	Corporate Governance Page 13	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	If applicable, mandatory

		those transactions, is more than $10,000 (inclusive of GST): (a) the decision-making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions	
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)	Judicial Decisions and Reviews by Outside Bodies Page 100	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)	Judicial Decisions and Reviews by Outside Bodies Page 100	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)	Indemnities and Insurance Premiums for Officers Page 100	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	If applicable, mandatory

		liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	
17BE(taa)	Finance, Audit and Risk Management (FARM) Committee Page 22	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	Mandatory
17BE(ta)	Remuneration Information Page 91	Information about executive remuneration	Mandatory
17BF	**Disclosure requirements for government business enterprises**		
17BF(1)(a)(i)	N/A	An assessment of significant changes in the entity's overall financial structure and financial conditions	If applicable, mandatory
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	If applicable, mandatory
17BF(1)(b)	N/A	Information on dividends paid or recommended	If applicable, mandatory
17BF(1)(c)	N/A	Details of any community service obligations the government business enterprise has including: (a) an outline of actions taken to fulfil those obligations; and	If applicable, mandatory

		(b) an assessment of the cost of fulfilling those obligations	
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	If applicable, mandatory
17BG	**Additional requirement for prescribed corporate Commonwealth entities**		
17BG	N/A	An assessment of the entity's performance against the Commonwealth Procurement Rules during the reporting period	If applicable, mandatory